

Symbolic Imagery: La Muñeca Reina

Sembolik İmgelem: La Muñeca Reina

Abstract

The aim of the article is to identify the hidden roles behind the individuation process of the hero in the fantastic story *La muñeca reina* (*The Queen Doll*) by the Mexican writer Carlos Fuentes. Analysis follows a structural classification of Durand on the symbolic imagery of the human activities through the archetypes. The hero searches for his "anima" from his childhood who encounters with the control of her parents. The collective archetypes are detected through the classification of activities by Durand based on the symbolic imagery on order to clarify the hidden social relationships behind the individuation process. Durand integrates the symbolic imagery of psychoanalyst Jung with the universal collective archetypes of the anthropologist Campbell. He classifies the activities considering their repetitions, frequency and contrasts, the as daily and night-time regime, where the postures are significant in daytime activities while nesting and copulative subgroups exist within the night time. The archetypes matched with the protagonist, his anima and her parents based on their relationships in the story of Fuentes guided the clarification of the hidden behaviours behind the individuation of the hero.

Keywords: Symbolic imagery, archetype, Carlos Fuentes, Gilbert Durand, Carl Gustav Jung

Öz

Meksikalı yazar Carlos Fuentes'in *La muñeca reina* (*Kukla Kraliçe*) adlı fantastik hikâyesinde kahramanın bireyleşme sürecinde gizli kalan rollerin, bilinç üstü sembolik imgelem sınıflandırma ile eşleşen kolektif arketiplerle ortaya konması hedeflenmiştir. Kişiliğini tamamlayacak olan animasının geçmişten gelen çağrısı peşine düşen kahraman, kızın ebeveynlerinin engeliyle karşılaşır. Durand'ın sembolik imgelem üzerine sınıflandırması yapılan davranışlar kolektif arketip özelliklerle ilişkilendirilerek bireyleşme süreci arkasında kalan ilişkilerin açıklanmasında kullanılacaktır. Durand'ın, psikanalist Jung'un kolektif bilinç dışı üzerine sembolik imgelem çalışmalarıyla antropolog Campbell'in kolektif arketipleri baz alarak aktiviteleri gündüz ve gece olarak gruplar. Gündüz rejimine duruş bazında eylemler, gece için de barınma ve çiftleşme alt grupların için öne çıkarken eylemlerin zaman aralığı, işlevleri, metindeki tekrarları, birbiriyle zıtlıkları önemlidir. Fuentes'in hikâyesindeki kahramanın, animası ve ebeveynleri arasındaki belirlenen ilişkilerle eşleştirildikleri kolektif arketipler, bireyleşme sürecinde arka planda kalan rollerin açıklanmasında yol gösterici olmuştur.

Anahtar Kelimeler: Sembolik imgelem, arketip, Carlos Fuentes, Gilbert Durand, Carl Gustav Jung

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Introduction

This article aims to analyze the fantastic story *La muñeca reina* (*The Queen Doll*) by the Mexican writer Carlos Fuentes (1928-2012) focusing on the social and psychological dimensions to identify the activities of characters influencing the individuation process of the hero. The purpose is to reveal the hidden roles of these characters by the collective archetypes detected through the classification of their activities using the symbolic imagery of the unconscious. The analysis on the story will follow the structural classification of French philosopher Gilbert Durand (1921- 2012) based on the symbolic imagery. Durand combines the archetypes on anthropological studies of Joseph Campbell (1904-1987) on human history with the representations of the symbolic imagery of the unconscious provided by the psychoanalyst Carl Gustav Jung (1875-1961). The activities of the characters would be classified to confirm the collective archetypes to be used to reveal the hidden roles of the characters. The study follows a theoretical overview along with a general information on the writer and the story to assist the understanding of the analysis to be realized.

The theoretical base of this study covers the dimensions from psychology, sociology and anthropology. According to psychoanalyst Gustav Jung, conscience and unconscious are not only generated through personal experiences, as he also suggests that a universal collective subconscious exists in a social level within the hidden depths of the self of the individual. Individuation is the maturation of the personality or the transformation of self that occurs after the unification of persona and ego of the conscious with the shadow and the archetypal aspects of the subconscious in an equilibrium. The acceptance of the characteristics of the contrary gender is required where the male characteristics unite with his anima and the female characteristics with her animus to terminate the adventure of individuation. Self represents a complete identity of the individual merging the conscious mind called ego with the subconscious in the personal and the collective forms. The personal unconscious is attained through the individual experiences within the family and in the social life forming the persona as a mask on the unwanted characteristics accumulated as shadow in the subconscious. The collective subconscious inherited throughout human history has strong similarities based on the moods and behavioral contents independent of cultures and geographies. The contents of personal subconscious if accumulates power can transform into complexes that are represented collectively by the archetypes either in the form of archaic or mythological symbols (JUNG 1968, pp. 3-4). All these coincide with the classifications of activities by Durand. The persona is represented in the daytime activities, while the shadow coincides with the protective mystical night-time activities, leaving behind the completion of individuation by unification with anima/ animus in the synthetic night-time as if the daytime representing the conscious mind while night-time connects to the unconscious.

Gilbert Durand (1964) defines an archetype as a dynamic structure in the image form which intersects with the "biological, regional and social" (p. 72) aspects of the personal densities- Human action reveals inherited cultural symbols described by the imaginary concepts¹ on the fantasy and the imagery archetypes of Carl G. Jung. Gilbert Durand integrates the semantic and symbolic references of imagery in archetypes presenting them in his classification of human activities through ritual symbols, linguistics, and images (Carrera, 2017, pp. 144-145). The symbolic imagery on abstract aspects in literary texts is difficult to explain compared to the self-explanatory clear forms of signs and allegories due to their indefinite versions of significations. Joseph Campbell (1904-1987) explains the symbols of collective subconscious on the mythological iconography connecting to the symbolic studies of Romanian philosopher Mircea Eliade (1907-1986) on the religious history and the medical psychology. The abstract symbols of the subconscious inherited throughout the human history are grouped in by French philosopher Gaston Bachelard (1884-1962) in his studies on the archetypal and symbolic forms of poetic imagination connecting them to the symbols discovered in sciences, languages, literature, plastic arts, mythologies, poetry, and other human activities. Durand integrates this universe of symbols in his classification of human activities (Garagalza, 2012). The human activities classified according to the archetypal symbols of imagery reveals the hidden symbols of the collective subconscious in the literary texts. This imagery classification created by Gilbert Durand based on his theory of figurative structuralism will be applied on the activities of the characters in of story *La muñeca reina* (*The Queen Doll*). The classified structures guide to detect the symbolic images and figures in the text that helps the visualize the abstract aspects and clarify the concrete meanings that would confirm the archetypes discovered in the story.

Jung's studies of symbolic imagery on the subconscious inspire the anthropologist Joseph Campbell to discover the mythological characters in the form of archetypes like hero, trickster, old wise men, old woman in the texts. His studies based on the human history provides the collective archetypes, as explained by Jung, that are embodied in the collective unconscious. Durand explain mythology in his book called *Les structures anthropologique de l'imaginaire* (*The Anthropological Structures of the Imaginary*) as a "dynamic system of symbols, archetypes and schemas" provided in the form of a story (Brunel, 2016, p. x). He provides classification of figurative structuralism to analyze literary works through

¹ For more details, please check the studies of French psychoanalyst Jacques Lacan (1901-1981).

the imaginary symbols including anthropology, psychology, psychoanalysis, ethnology, theology. His structural form using the images helps differentiate the abstract aspects in the texts through visualizing their symbolic figures.

Jung (1956) defines "archetypical images" in line with Campbell's studies who considers that the hero embraces "the archetypical images" after struggling with difficulties in daily life (p. 17). Durand integrates both studies from anthropology and psychology in his classification to detect anthropological structures of imagery guiding literary studies. The classification of symbols follows three action schemes suggested: *actinomorph*², *synthetic*, and *mystic* structures based on psychological and social terms. Durand (1964) classifies these dominant reflections of daily life in "postural", "digestive" and "copulative" forms (p. 99) that coincide with the psychological and physiological controls offered by of the Leningrad School (Betcherev, Oufland, Oujtomsky) The patterns of the human activities are divided into daytime or night-time. Within these schemes, night-time human activities are classified further down.

The "standing mode" of the daytime schizo-morphic state has contrasting modes detected as in a divided or a diastasis form symbolizing the independence of the characters. On the other hand, the 'digestion' is grouped within a 'lay down' mode in mystical night is the protective environment especially provided by the mother. The 'unification' is classified in the synthetic night-time regime where the individuation process is finalized after meeting with the anima / animus from the contrasting genre. Repetitions of the symbols highlights their meanings even though they are neither related nor revealed by the abstract items directly. The narrator provides clues on the multiple meanings of the symbols that can be detected through the repetitions within the text, along with the information revealed through the time interval performed, descriptions of the environment, the conflicts detected and contrasting adjectives used (İlgürel, 2016, pp. 34-35). The instant intuition is required to comprehend them in a consolidated form. It is also important to consider the strong instinctive influence of the conscience of human mortality as the main stimulator that is indifferent from the classifications described.

Brief information on the writer and the story

Carlos Fuentes, the Mexican writer of the novels and stories explores the cultural influences in the new and historical world through his search of the cultural heritage in his book titled *Terra Nostra* (1975) meaning our earth in Latin in which the archetypical symbolism of Jung can be clearly identified (Editorial Encyclopedia Britannica, 2018). The fantasy in the form of either witchcraft or mystery exists in his stories like "Aura" included in his story book named *Cuentos Sobrenaturales*, 2007 (*Extraordinary Stories*). In his novel *Cambio de piel*, 1967 (A Change of Skin) he also includes myths from Aztec culture which is also common for his novels and stories. As he is from a diplomatic family, Fuentes has different cultural experiences from Central America. He includes archetypes and mythical aspects in his stories likewise his story named *La muñeca reina* that is one of the seven stories of his book named *Cantar de Ciegos*, 1964 (*The Blind's Song*).

The narrator of the story is Carlos in his almost thirty years of age finds a message in one of his books that he has read fifteen years ago. He detects a map on the note along with a short message with grammatical errors of a child: "Amilamia does not forget her pal and he looks for me here as I drav³ you" (Fuentes, 2016, p. 16). Carlos remembers a little girl from his fifteen years of age, he used to see her in the park where he read books instead of going to school to attend classes. Therefore, he decides to look for Amilamia using the map on the note. He remembers images of Amilamia playing in the park. He only meets with her parents and see the house.

Carlos decides to visit her house for the second time, at least to leave her note to her parents. When he enters the house, he detects the signs and the hints revealing the existence of a young one even though the parents act as if Amilamia has been deceased for four years. In the house they visit a funeral room full of flowers where a coffin of a porcelain doll is located which creates a groovy atmosphere of witchcraft. Even though her parents request Carlos not to return, he decides to visit the house for the third time in a rainy day since the same note slips in front of him after nine months of his previous visit. In the next visit Amilamia opens the door in her wheelchair. She demands Carlos not to return any more meanwhile they hear hostile screams of her parents on the background. The story has an open ending leaving the end of the story to the reader. Carlos, his childhood friend and her parents are the four characters to be analyzed clarifying the hidden relationships that are clarified through symbolic imagery of activities and the archetypes detected in the story as the aim of the article.

Analysis of Symbolic Imagery Based on Archetypes on "La Muñeca Reina"(The Queen Doll)

The fantastic story provides multiple images from subconscious to use the imagery symbols of Jung. The narrator and the hero of story, Carlos mentions that encounters bodies in his dreams that disappoint the reality (Fuentes, 2016, p.16). Jung (1968) includes the transformation or rebirth of one into another mature personality in individuation process (p. 130). Carlos

² Symmetrical

³ The grammatical error exists in the original note to indicate that it is a note from an illiterate pre-school child.

can symbolize the hero archetype of Campbell who starts an individuation adventure after receiving a call through a written message (a note from the past) to search for his anima, the counterpart to complete his personality. The main objective of the hero is to defeat the monsters and giants who captivate the girl or the princess. The hero in the story is Carlos, and the princess of her dreams is Amilamia from his youth. Her parents are the ogres who captivate her in the house. He even mentions their role in the text "The ogres I created suddenly, old lonely couple, abandoned, wounded" (Fuentes, 2016, p. 26). According to Jung (1968) the aim of the individuation of the teenager is to differentiate himself in his conquest against darkness to synthesize himself to prepare himself on the route of the personality change which is symbolized by unified contrasts (pp. 164, 167).

The archetypes suggested by Jung are detected in different stages of individuation. The hero starts his voyage of personality called as "spiritual pilgrimage" to an unknown land to discover the depths of his soul called "the self" by Jung as the state of balance of duality which is in between conscious and unconscious mind (Kim, 2012, pp. 323-324). The adventure of Carlos in the story is similar when he decides to release the controls of her parents to complete his personality with his anima Amilamia. Campbell (1956) informs that The main collective archetypes behind the individuations are common in many literal texts including the adventure of individuation overcoming the "barriers and orges . . . (until he converts himself to a) guardian. . . (of a) Queen Goddess. . . (within a) mythical marriage" (pp. 77-120).

Another important archetype detected in the story is the trickster who brings messages to the hero to help him realize his adventure. The message with a map from Amilamia along with her strange quick movements in her childhood are the clues to relate her with a trickster. However, Amilamia does not have the negative characteristics of a trickster since she does not want anything bad to happen to Carlos, but manage to confuse him in his daily life. Carlos decides to search her when encounters the message reminding him of her existence "... in between the stained pages slipped, fluttering in the air, a white paper with deformed letters of Amilamia" (Fuentes, 2016, p. 16). In her childhood Amilamia is like a joker running, mocking, and acting without giving a break in contrasting moods: "Amilamia . . . does not give up surprising me . . . moving lightly, inquiring around, staring from one corner to another without a break . . . The girl was crying . . . Amilamia laughing with pleasure" (Fuentes, 2016, p. 17). All these activities are from the daytime classification of Durand, confirming her independence. Trickster in the mythology is symbolized by Greek messenger god Hermes that is also the western symbol of the hermeneutics, his feminine polar contrast is "the rainbow goddess Iris" (Kerényi et al., 1994, p. 318). Trickster has the role to activate adventures through the messages and communications. Jung explains characteristics of archetypes through the typical trickster motifs as: "his fondness for sly jokes ..., his exposure to all kinds of torture... ..they occur at all times and places in the ambiance of pre-adolescent children" (Jung, 1968, pp. 255-256). Gilbert Durand also cites from the Jung's definition of trickster "...with dual nature, half animal, half divine, and traces him back beyond Hermes" (Duran, 1983). The name of Amilamia also represents a similar mythological character since Lamia has a mixed body of a beautiful women who has the body of a dinosaur below. Carlos in his first visit believes that she died but after seeing her alive in his following visits, calls her a half salamander that has a capacity to regenerate herself. "The Queen attempt to buy secretly the necklace, with the interference of recognized half-mythological beings, half salamanders" (Fuentes, 2016, p. 18).

It is also possible to interpret the note like an invitation or the songs of the sirens. Amilamia, just like the sirens, cannot walk or activate her legs. "On the wheelchair that girl located just across me. . .smiles at me with an ungraspable grimace" (Fuentes, 2016, p. 30). The message of Amilamia calls and attracts Carlos to her house like explained by García as a three dimensional image of regeneration of mother, daughter and lover: "The naiads, the muses and other deities. . . sends messages and prophecies from fountains. . . the naiads or other types of sirens attract men to their "enchanted places". . . the dynamic three dimensional archetype of the goddess⁴" (García, 2016). García indices that the siren or the The Queen Doll is the symbol of the metamorphosis of Carlos

“. . .the sirens that sing or dance joyfully act like nymphs. . .sing, dance or offer a type of 'game' to enjoy. . .the contact with the siren is a window that connects with beyond the world. . .metamorphose. . . indicating the importance of rebirth or regeneration of oneself. Women. . . that counter position against the 'images of patriarchal giants, hysterics, vampires, or dolls' (García, 2016))

The archetypes of Jung on fairy tales have the objective spirit of a higher conscience. The young one improves his primitive level to a higher one through the discovery of his captivated anima, the noble princess symbolizing the ascending of conscience. Carlos criticizes himself with his words "Rebelious teenager against the prescribed and tedious education" (Fuentes, 2016, p. 16), but does not forget to confirm the important role Amilamia plays within his transformation: "Amilamia in that moment, established the other point of support in my life" (Fuentes, 2016, p. 18).

When the masculine conscience is prepared through his transformation in his life, he finds his counterpart, his anima, the

⁴ White Goddess is Isis by the Egyptians, Ishtar by the Assyrians, Inanna to the Sumerians and Astarte for the Phoenicians

personification of his subconscious. The hero is required to rise to the best of his efforts. In the contrast he has a discovery of his powerful anima, the princess captured in the tower. The horse is represented in her childhood by the three wheels of her tricycle (Fuentes, 2016, p. 28), preventing Amilamia to walk and go with Carlos. In the following years the wheelchair takes the place of the horse which represents the power of the hunter, corresponding the unconscious components (Jung, 1968, pp. 239-241). Amilamia has a duality in her activities; smiling at Carlos in front of the door who came searching for her in the meantime telling him to leave immediately. She plays the hide and seek to limit his entrance to her unique room. She is in limbo, wanting and at the same time rejecting to be saved since she cannot step on the same ground with the hero. In the following visits she steps on the floor representing the completion of the individuations of the hero. This transformation or individuation of the hero is revealed when Carlos goes up the stairs of the house. The number twelve detected in the text is the symbol of labor time to save the subconscious where Hunter and the hero are united (Jung, 1968, pp. 239-241) "Now we are going up. Two, five, eight, nine, twelve steps, four hands guiding my body" (Fuentes, 2016, p. 28). They act like a one combined symbiotic form.

The parents of Amilamia represent the archetypes in the form of a 'wise old men' and a protective 'great mother' or 'the witch' who is fighting against death. "The possessive maternal character is represented with . . . in the fear of the men. . . in the specific anxiety that the witch bewitches. . . archetype. . . of the Great Mother" (Kerényi et al., 1994, p. 275). In the story the mother of Amilamia is described as a fifty-year-old lady, dressed in black without make-up with a plain hair that would not attract any attention in the street (Fuentes, 2016, p. 25). The room of the coffin in the house has a sensation of a witchcraft with all the flowers and symbols created by the mother. The father is described as an old man with experience (Fuentes, 2016, p. 26) representing the old wise men in Jung's terms who both prevent Amilamia from meeting with Carlos.

The symbols grouped in this model detected in the story are classified in three groups as daily, mystical night-time and synthetical night-time activities according to the classification of Durand. The daytime activities are represented by the dominant posture or of standing up. In the primary part of the story Amilamia in her childhood is actively running and playing alone in the park away from her parents, performing all her activities standing up represented in the daily group of the symbolic imaginary. Moreover, the contrasting activities are included within the daily group of the symbolic imagery as well. Along with her running, her climbing up and jumping down movements reflect the contrasting posture and activities of the symbolic imagery in the story within the contrasting descriptions of "with going forward and coming back". When Amilamia moves running back and forth, changing her postures, Carlos in contrast is sitting on the bank in the park. Two contrasting postures are represented in the daily regimes. The contrasts also exist in the "reflections of sun and the shadows of the trees" represented in the daily grouping of symbols of Durand. Amilamia playing alone in her tiny little age represents her independence from the house. All her activities coincide with the archetype of the trickster role detected in her childhood activities. Amilamia opens the door against the rules of the house when Carlos arrives is also a daily movement, a rebelling act against the pressure applied by his parents who threaten to beat her.

The symbols of the mystical night-time are reflected through activities of digestion represented in absorption and nutrition. They are detected with the nuptial, contrasting, maternal activities. The symbols of the mystical night-time represent the eating and activities that begins from the human mouth and throat. The places more comfortable, protected from dangers of the outside world also confirm the symbols of the night-time confirming the protective roles of the parents. The house of Amilamia represents picture of a mystic night that protects her against any dangers from outside. The witchcraft of the old mother to protect her daughter is also an imagery symbol of the same mystical night. The "used toys", "wooden horses", "dolls without hair and eyes", "bears filled with sawdust", "dogs bitten" are all objects used as symbols in witchcraft. The funeral room and the coffin are symbols of the mystical night as well that cover and protect things including the "religious calendula" represented in sacred and mystical religion to protect against evil things. The mother with her activities confirms her roles of protection and her use of witchcraft as well.

Amilamia finally transforms herself from the trickster role to the anima of the hero confirming with her activities belonging to the synthetic night-time after fifteen years from her childhood. In the second part of the story the cigarette stain representing the sucking activity of Amilamia, including the entrance of Carlos in the house and his preference to go down also reflects the activities from mystical night regime. He shares his preference to go down and go up through the stairs. All the sensations represent symbols of the mystical night confirmed by her words: "music of my eyes, the smell of the pictures, the taste of my ears" (Fuentes, 2016, p. 27). The food half eaten is a symbol of the mystical night, like the bitten but not touched peach. All the flowers like dandelion, tuberose, gardenia, carnations, sunflower, poppies, and tulips, all used to create the temple like atmosphere of the room along with the coffin are the symbols of the mystical night leading to the union of the hero with his anima. Symbol of the synthetic night reflects the rhythmical and cyclical characteristics of copulative activities. When Carlos describes from their childhood how they were running holding hands through the forest crying out with joy repeating the word 'together' also connects to the symbols of the synthetic night-time. The reflection of

the climbing to the rooftop of the house creates respiration problems, including the conflicts of the wheels of the wheelchair reflects the symbols of the synthetic night-time. The immediate "magical rain" with its holy smell of the soil, the rainwater that flows through his face and her little hands until dropping over the comic books reminds the messenger goddess Iris of the rain who transforms herself to the anima of the hero (Fuentes, 2016, p. 30).

It is difficult to understand the abstract contents and euphemism in the text without interpreting the symbols by archetypes. So, the repetitions and double negations are important to detect the imaginary symbols. When Carlos returns from the house of Amilamia, he decides to return to his daily routine of his life feeling the lack of something special. The note of Amilamia from the past calls him by falling two times from his book. It is a repetition to activate the voyage of Carlos. He visits the house of Amilamia several times, according to Jung his adventure of individuation is not complete until meeting with Amilamia. Euphemism exists in hiding of Amilamia behind her mask in the house against the external dangers protecting her from the death behind a doll in the funeral room. There exists a double negation against the death when his parents prepare a fake cadaver from porcelain paste and cotton in a funeral room trying to fight against her death. This euphemism and double negation are detailed by Durand (1964) defining the imagination as a natural defensive reaction against the representation of intelligence and inevitability of death when functions through the daily regime or with a double negation within the image of night-time regime (pp. 125-126). However, when Carlos sees Amilamia alive, he wonders about her regenerative potential for rebirth: "The image of the life is more powerful than the other" as Amilamia is the "winner of the cartoon of the death" (Fuentes, 2016, pp. 29-30). There is euphemism of the death in the house and the double negation of symbolic death when Amilamia opens the door like a proof against death or a symbol of regeneration and rebirth That is the fight against *tempus fugit* (passage of time) with the evidence of the memory of Carlos from his memories from his fifteen years of age.

The images classified by Gilbert Durand (1964) according to regimes and the polarities are in the structures in heroic daytime exist under idealization, geometrical, polemical antithesis (pp.100-101). The logical justification is within the exclusion, contradiction and the attitude reflected are on the polemical posture, aggregated sensations of audio and visual distance. The verbal schemes are the differentiation, the separations with the contrast of merging along with the going down and up in a rhythmic activity. The archetypal description includes a baptism in the rain as well contrasting with the daily forms of pure versus contaminated, clear versus hidden structures.

The night-time regimes or polarities are grouped under mystical and synthetic forms. The synthetic forms follow the structures of dramatical and paradoxical systemization, dialectical antagonist and historization with partial progress. The logical principals justified through explication are the addiction and unlimited union. The attitude of dominant reflection exists within the conciliation and copulative rhythms and musical harmony along with an agreement. The verbal schemes that exist in the synthetic night form are the bond through the progress of maturation including the activities together and the link to return of the visits of Carlos to the house. The archetypal description would be either future and forward or behind and past including the flashbacks to fifteen years ago. The figures and the symbols associated are young boy, trees, born two times, group rituals, calendar, giants, cross, canandula, and the wheels of the wheelchair.

The mystical structures within the night-time regimes are the intimate contrasts created by duplication, viscosity, sensual realism and miniaturization. The logical explanation is detected in the analogy, homogeneous similarity rejecting the contradictions by assimilation. The dominant reflections based on the attitude are detected in the euphemism, tactile, thermic and digestive ones. The verbal schemes are the mixtures and confusions including the entrance penetration going down and owning. Finally, the descriptions of the archetypes are detected along with the intimate, deep, calm and warm states along with the hidden forms. All the symbolic imagery confirms of the classification of activities confirms the matching archetypes and their influences behind the individuation of Carlos.

Conclusion

The analysis of *La muñeca reina (The Queen Doll)*, the story of Carlos Fuentes with a fantastic setting of time and location provides an environment to discover archetypes based on the studies of Gustav Jung and imagery symbols of figurative structures of Gilbert Durand on the activities. The imagery symbols of figurative structures are detected for all three periods of activities: daytime, mystical night-time and synthetic night-time all leading to complete the individuation process of the hero.

The symbols of protective and calming mystical night-time activities like home, mother, flowers, coffin throughout the memories of Carlos and rebellious reactions of Amilamia at the end of the story reflecting the daytime symbols full of fights and movements of life outside the house. The memories of Carlos on his days together with Amilamia represent the symbols synthetic of night-time.

The adventure of individuation of Carlos as the hero of the story who searches for his anima Amilamia to complete his

self confirms the archetypical theme represented in the story. The parents are old mother and old wise man who try to protect Amilamia against her death while preventing the hero to meet his princess. They try to hide her for the passage of time using the doll which represents the lively childhood of Amilamia, i.e. her joyful days running around without the existing limitations of her body. Every day her parents experience the pressure of the death of Amilamia in the funeral room decorated with the dolls which symbolize the eternity of her existence. Meanwhile the actions of their daughter who tries to connect with the outside world create a double negation contradicting with the gloomy atmosphere of the house created by her parents.

The archetypes combined through the studies of Campbell and Jung in the classification of the symbolic imagery of Durand on the activities guided the analysis of the story by Carlos Fuentes *La muñeca reina (The Queen Doll)*. The archetypes detected are confirmed through the symbolic imagery of the activities of the characters that clarify the hidden psychological and social relations within the story.

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