

Wiam Najjar

Robin Hood and Hong Gildong. A Psychodynamic Reading of Two Legendary Figures

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**Arab Open University/Jordan Branch
Faculty of Language Studies**

**Robin Hood and Hong Gildong: A Psychodynamic
Reading of Two Legendary Figures**

Wiam Mah'd Ahmad Najjar

**A dissertation presented in partial fulfilment of
the requirements of the degree of MA.**

October, 2017

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Abstract

Robin Hood and Hong Gildong are two popular characters who have developed in literature and media over centuries with the development of their respective English and Korean cultures. By interacting with other disciplines and examining some related media, this paper will utilise interdisciplinarity as well as intermediality to help better understand the evolution of the two characters.

This dissertation will study the development of the two characters using the main psychodynamic theories, Psychoanalysis, Analytical Psychology and Individual Psychology. The focal principles of theorists Sigmund Freud, Carl Jung and Alfred Adler will be relied on throughout the study to help analyse the motives behind the two characters' actions and change in personalities. Other cultural, social and political factors will also be considered.

Introduction

Delving into the human mind has always fascinated scholars of different fields of knowledge. Attempting to decipher the reasons behind people's actions and understanding why "someone turned out a certain way" have also occupied ordinary people's minds. Believing that there must be a reason, a certain episode, experience or memory behind people's behaviours and speech help ease misunderstandings and bring people closer. But "real" life is not the only place where trying to comprehend what goes on in the human mind becomes intriguing. Literature, also, is such a place. Studying the minds of characters, their backgrounds, childhood, growing up, experiences and the formation of their personalities has been interesting to literary scholars as well. With the help of other disciplines and theories, literature is no longer merely the words on the page.

Childhood experiences, troubles, challenges and circumstances influence the formation of one's identity and affect the growth of one's personality. The type of environment, mainly family conditions, determines to a great extent a child's beliefs, perceptions of the world around and a view of the future. The development of the child's political and social convictions and attitudes start in childhood under the influence of the family. Childhood, therefore, plays a main role in different aspects of the life of an individual.

"Trying to get inside the head of individuals in order to make sense of their relationships, experiences and how they see the world (*simplypsychology.org*)" is the task of the psychodynamic approach. The psychodynamic approach includes the founder Sigmund Freud's Psychoanalysis, Carl Jung's Analytical Psychology, Alfred Adler's Individual Psychology, Erik Erikson's psychosocial development stages and Object Relation

Theories. Psychodynamic theorists study the human mind in order to understand how it reacts to its surroundings, how it reconciles with the given reality, how it makes sense of circumstances and how it deals with problems. In the psychodynamic approach, theorists endeavoured to study the relationship between feelings and behaviours and how they are affected by unconscious motives, as well as environment and familial relationships (ibid).

Sigmund Freud believed that every action, thought, word and dream originates in the unconscious mind as a result of close interactions of the child with parents. The personality develops after the unconscious mind suppresses all that it does not need or is afraid of confronting and packages it in a different way so the person goes on living; these packagings are called defence mechanisms (Tyson 12). Defence mechanisms, as explained by Lois Tyson, are “the processes by which the contents of our unconscious are kept in the unconscious (15).” These defence mechanisms vary according to the child’s growth and the issue that needs solving. They help the ego balance out the demands of the instinctual drives of the id and the moral demands of the super ego according to Freud’s structural model of the psyche (25). The actual reasons and emotions hide in the unconscious and never surface. Defence mechanisms, in this context, can be seen as mental and emotional disguises of the mind. Sigmund Freud’s daughter, Anna, added five new mechanisms and organised the defence mechanisms mentioned in her father’s books for later generations in her book *The Ego and the Mechanisms of Defence* (simplypsychology.org).

While Carl Jung shared Freud’s belief in defence mechanisms and their role in trying to protect the ego from the conflict between the id and the super ego, he differed from his teacher in the distinctions between the source of these mechanisms, the concepts of conscious and unconscious, the structural model and the origin of all suppressed behaviours

and feelings (*harleytherapy.co.uk*). Freud stayed firm in his belief in the sexual gratification principle and how the relationship with both parents and the desire for the opposite-sex parent determine the life of the individual. For Freud, a child desires the opposite-sex parent and when he/she realizes their target of desire is unattainable, he/she represses the desire by trying to become more like the same-sex parent (Freud 181). Jung, on the other hand, refused to limit the human psyche to one principle. He agreed that sexuality is one huge influence in human development but not everything. For Jung, unconscious motives are as important as conscious and external factors on the development of the individual. Contrary to Freud's belief, Jung believed that a part of what he termed the personal unconscious can be brought out and made conscious. The personal unconscious makes one part of the whole unconscious and as defined by Jung himself:

Everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things which are taking shape in me and will sometime come to consciousness; all this is the content of the unconscious... Besides these we must include all more or less intentional repressions of painful thought and feelings. I call the sum of these contents the 'personal unconscious' (qtd. in *journalpsyche.org*).

The other part of Jung's unconscious is the collective unconscious, Jung's most prominent notion. The mentioned collective unconscious "manifests inherited, universal themes which run through all human life (Daniels 3)." The collective unconscious centres on archetypes which are universal human experiences that are inherited in the human species. For Jung, the Super Ego is the part of archetypes which stores spiritual and ethical values and guides people. Two of the main archetypes are the persona and the shadow. The persona is the mask an individual presents to the world and that shows his best traits while the shadow contains the dark aspects of the individual that he/she unconsciously hides from

the world (*verywell.com*). Robin Hood is an example of the archetype of the trickster. Whether it is Greek mythology, like Hermes the messenger of gods or fairy tales, like Puss in Boots, tricksters are common archetypes in literature.

Attributing human actions and behaviours only to experiences that happened in childhood or to inherited universal knowledge felt lacking to Alfred Adler. Adler believed in the individual's active role in his/her life. As opposed to Freud's sense of determinism and the absolute influence of the past, Adler coined the term teleology which signifies the importance of goals, purposes and ideals on the development of the personality. The past is indeed important. Since a child cannot take care of himself, Adler uses the term family constellation to discuss the importance of a child's interaction with his family on his growth (Carley & Steven 85). A part of family constellation focuses on the child's order of birth since the order of birth can evolve into a sibling rivalry that can affect the sense of self of the individual (Whiteman, McHale & Soli). But even though the past is important, for Adler, the individual is drawn by what he/she wants to achieve and earn; by the future, and not only by variables of the past (Carley & Steven 73). The individual's vision of the future is not real but influences his/her life as if it was. Adler called that fictional vision of the future and the influence it has on the individual, Fictionalism. Adler believed in the influence of the future and the importance of free will but did not disregard the centrality of the past. The past can leave a person feeling inferior in some ways and that feeling of inferiority can develop into a complex if the feelings of need and lack are not compensated. To hide that inferiority complex, a person can try to show the opposite by acting all superior. The overcompensation of the individual needs can turn into a superiority complex (*journalpsyche.org*).

Integrating the discipline of psychoanalysis and its psychodynamic sister theories with literature enriches literary analysis and broadens the scope of research. Through taking an interdisciplinary approach that can be described as a “form of dialogue or interaction between two or more disciplines (Moran 16)”, the literary text is read from more perspectives and angles. Interdisciplinarity compiles the ideas of different disciplines to give a better reading of the text. In this study, psychodynamics and literature combine to better understand the characters of the English Robin Hood and the Korean Hong Gildong. And since Robin Hood and Hong Gildong are famous figures in their respective cultures, they do not only exist in literary texts. They also, constantly and frequently, appear in media. Studying how the characters are presented differently in texts and different media is the task of intermediality. As Maddalena Pennacchia Punzi puts it, “The book [became] the communicative ‘stage’, ready to be left in order to be modulated somewhere else, in another medium [and] the ‘literary message’ has been disseminated in many different media, undergoing a transformation (14-15).” Intermediality, therefore, offers different interpretations and different ways of looking at the development of characters, in this study, Robin Hood and Hong Gildong.

Using a number of literary texts, films and TV-series, this dissertation is an in-depth study of the development of the character of the English legendary figure Robin Hood and the Korean icon Hong Gildong in the eyes of the psychodynamic theories. The study will focus on Freud’s structural model of the psyche and defence mechanisms, Jung’s main concepts of the unconscious and Adler’s notion of teleology.

Starting with Robin Hood, the dissertation will study the books: *Ballads of Robin Hood and other Outlaws*, *Stories of Robin Hood and His Merry Outlaws*, *The Merry Adventures*

of *Robin Hood* and the two films: *The Adventure of Robin Hood* and *Robin Hood: Prince of Thieves* and how these texts and films portray the influence of childhood and environment on the formation of Robin's personality and his social and political development. The physical, behavioural and emotional disguises as represented in the different works will also be explored.

Frank Sidgwick chooses the most authentic ballads out of Francis James Child's collection and presents them to the readers in his book *Ballads of Robin Hood and other Outlaws*. Of the chosen ballads, the most popular episodes of Robin Hood's life are included. Those ballads will form the basis for the upcoming analysis of Robin Hood's personality formation through the different episodes of his encounters with future friends and future enemies and how those encounters influence his personality and show contradictory sides to it.

The most authentic ballads collected by Sidgwick and various other popular tales of Robin Hood were spun harmoniously in the novel *Stories of Robin Hood and His Merry Outlaws* by Walker McSpadden. The novel narrates the classic version of the story and includes many episodes of disguise which will be used to help better understand Robin Hood's character.

Using the popular tales while focusing on the version of a just outlaw fighting for the weak poor against the corrupt rich, Howard Pyle facilitates the ballad version of English in his novel *The Merry Adventures of Robin Hood* and presents a brilliant account of the life of Robin. The popular tale traces the development of the personality of the outlaw, which will be utilised in the study as well.

The narrative of the just outlaw takes a different turn when Saxon vs. Norman conflict is placed as the trigger in the 1938 high grossing film *The Adventures of Robin Hood*. Not only is Robin in the film a social reformer, he is also a political leader who works for the union of the English under the English flag and not under Saxon and Norman divisions. The film explores a new way of reading the classical version of the Robin Hood tale matching the avant-garde spirit of the age that celebrated originality and change (“*avant-garde*”).

The social and political reforming depiction is magnified in another high-grossing Robin Hood film, *Robin Hood: Prince of Thieves*. In the American reproduction of the tale, Robin comes back after fighting in the Crusades, repelling any type of injustice. Upon his arrival, he finds out how his father was accused of witchcraft and how his family had perished after that. He finds no land or possessions either. Witnessing the injustice the English people have gone through adds to his anger and leads him to declare rebellion against the corrupt authorities. Robin incites the commoners into joining him in his fight for justice and equality. In 1938, the world was dreading a second world war as the Germans prosecuted the Jews. Producing a film that calls for fighting against injustice at such a time might have been a message to the world that despite the fear of the war, injustice must be fought. As Robin Hood fights the unjust authorities, the world must fight unjust Germany.

Another legend famous for standing up to authorities is present in the Korean culture. For centuries, Hong Gildong has been a name that every Korean, Northerner or Southerner, recognised. As a son of a concubine, Gildong has none of the privileges his less-talented and less-ambitious older brother has. He is despised, shunned and discouraged by his family members from learning literary and military skills. An attempt to kill him is the last

straw that leads him to leave his father's house and become an outlaw. Gildong becomes a leader of a band of outlaws that aims to exact revenge against the social system that abandoned him and his fellow subalterns.

Out of about thirty-four manuscripts of the tale of Hong Gildong, Minsoo Kang translated what he found to be the most reliable version of the story. In his Note on the translation, Kang explains how Korean printers of the nineteenth and early twentieth centuries used to take popular handwritten works and publish them in print. Once the work became popular, they would reprint shorter versions. Based on the mentioned historical background, Kang believes that "[t]he *pilsa* (handwritten) text Kim Donguk 89 is the longest variant of *The Story of Hong Gildong* that has survived. This is the version that, any contemporary scholars believe to be either a copy of the ur-text or the one closest in content to it (xxii)."

In the introduction to the same translation, *The Story of Hong Gildong*, Kang questions the credibility of the long-standing belief that the prominent poet and novelist Heo Gyun is the actual author of the text, turning the tale into a vernacular tale without an author instead of a high cultural product of an elite writer (xii-xiii).

The comic writer In Young Ko based his all-time popular comic strip, *Iljima*, on Hong Gildong's story. Iljima, the son of a nobleman and a servant, gets abandoned by his family upon birth and survives through the help of others. He later becomes an outlaw who helps people against the unjust authorities and becomes their hero.

The 2009 TV-series adaptation of the comic strip titled *The Return of Iljima* is loyal to the books, adding few secondary characters to enhance the plot. The relationships Iljima builds along his journey to self-realisation and his personal nirvana makes him the hero he

becomes. The way he reacts to people and deals with loss and abandonment moulds his personality.

In the most recent 2017 TV-adaptation of the Hong Gildong tale, *Rebel: Thief who Stole the People*, the writer takes a distinctive and brave new approach. Gildong is indeed the son of a slave. He witnesses the injustices his family goes through because it belongs to the lowest class. He watches his father earn his family's liberty the hard way. He perceives how the class system ruins thousands of lives and he lives trying to avoid thinking of it. But once he and his family get involved in a conspiracy to rob them of their liberty, Gildong cannot ignore the situation any longer. To avenge his family against authorities, he fights for every victim and against every tyrant, which eventually makes him the long-awaited hero.

Both Robin Hood and Hong Gildong went through different phases in their fictional lives until they became popular legends. Delving into these fictional characters' minds, studying their actions and trying to understand their motivations and backgrounds, reading their thoughts and analysing their behaviours and giving them flesh and blood might actually be an attempt to penetrate the minds of the creators of these characters, of the period of time those texts appeared, and of the political constitution and the social norm at those times. Studying these characters might prove a chance to study one's own mind. Through the analysis of the two characters, this study aims at giving all the factors that brought these characters to life a chance to speak.

Chapter One: Robin Hood: a Product of the Environment, Circumstances and Ploys of the Mind

Despite years of research that aimed at finding one authentic account of the tale of Robin Hood and one authentic Robin, scholars failed at presenting accurate information and evidence that show there lived one man called Robin Hood who went through the events that the ballads and the retellings narrated. Robin Hood might not be a real life figure who had actually stood for the poor against the corrupt rich and haunted Sherwood Forest, but he is a fictional legend who has survived hundreds of years and retellings and is still popular (Wright).

Despite Anthony Easthope's presentation of the historical division of popular (low) and high culture and how high culture should be given a place in academia since it conveys "proper values of the gentry" while popular culture should not because it demonstrates " 'vulgarity' of the 'common' people (73)", the tale of Robin Hood proved too important a popular cultural product to be disregarded. The amount of research done on the tale confirms the importance of the impact of the text rather than the canonical status it occupies.

Popular culture arguably exploits its wide audience to spread its ideology (77). Accordingly, Robin Hood should be simply another text that dictates how people should live their lives and what they should feel and think about Robin and his exploits. However, Robin Hood tales are complicated accounts of a man who found himself an outlaw due to unfavourable circumstances and had to deal with the new life based on his upbringing, beliefs and the changing events. Robin did not stick to his noble background and boss people around; he went down to the streets, witnessed people's harsh lives and became one

of them. In a world where speaking truth to power means death, Robin did not cower. He formed his own political and social ideas and stated them in words and actions demonstrating what Grant Farred calls “the vernacular intellectual” who signifies “the transcription of the popular (subaltern) experience into political oppositionality (7)”. Robin Hood, and his Korean counterpart, Hong Gildong, expressed the sentiment of the people but with the language of authorities. Their opposition carried the people’s suppressed emotions and long sufferings to the people in power in a language they would understand. Robin, this study’s first vernacular intellectual, “represents a form of critical social engagement that demonstrates the intellectuality, or thought processes, of subaltern life (Gale, “Encyclopedia.com”)”. Both Robin Hood and Hong Gildong of the early tales were noblemen who studied the elite’s language and literature and therefore were knowledgeable about the mentality of the upper class which made it easier for them to relay the sentiment of the people in the language of authorities.

Robin’s journey as a vernacular intellectual and a hero of the common people started at different points according to different retellings and was not as flawless as it sounded. In this study, Robin’s formation of political and social identities and the influences that led to that formation will be traced from childhood to death according to five different texts. A text in literary theory is “expressed through the signs of a natural language”. It is any group of signs that can be “read” (Lotman 50-1). Films and TV-series, therefore, are also texts.

Four out of the five chosen texts (McSpadden’s *Stories of Robin Hood and His Merry Outlaws*, Pyle’s *The Merry Adventures of Robin Hood*, 1938 film *The Adventures of Robin Hood* and 1991 film *Robin Hood: Prince of Thieves*) explicitly state that Robin Hood was born a noble while the fifth, Sidgwick’s *Ballads of Robin Hood and Other Outlaws*,

implicitly alludes to that. The study will follow the development of Robin's character by studying how each text presents each step of that development. Starting with 1991 Hollywood production, Robin is born to a Lord Locksley and spends his childhood in the Locksley castle, "a spoiled bully," according to Maid Marian, his childhood companion. The name Robin of Locksley is used in the other texts but more to refer to the estate than the family name. Growing up a rich spoiled child, Robin feels unable to cope with his mother's death. He turns all his love to his father who, on the other hand, finds comfort in another woman. Robin feels betrayed, drives his father to leave the woman, spends his days reminding him of his "betrayal," then leaves to join King Richard in the Crusades.

Sigmund Freud places the origins of all human behaviours in the first few years of a person's life and his relationship with his parents. In his structural model of the psyche, a person's mind is divided into three areas; the id, the ego and the super ego. The id contains the "biological foundations of personality [and] the instinctual drives (Lapsley and Stey 1)." It is primitive and needy. The id aims for satisfaction and nothing else.

The opposite of id is the super ego. It is the moral and ideal scheme of society. It reflects the consequences of what would happen if the id's needs are fully gratified. The super ego "internalises punishments and warnings ("New World Encyclopaedia")" of the wrongdoings of the id through the conscious.

The channel that mediates between the instinctual id and the ethical super ego is the ego. The ego tries to regulate the id's drives to cope with reality and the super ego's standards. The aspects of the id that cannot be controlled are repressed into the unconscious mind and transformed to other behaviours and personality elements through defence mechanisms (Boeree 6-7).

Freud based the personality formation in the first connection between child and parents and how the child develops and grows according to the kind of relationship he has with his parents. And even though Freud firmly believed that the sexual attraction of the child to the opposite-sex parent is the origin of a child's thoughts and behavior, later theorists focused on the relationship between parents and child rather than the sexual gratification principle and Oedipus complex, a principle that will be followed as well in this study.

Robin Hood loses his mother's presence and love at a very young age, before he is twelve as mentioned in *Prince of Thieves*. Robin feels angry and cheated. His mind tries to help him cope with the new reality by denying that it happened. *Denial* as a defence mechanism does not only mean refusing to believe something happened, it includes different other things which Robin's mind used to protect him. Robin attributes his mother's death to his father, builds up revenge but never consummates it; on the contrary, he escapes it by joining the Crusades, changes from a "spoiled bully" to a selfless hero of the people and demonstrates nonchalance in the face of danger. ("Defence Mechanism Manual", 10-12)

The four changes in Robin's life after his mother's death are his mind's way of defending him from the bitter truth. Thanks to denial, Robin grows to tolerate other races and religions which is emphasised in his relationship with the Muslim Moor Azim. His nonchalance in the face of danger gives him advantage in most of his encounters with his enemy the Sheriff of Nottingham and his underling and cousin Sir Guy of Gisbourne. His hatred for his father motivates him to find the truth which lies on the way of rebellion and eventually, fame. If it was not for Robin's mind and its defence mechanism, denial, Robin might have lived his entire life a "spoiled child who used to burn others' hair (Marian)."

From a psychodynamic point of view, Robin becomes a fearless fighter and a determined leader due to his mind's way of protecting him and dealing with his emotional and mental troubles. But from a cultural point of view, Robin's change after the Crusades from a pampered child to a national hero is mainly because of his participation in the Holy Wars. The English, and the Western countries, led by the Pope, believed it was their duty to "recover" their stolen Holy Land from the hands of Muslims, then called "Turks". The English who volunteered to join the war was considered a hero. Church promised him heaven and many other worldly rewards and he was exempt from taxes and treated with respect ("Crusades and Crusaders"). Taking part in the Crusades by itself was sufficient to change one into a different, necessarily a better and stronger, person. Robin, according to the English mentality at the time and as presented in the film, might not have become the hero he has become if he had not joined the Crusades.

Moving to McSpadden's *Robin Hood and His Merry Outlaws* in which Robin is loved as a child by his parents. His mother teaches him reading and manners and wishes he would grow into a gentleman while his father takes him to the forest, teaches him archery and tells him stories of outlaws. Ironically, Robin's father is the King Forester. Robin has two childhood companions, his cousin Will Gamewell and his father's enemy Lord Fitzwalter's daughter, Marian.

Robin leads a happy childhood. He wants to be more like his father and enjoys their activities together. In short, he identifies with his father. *Identification*, a concept by Freud that signifies the connection the child makes after he/she gives up on the opposite-sex parent and tries to be more like the same-sex parent. Robin, according to Freud's theory, gives up on his desire for his mother and works to identify and be more like his father,

which explains his attachment to him as a child and the pain he undergoes when later his father dies (Boeree 10).

Everything goes well for Robin until his father, Lord Locksley, who is hated and envied by the Sheriff of Nottingham and the Bishop of Hereford, falls into their trap and faces deposition. Locksley is accused of treason and sent to jail. Robin and his mother are kicked out of their lands. Robin's mother dies of grief and his father passes away in jail. His childhood companions leave him. Robin is all alone in the world, in a vulnerable state of mind. Therefore, when triggered, Robin vents his suppressed anger and feeling of helplessness out on the world.

When Robin hears of an archery competition, he remembers the old days when he used to practice archery with his father and is eager to participate in the upcoming competition. The uncle he stays with encourages him. On his way to the competition, Robin runs into the man who usurped his father's position and ill-treated him and his mother. Even though Robin is raging, he tries to pass the man and his drunk company. Seeing him with bows and arrows, the men make fun of his youthful appearance. He is tricked into killing the king's deer when provoked. The usurper even shoots an arrow at him. Robin cannot control his anger anymore. His pride is hurt and revenge boils in his body. He shoots the man dead and escapes the scene. He finds the widow's sons, three outlaws, and joins them. Right away, Robin aims to become their leader, a decision Hong Gildong, the Korean legend, takes as well once he meets the outlaw bandits for the first time.

Prince of Thieves presents revenge and pride in a way different from McSpadden's but still as Robin's triggers. When he escapes the jail in Jerusalem and goes back to England, he finds his father dead and his corpse still hanging in their wrecked abandoned castle. He is

received with accusations that his father sold his soul to the devil and dealt with witchcraft. Robin is lost between feeling betrayed by his father again and anger at those who dared blacken his father's reputation. Robin had thought he was the only one who had the right to punish his father and could not stand the fact that someone else did.

His anger and feelings of betrayal towards his father are altered and aimed at the drunk man in McSpadden's version and at the Sheriff who caused his father's death and snatched from him the chance to fulfil his revenge and at anybody who resembled the Sheriff; these are corrupt people in 1991 film adaptation. The defensive act of displacement done by Robin's unconscious shifted the original target into another "related by meaningful association (Baumeister, Dale, and Kristin L. Sommer 1093)". In attacking the "bad people", taking their money, giving them a hard time and even killing them, Robin was exacting revenge for and upon his father all over again with every new incident. He saw his father in every person he fought, in all the bad people who treated others unjustly and in authority figures and noblemen. In bringing these bad people down and hurting them, Robin avenged himself against his dead father.

The episode of Robin becoming an outlaw is profoundly ideological in the 1938 film. Robin is a Saxon noble who voluntarily chooses to rebel against Prince John and his Norman allies after they made slaves out of the Saxons and set heavy taxes while underpaying them. Robin aimed at uniting the English under the name of England and the rule of King Richard, who was still in the Crusades, regardless of their Saxon and Norman backgrounds. For a national leader, being English is more important than ethnicities or classes since all differences vanish under the national flag. The film, produced in 1938, weaves the English national identity to argue that the sense of Englishness did not start

with the imperialism of later centuries but has always been there. It might have become more forceful and prominent with the expansion of the British Empire and its “mission”, but it has been a fundamental part of the English identity for hundreds of years. Presenting Robin as an embodiment of Englishness uses folklore and the power of popular literature to accentuate the centrality of the notion of Englishness to any English text produced at any point of time.

Selflessly living for others has its explanation as well in the psychodynamic approach. As coined by Anna Freud, altruistic surrender is “an attempt to fulfil a person’s needs through other people. (R.K.Tandon 33)” Seeing the poor people happy and satisfied, Robin achieves his own happiness. He sees his life through what he does for others.

So Robin becomes an outlaw due to unavoidable circumstances in some retellings and by choice in others. In all versions, though, Robin becomes a leader in no time due to the people’s reception of his “birth, breeding and skill”, three life-changing qualities he shares with his Korean counterpart Hong Gildong. Robin, indeed, shows varied skills. He is a charismatic leader, a sharp strategist, a brilliant archer, a swift and agile fighter and most importantly a courageous rebel. Choosing Robin for his skill is more than expected since he excels at all the manly activities of the time. The other two standards are interesting for a leader of outlaws abandoned by society and living in hiding. Birth and breeding are the first qualifications for choosing Robin as a leader, which explains why the stronger and more reasonable Little John is not picked and even has to yield up leadership in the 1991 film. Why would a band of outcasts choose a noble man as a leader? Sigmund Freud, Anna Freud and Carl Jung offer explanations.

Identification, in Freud's dictionary, includes demanding control from authority figures, welcoming and justifying it ("The Defence Mechanism Manual" 28). Identification starts in childhood with parents, especially the father figure and escalates to include other authority figures topped by the state. In mediaeval England, the noble aristocratic class and the church occupied the highest status in the country. A rich nobleman, outlaw or not, would become automatically a leader, thanks to the unconscious mind. To take the matter further, Robin belonged to the class of oppressors, or Anna Freud's term, the aggressor. For Sigmund Freud's daughter, if someone is afraid of someone else, they conquer that fear by forming an emotional bonding with them and believing and trusting them (*simplypsychology.org*). If Robin symbolises the aristocratic aggressor, making him the leader is the commoners' unconscious way of escaping punishment and staying safe.

For Carl Jung, the issue runs much deeper into the human mind. Following the upper classes, the authoritative figures or simply stronger people have always prevented extreme scenarios to one's self and loved ones. The weaker always followed the stronger. It has always been that way. It is a part of "the history of the human race [that] lives on in us". It is a part of our collective unconscious, which "manifests inherited, universal themes which run through all human life (Daniel 2)".

Robin Hood's life as an outlaw can be read through his relationships since the different retellings do not stick to one chronological order of events and the narration is episodic. Robin changes as a person, a leader and a subject in the tales. The change Robin goes through is not always a positive one and happens mostly due to unconscious ploys of the mind.

The Merry Men, the name given to the band of outlaws who enjoyed their carefree life in Sherwood, had three convictions they lived by: they only stole from the corrupt rich what originally belonged to people and gave it back to its rightful owners; they befriended and helped the poor and helpless, and they harmed no women. The convictions never changed, but Robin's application of them varied according to his judgment of different situations. There was no clear definition of who the corrupt rich or the weak were, which made Robin's commitment to the rules questionable.

The first and main conviction the outlaws lived by was stealing from the corrupt rich and giving that money back to the people. In addition to open theft, the corrupt authorities would heavily tax the commoners and if the taxes were not paid, they would confiscate the land. In the 1938 and 1991 films, the poor are a part of the Merry Men's camp, and they share the stolen money right after it is gained. While in other retellings, Robin constantly declares how central giving to the poor is, but there is no actual scene of him giving out money to the poor commoners. Intriguingly, episodes of Robin stating that he would not dine without guests ("The First Fytte: Robin Hood and the Knight") and then holding extravagant feasts with those guests' money are frequent. Robin needed a share of the "retrieved" money to feed his people, but the recorded feasts are more in number and regularity than scenes of him helping other people. As for stealing only from the corrupt rich, Robin stopped in the way of Alan-a-Dale and Will Scarlet to take money. Both young men rode no carts, carried no bags and had no companions. They apparently were not Robin's common target. Robin even knew Alan had nothing on him as mentioned in Pyle's *The Merry Adventures of Robin Hood* and still attacked him (190). He stole the Tinker's things because the Tinker said he was looking for him on the Sheriff's errand (37) and

bought the Butcher's clothes and tools with the poor people's money to help him with his disguise (McSpadden 35).

In the lens of Freud's psychoanalysis, Robin coveted the money but, unconsciously, through the super ego, knew he should not take what was not his. It was socially unacceptable and wrong. Robin needed a justification. He could have the money if he gave part of it to the poor. Through sublimation, "the rechanneling of drives that cannot find an outlet into acceptable ones (Defence Mechanism, "NewWorldEncyclopaedia") ", Robin's mind saves him from the prick of conscious (literally), social criticism and self-condemnation through guilt. His ego's defence mechanism helps him out again. Robin's repetitive emphasis of the purpose of giving money to the poor might have been his way of reminding himself what he was doing was not theft.

There might not be many episodes of Robin openly handing the poor money, but there are of him being generous with whoever he believes is weaker than himself. As mentioned above, Robin attacks Alan-a-Dale simply because he is handsome. But when Robin finds that Alan is a vulnerable lad whose whole purpose in life is to get his beloved back from the old knight who is supposed to marry her, Robin dedicates his all to help Alan out. He gathers his friends and draws a plan to change the groom (Pyle 197-8), travels miles to ask for Friar Tuck's help (210) and risks his life acting as a minstrel in disguise to ruin the wedding and put things back to normal (249).

In another episode where Robin helps the weak, he lends Sir Richard or simply the Knight enough money to pay back his debt to the Bishop when he hears of the Knight's unfortunate story. The Knight loses all his money after his son accidentally kills another knight. He borrows money to save his son from the Bishop who threatens to confiscate the Knight's

lands if the debt is not paid in time. Robin, who initially stopped the Knight in order to steal his money, lends him the required amount, gives him a whole year to pay back and even sends Little John to escort him (McSpadden 224).

As for his friends, Robin risks his life and that of his company on several occasions to save other band members. When the widow's sons are caught by the Sheriff and about to be hanged, all the Merry Men, Maid Marian included, get involved and succeed in saving their friends (115). Will Stutely (265) and Little John (Pyle 447) are both saved by the effort of Robin and his band. In these incidents, Robin thought of others, of the importance of their lives. Robin exhibits what Alfred Adler calls *social interest*. Being concerned for the welfare of other people and trying to help is the mind's way of feeling better about one's self and easing the inferiority complex (Kronemyer, "Alfred Adler's Concept of 'Social Interest' ").

Even though Robin helps friends and strangers, he seems to place himself on a pedestal. He only helps those weaker than him, less privileged and less talented. He has to always be in control whether it means emotionally abusing a person by insulting his appearance and making him yield, controlling his followers by using their weak traits and past experiences and exaggerating his own abilities and achievements while belittling others'. Robin, however, does not act arrogantly and demean others because he truly believes he is a better person. It is his unconscious feeling of inferiority that makes him act superior. In Adler's words: "if we inquire into a superiority complex and study its continuity, we can always find a more or less hidden inferiority complex (qtd in Maisal, "The God-Bug Syndrome")."

Robin's superiority complex is manifested throughout the different retellings. He had a unique ability of being able to shift any situation to his favour. Never admitting defeat, Robin could always flip the tables to his advantage without letting the other side feel they were tricked by either winning the opponent over, calling for the help of other band members to win unfavourable situations or using his sense of humour and wit.

When meeting Will Scarlet, Friar Tuck and Sir Guy, Robin first makes a statement about their appearances then acts upon his superficial prejudiced judgment. Will, for instance, is a weak feminine guy who cannot last a fight because he is handsome, gallant and carries a rose. When Robin notices that Will has become the centre of attention, he cannot tolerate that and attacks Will's "manhood", a very sensitive issue at the time (Pyle 153). To follow Adler's theory, Robin enjoyed the rich life as a noble son before he became an outlaw. He, also, praised his own appearance as handsome multiple times. But after life in the forest caused a change in that appearance, watching Will made Robin angry at his current situation and since he could not admit that, he shifted the attack to Will. Robin's *persona*, "an [unconscious] kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual (Jung 192)", is that of a tough down-to-earth rebel. Identifying with his past memories or admitting he longs for the past contradicts his image. The jealous and conflicted part of his personality is not revealed in the *persona* but is hidden deeply in a place the conscious cannot reach, the *shadow*. If Jung's *persona* is the image people want to reveal, the shadow is the side of our personality which we do not consciously display in public. It involves dark aspects of personality. It wants to do all the things we do not allow ourselves to do (Adamski 3).

Control, exploitation, and being the centre of attention are all hidden in the dark shadow of Robin's unconscious under the thick mask of his just and noble persona.

As for his treatment of women and his attachment to the Virgin Mary, Robin is portrayed to be religious in most of the retellings. He always swears by the Virgin Mary and female saints. He mentions in the ballads that the reason behind his fight against the corrupt is his love for Mary and his hatred for the religious people who insult the church ("The First Fytte: Robin Hood and the Knight"). Some scholars argue that his kind and gentle treatment of women stems from his love for the mother of Christ. On the other hand, not only is Robin sarcastic about religious authorities, he uses religion in satirical contexts at times. To take an example, in his encounter with Will Scarlet in McSpadden's novel, Robin is sarcastic when he discusses religion:

"[Will]: Let me dust your coat for you."

"Marry, it has been dusted enough already," replied Robin ; " and I now believe the Scripture saying that all men are but dust, for it has sifted me through and through and lined my gullet an inch deep ("Gutenberg"). "

This indicates that Robin spoke of his religious beliefs because that is how it was in those times, an *archetype*. Archetypes are the universal human experiences stored in the collective unconscious, in Jung's terms. These archetypes "are symbols, signs, patterns of behavior, and thinking and experiencing, that are physically inherited from our ancestors (Adamski 563)." Asking for the Virgin Mary's help, swearing by her name and making offerings to her are habits the mediaeval people went by, especially men. The Virgin Mary was the highest female figure in the Christian world. The middle ages were the times of chivalry and dedicating one's life to one woman. The ideal woman was Mary. Robin unconsciously loved and respected Mary, since he inherited it from his society and

generations before him, which explains how he forbade Little John from harming the woman who made him bleed to death (McSpadden 311).

Robin's attitude towards killing enemies is another important and interesting point to shed light on. It changes from one version and one tale to another. In *The Adventures of Robin Hood*, and even though he states to Marian that it is injustice he hates not the Normans, Robin justifies killing the corrupt Normans and Prince John's soldiers. He does not show the slightest touch of remorse. For Robin, killing Normans is a justifiable and inevitable act of justice. It is a sacrifice that should be made for the greater cause, a defence mechanism Freud called *intellectualisation*. It is the "the overemphasis on thinking when confronted with an unacceptable impulse, situation or behaviour without employing any emotions whatsoever to help mediate and place the thoughts into an emotional, human context (Grohol 3)." Robin justifies killing Normans and strips the act of killing from any emotional connotations. In the incident of killing Guy of Gisbourne in the ballad of "Robin Hood and Guy of Gisbourne", Robin indeed kills Guy, but savagely. He beheads then disfigures him before he throws him in a trench and feels nothing about it. But when he has to announce killing Guy to others, as mentioned in *Stories of Robin Hood and his Merry Outlaws*, he pretends to regret killing Sir Guy (140). During the adventure of rescuing Will Stutely, he asks his men not to spill blood needlessly and be merciful when they have to (Pyle 75). When alone, Robin has no reason to hide his own shadow, even though he does not realise he is doing so.

Robin as a trickster, a topic tackled by scholars infinitely, gives illuminating details about Robin's personality. Whilst Robin does not fit all the characteristics of the trickster as an archetype, he embodies a number of them. He presents the contradictory image of a

marginalised rebel who rejects norms and enjoys breaking rules. His treatment of others is ambivalent. As mentioned previously, Robin speaks religiously and at the same time mocks religion. He protects the weak but then hurts them. He is against murder but still occasionally kills. Robin Hood might not be a complicated Prometheus figure, but in his way he is ambivalent and contradictory.

Robin won his way through most of his encounters with the infamous Sheriff of Nottingham, the ambitious Sir Guy of Gisbourne and even passers-by who ended up joining his band by trickery. Robin's main trick is disguise. His disguises include outfits, physical attributes, voice mimicking and witty and artful conversations.

The Sheriff of Nottingham, Robin's infamous enemy, holds an archery match to catch Robin. The Sheriff knows that Robin is brave or reckless enough to attend but believes he is clever enough to catch the best archer in town. Robin rises up to the challenge by putting on the disguise of a beggar. Robin wins against the best archers in England and is recognised to be Robin the moment he wins in McSpadden's book and the 1938 film and is not recognised until he reveals his identity in Pyle's novel.

Having a price on his head, Robin goes hunting in disguise and is not recognised by his own beloved Marian (McSpadden 147). To flip the tables in Alan's beloved's planned wedding, Robin disguises himself as a minstrel and is not found out by the Bishop even though they had met before (100). Even after dragging the Sheriff to the Merry Men's camp, robbing him of his riches and showing off his men's skills (Pyle 91-2), the Sheriff never recognises Robin in disguise, not when he saves the widow's sons from hanging (McSpadden 114), nor in the archery competitions. He neither notices who Robin is when he pretends to be a butcher, dines at his house, sits next to him and engages in conversations

(58), nor when he pretends to be a potter and fools even the Sheriff's wife (Sidgwick, "Robin Hood and the Potter"). Robin is a master of conscious disguise if he is unaware of the unconscious ploys of the mind behind his disguises.

Freud's ego mediates between the instinctual primitive id and the idealistic super ego. It suppresses what it cannot handle, throws it back to the unconscious and deals with the aftermath through defence mechanisms. Jung's persona presents the image a person wishes he/she was and hides the insecurities and dark desires in the unconscious shadow. Robin's disguises are practical demonstrations of these mind processes. To reach his goal, Robin cannot display his intentions (id and shadow) so he puts on a disguise (ego and persona). Robin is able to recognise other people's disguises when they cannot recognise his unless he wants them to. He immediately uncovers John's disguise as a servant in the Sheriff's household when he goes there as a butcher, and John only notices him when Robin makes eye contact with him (McSpadden 41). Marian does not know him when she runs into him in a hunter's disguise. He, on the other hand, recognises her from the golden arrow he presented to her after the archery competition but not before he expresses his doubts after hearing her voice (149). If Robin's disguises symbolise the id and the shadow, and Robin can figure other people's disguises but they cannot discover him unless he reveals his own identity, Robin can bring the unconscious to the conscious. The "beliefs, values, feelings, memories which one is not currently conscious of [...] but can be made conscious (Mitchel, "Carl Jung & Jungian Analytical Psychology") " are what Jung terms the *personal unconscious*. Robin's ability to fool anybody with his disguises while never getting fooled is the mind's way of hiding what should not be revealed and revealing parts whenever required.

Robin declared his rebellion as a reaction to the injustices inflicted on the English people by Prince John who took over his brother, King Richard's place when he was busy in the Crusades. So when Richard came back, Robin's claim lost its validity and he had to join Richard. But the tales narrate that Robin felt soulless in the court and longed to be back in Sherwood. He even lied about visiting the forest and just stayed there. What Robin needed to stay in Sherwood was a justification, that is why he had to "accidentally" kill the king's deer after he returned to the forest and become an outlaw again. But what Robin might actually have wanted all along was a group of people to control, a kingdom to keep his inferiority complex from swallowing the superiority complex. To keep his personal image inflated, Robin needed people to remind him of how great a person he is everyday. He felt the need to exercise control on others to feel that he has his life on track. Robin, concluding from the different texts, could not live alone. He was not a self-reliant leader, and got his energy from the people around him, or more precisely under him. His mind worked well to help him deal with his reality and circumstances, but studying how his mind worked, how he dealt with that reality and how he acted in society defiles, even if by a little, his heroic selfless image.

Chapter Two: Hong Gildong: a Hero of the People

“The world of art is truer than history,” argues Frederick Schiller in his *Aesthetical and Philosophical Essays* (4). Art presents the human issues and the world’s events in a way which relates to the readers’ lives and daily life experiences. The history that is written by the victor and that goes through levels of censoring and filtering before it sees the light reflects the point of view of its authors and their ideologies rather than being written from the perspectives of the people involved. Art, on the other hand, represents different attitudes and brings hidden aspects out of the shade. Robin Hood was a realistic representation of the kind of hero the commoners dreamt of. The various representations of his character in popular culture developed and altered according to the period of time in which the tale was narrated. Hong Gildong, likewise, has been the epitome of the Koreans’ long-awaited hero. As a popular hero, Gildong of *Joseon* (old name of the Korean peninsula) rebelled against the corrupt authorities and the class system while abiding by the Confucian code of morals. Even as a rebel, Gildong could not break away from the deeply rooted social and religious principles; while the 21st century Gildong revolts against all that he finds unjust because his character is rewritten in an age where everything is possible. Both Robin Hood and Hong Gildong are popular art productions that stand the test of time and were recycled whenever their existence was socially needed.

For centuries, Korean people believed Hong Gildong is a historical personality whose fame and heroic acts missed their spot in historical books to appear first in fiction. The recent contrary findings by scholar and translator Minsoo Kang on the origins of the tale and its authorship (xiii) did not affect the Korean belief that one day there lived a man called Hong Gildong who fought the corrupt authorities and helped the weak and poor commoners. His

existence is more than a debate over when he first appeared in literature or whether his tale was written by a nobleman or a commoner. Hong Gildong is a cultural heritage and an inherited source of pride. As Charles Montgomery puts it:

Hong Gildong is, as I said, legion and his mutability and omnipresence, combined with his essential unknowability lead me to see him as a representative figure in Korean literature while also a figure who represents its incredible breadth and depth, and the many shades and shadows the literature, and the character, contains (*klit.com*).

As one of the most popular Korean fictions, if not the most popular, Hong Gildong displays the best traits of the Korean man in his intolerance of injustice, determination of character and clarity of purpose. The tale shows the negative sides of the Joseon society but at the same time presents a fighter from that very society who works to reform it.

The Tale of Hong Gildong and most of its variants narrate a story of a young “half-blood” boy born to a nobleman and a servant woman. As a half-blood, the boy is mistreated, rejected and abandoned by his family which drives him to fight against the cause of the problem, the class-based social system. The works used in this chapter, *The Tale of Hong Gildong*, *Iljima* and *The Return of Iljima* roughly share the mentioned background story. 2017 TV-series adaptation of the tale *Rebel: Thief Who Stole the People*, on the other hand, takes a total different approach that matches the current age in which Hong Gildong is actually the son of servants, born and raised as a low class nobody.

In the original tale, *The Tale of Hong Gildong*, believed for centuries to be written by the elitist Joseon poet Heo Gyun, Gildong is the second child of a noble minister and one of his servants. When minister Hong has a prophetic dream of a blue dragon appearing through a tempest, which symbolised fortune, he tries to lay with his wife so the dream would manifest into a child. The wife, conscious of the servants’ eyes in broad daylight,

refuses her husband. The minister not wanting to lose his great dream lays with the first servant to come into his room. That very servant conceives Gildong. Minister Hong, Gildong's father, is a nobleman of enormous wealth, high reputation and favour by the king. The minister has an older son, Inhyeon, born from the first wife and holds a government position. Born in such a household, Gildong being half-blood had no chance to prove himself.

The dream Gildong's father had drove him to an action based on a deep belief that the dream was a prophecy and that he had to act upon it. Believing in that dream had no logical reasoning or special meaning behind it. It derived from an unknown belief in the metaphysical and transcendental aspects of the universe. As Carl Jung argues in *Memories, Dreams, Reflections*, a human "cannot grasp, comprehend, dominate them [inner experiences]; nor can he free himself or escape from them, and therefore feels them as overpowering (403)." People tend to call that mysterious effect and power *mana* among other names. Jung defines mana as the "extraordinarily effective power emanating from a human being, object, action, or event, or from supernatural beings and spirits. (ibid)" The overwhelming effect of the dream and its archetypal connotations of power and fortune led Minister Hong to take action. If it was not for the dream, Gildong might not have been born and his talents might not have been exaggerated and believed to be supernatural for generations after the fictional narrative.

The belief in supernatural powers emanating from mana manifested in a dream in *The Tale of Hong Gildong* appeared in the belief in a prodigy in *Rebel: Thief who Stole the People*. Since mana is another term for the mysterious divine power of "God" or "daimon", believing in a being with supernatural powers; a kind of god, is common in fiction. The

Mighty Child, a child born to a commoner with extraordinary physical strength and a great mission to make history was believed to appear once every one hundred years in Joseon. Since a commoner should not have such strength, Mighty Children always die. Commoners believed in the existence of the Mighty Child while noblemen pretended to dismiss the story as a myth while hiding their inner fear of its truth. Gildong, the child of servants of the lowest class in Joseon, was born with matchless physical strength. As long as he had a mission to complete, the Mighty Child preserved his strength and even developed it. But when the Mighty Child forgot about his divine mission, his strength would weaken and would eventually die. Gildong, the Mighty Child of the hit TV show, grew to make history and fulfil his mission.

Having a low-born mother, Gildong, in the original tale, was expected to live as if he was dead; not allowed, much less encouraged, to learn the skills of noblemen. Gildong, nonetheless, could not hide his prophetic heroic personage. He was born physically strong and his strength multiplied as he learned over the shoulder different martial skills the noblemen practiced. His sword talent was particularly extraordinary. Gildong excelled in literature as well. He grew to show brilliance of intellect and refinement of character. And since he was the child of prophecy, Gildong could control wind and rain and summon supernatural spirits. In short, he had everything he should not have.

Not living up to his “fate”, Gildong was faced with envy and mistreatment. He was not allowed to address his father or his brother as father or brother. He was not allowed the privileges his older brother had of education, martial training or governmental positions. Gildong was scolded and punished for harbouring ambitions, showing resentment of the class system and insisting on learning. The fact that he owned and coveted things beyond

his status drove one of his father's concubines to plot murder with the help of the minister's lawful wife and her son, Inhyeon, Gildong's older brother. Chorong, the concubine, was not the first one to ponder murdering Gildong. Minister Hong, himself, thought of killing his own son for being born to the wrong mother.

Alfred Adler, Freud's acquaintance who fought against being called Freud's follower, focused in his theory of Individual Psychology on the individual's reactions to the environment around him and his way of reshaping his experiences based on his future goals or what he called *fictionalism*. Adler found Freud's Psychoanalysis too pessimistic and limited to the sex drive. He believed heredity and environment are definitely important to the individual's development but only as factors that do not determine a person's life but cooperate to the person's growth. Using his *creative power* or his "ability to freely shape [his] behaviour and create [his] personality (Carley and Steven 70)", the individual is capable of changing his situation in a way that helps him overcome the pain of the past and takes him closer to his goals and dreams.

A child cannot survive without the help of a caregiver and other people. The influence of the family on the child, in Adler's term *family constellation*, is crucial to the formation of the child's personality. Family constellation is demonstrated through the child's interactions with his parents, his order of birth and his relationship with his siblings. If the child grew up in a healthy environment, he would have more chances of leading a healthy *style of life*. While the child who had a troubling relationship with either parents or siblings would probably either live an unhealthy life or have difficulties obtaining the life he planned. For Adler, a healthy lifestyle is possible even to the children with troubled

childhoods as long as the person exploits his *creative power* and works towards success and his dreams.

Gildong did not have a healthy childhood. His relationship with his family members was decided by the state and the society. His father kept his emotional distance, tried to bring him down to keep him in his “place” and openly favoured his older brother. Gildong tried constantly to please his father and get close to him but was received with harsher treatment every time. The father believed keeping Gildong in his place as a half-born was for his own good but Gildong could only see coldness and neglect. His mother, a servant, had no position whatsoever in the family being of the low class and was even lower in status than her own son. Even though she tried to make up for the emotional loss Gildong felt, Gildong strove for his father’s attention and acknowledgment. Gildong’s main rival was his older brother, Inhyeon. Inhyeon had it all being the first born of a noble mother. He had all that Gildong wished for except for his talents. Despite being less talented, Inhyeon was his father’s right hand and dependable son. Gildong grew being rejected watching his brother loved and accepted. In Adler’s theory, *sibling rivalry*, especially between the first and second borns, is one critical factor in the making of a child’s personality. Inhyeon was practically never threatened as a child by the appearance of a younger brother since Gildong was not a true noble. And when Inhyeon as an adult feels that his baby brother is proving too big a nuisance, he approves of Chorong’s plot to kill him (14). Later, when Gildong becomes a national hero and a serious threat to the state, Inhyeon accepts the responsibility of capturing his brother and handing him in.

Gildong’s envy of his brother’s position and his own feelings of inferiority led him to what Adler calls *masculine protest*. Gildong strove for success and power to compensate for the

inferior feelings he had. Since improving his skills only brought him more trouble instead of success, Gildong opted out and was rushed by Chorong's assassination attempt. He reached a point where he lacked *The Crucial Cs*, a society member's basic needs:

1) to belong, to fit in, to feel secure or feel CONNECTED; 2) to feel competent and to take responsibility or to feel CAPABLE; 3) to feel significant and that we make a difference or to feel we COUNT; and 4) to feel able to handle difficult situations and overcome fear or to have COURAGE (John 5) .

Unlike Robin Hood who was a prisoner of the past according to the study's understanding of Freud's theory, driven by what happened with and to his family and whose past impelled him to move forward and change the future, Gildong was moved by Adler's concept of *teleology*; his dreams, goals and aims. Gildong's dream as a child was to work in the government and get close to the King. Whether he was born noble or not and whether his family tried to kill him or not, Gildong was planning to achieve his dream. It was not his father's neglect or his rivalry with his brother that caused him to rebel. He was going to climb in position in legal or illegal ways and his *family constellation* simply pushed him to follow the latter. The past pushed Robin Hood forward and the future drew Gildong to it.

Gildong's resentment is directed towards the social system in Joseon. He does not blame his father for the way he is treated despite his sorrow. The assassin attempt at his life marks a turning point. With his supernatural powers, Gildong could sense the arrival of the assassin and has no problem defeating him. What releases the suppressed anger is his feeling of betrayal. Not only did his family deprive him of what he believed were his rights as a child, they also wanted to kill him. Despite his feelings of betrayal, Gildong could not bring himself to kill his father's concubine or attack his family so he brutally kills the

people involved in the crime, the assassin, the physiognomist and the shaman who added to his father's worries and fears.

In *Rebel: Thief who Stole the People*, Gildong has a strong relationship with both of his parents. He is raised with love, watching how his father treats his mother with love and respect despite their status as servants and despite the fact that women of all classes were treated as subhumans. Gildong watches his father helping his mother with her hard tasks, showering her with love in public and insisting that she joins the table and eats the same food as the males in the family, a taboo at the time. Gilhyeon, Gildong's older brother is his friend and idol. He protects Gildong whenever Gildong loses control of his powers. He helps him around and takes care of him. Reflecting Adler's theory, Gildong has a healthy childhood which has provided him with love and security; until things get awry and the happy childhood turns into a lifelong trauma.

When Gildong's father, Ah Mo Gae, realises his son is no ordinary child and other people start suspecting Gildong of being the Mighty Child, he decides to buy his own freedom. He starts working with thieves who steal and sell different merchandise. When he collects enough money, he convinces the Magistrate's secretary to buy him using Ah Mo Gae's own money on the promise of helping the secretary climb in positions. With his great argument skills that have persuaded his master to let him work in business instead of around the house, Ah Mo Gae gets the secretary to buy him. His master's wife smells something fishy and eventually finds out about Ah Mo Gae's collected riches. The noble couple sets him up so he would appear to have broken the moral codes so they, as owners, can get a hold of his money. The set-up is based on provoking Ah Mo Gae to hurt his master so his properties would immediately be given back to the master. The master uses his uncle to

harass Ah Mo Gae's pregnant wife before her children's eyes and when she fights back, she falls down against a boulder and is rushed into childbirth. Ah Mo Gae, losing his beloved wife, kills his master. Gildong who follows his father storming out in the middle of the night, witnesses the act of murder. As a child of no more than ten, the picture of his father walking out of the master's bedroom covered in blood and holding a sickle lives with Gildong as he grows up trying to protect what is left of his family. For the child Gildong, hiding his father's bloody shoes, when he glimpses people approaching the next day after the crime, is his first step in a lasting mission to keep his family together and protect them no matter what. Years later, Gildong decides to answer his calling as a hero who was born to make history. He could make that decision only when he thought of the people of his country as an extended family. Gildong's own fictionalist view and purpose led him to put up a long fight not only to protect his siblings but all the victims of the unjust social and political systems.

Iljimaе in both *Iljimaе* and *The Return of Iljimaе* spends a healthy childhood in which he is raised by two rich Chinese parents who shower him with love and care. He is taught art and literature and when his father thinks him too soft, he teaches him Kung fu. He is even engaged to a minister's daughter at the age of thirteen in *Iljimaе* and sixteen in *Return*. Iljimaе's healthy life is disturbed when he finds out, through a Chinese spy in Korea who is holding a letter in Iljimaе's mother's handwriting and planning to use the Intel against Iljimaе's family, that his parents are not real but adoptive and that his biological parents are in Joseon; the father a minister and the mother a servant who had been kicked out for bearing her master's child and had become a *kisaeng* (female entertainer). Iljimaе decides to go look for his parents. While escaping, he is chased by his adoptive parents. Believing

they wanted him killed and feeling overwhelmed and betrayed, Iljimaе's healthy childhood comes to a stop. Once he arrives at Joseon, he goes through another experience that adds to his feelings of betrayal. Joseon was under the threat of Qing (China)'s invasion and the people were sensitive around people from Qing which made Iljimaе a target to their anger because of his appearance. As he walked aimlessly around the streets, commoners beat him up for being a Qing. Iljimaе was far stronger than all of the people who surrounded him but was frustrated more at the fact that he could not even ask them why they treated him so or tell them that he himself was one of them. In the *manhwa* (comic), Iljimaе did not know how to speak the Korean language which was why he could not express or defend himself. In the TV series, he was too surprised and upset to ask despite knowing the basics of the language. Having beaten up people in the street, Iljimaе was thrown into a prison cell. Unable to comprehend the situation, his frustration built in him as his concepts of justice and humanity received another blow. It was not only his adoptive parents, everyone was unjust and everyone hated him. The whole world seemed to conspire against him and the adolescent was slowly giving up on that world.

The three Hong Gildong figures' lives came to a standstill after they felt betrayed by the world that put an end to their childhood. As children, they were more of receivers than actors in the formation of their personalities and their *creative power* was still in the making. The transition period after the crucial change of events in their lives can be described as a roaming period. The three character versions lost their sense of identity after they were pushed to take control of their lives. Rolf E. Muuss in his book *Theories of Adolescence* argues that "[t]he search for an identity involves the establishment of a

meaningful self-concept in which past, present, and future are brought together to form a unified whole (51).”

The three characters went through a period of time where they questioned all that they believed in, especially their sense of self and purpose. Their past lost its meaning and its value, their present was unstable and their future blurry. They lost all sense of identity.

Hong Gildong walked out of the house determined not to go back. The *pilsa* Minsoo Kang found to be the most reliable and therefore translated to English is relatively short. The part that narrates Gildong’s roaming period is short but indicates that the time he spent alone was not:

And so Gildong ventured forth, sad at the thought that he could rely on no one in the world even though his parents were still alive. Because of his unfortunate fate, he wandered about like a floating cloud, making the whole world his home and finding uncomfortable rest wherever he could (24).

The lines reveal quite a bit about Gildong’s state of mind at the time. He felt betrayed by his parents for leaving him alone in the world. He blamed them as well as his fate and believed his fate was “unfortunate” which was why he was rejected by everyone. Gildong could not rest or settle down because he was questioning what happened to him. As a child, he believed if he worked hard and stood out as a talented person, his father would be proud of him. Not only did the opposite happen, he was almost killed by his own family. His belief in family love and his concept of his own self became shaky. He momentarily lost his purpose and his mind was a blank. Gildong could not come to terms with the cruel twist of fortune and he wandered about purposely.

Equivalent to the 1991 film adaptation’s Robin Hood, Iljimae was too angry at his parents to figure out his purpose or work towards his future. In prison, he is taken to Ko Ja Myung,

the brilliant police chief who would prove to be the biggest helper in Iljimaе's journey to find his mother and have a considerable influence on Iljimaе's growth as a hero. Still innocent and trusting, Iljimaе tells Ko Ja Myung his life story. Ko Ja Myung realises that he is actually acquainted with Iljimaе's mother. Having looked for Iljimaе's mother himself after harbouring secret feelings for her for years, Ko Ja Myung decides to help Iljimaе find his parents. He takes Iljimaе to his biological father. When Iljimaе meets his father, the apologetic feelings towards his adoptive parents disappear when his father denies his existence and rejects him and he cannot find his mother anywhere. For Iljimaе, his real father does not want anything to do with him and his adoptive parents had sent people to murder him. As an adolescent, his feelings of betrayal are magnified as he feels all alone in the world betrayed by everyone, even the man who lured him into Joseon. Once he is back in prison, he concludes that he is alone in the world and has no reason to stay in prison so he breaks out.

Iljimaе meanders around the streets of Joseon overwhelmed with sadness and loneliness. His loss of all hope and frustration at the turn of events erupts as violence. Since he believes everyone is a duplicate of his parents, Iljimaе does not feel guilty about hurting others. For him, the world is there to avenge himself against. Unlike Gildong, Iljimaе's roaming period was not a quiet journey in the mountains away from people. Iljimaе was violently questioning his situation and trying to make sense of what happened to him. He, then, meets a girl in the mountains who showers him with attention and love. Sam Kkot, or Dal Mi in the TV-series, gives Iljimaе her heart, a place in her house and a job with her father. Iljimaе clings to Sam Kkot because she makes him feel "mother's love (Ko 1:105)" again. Iljimaе finds in the new family brief solace. Afraid of being abandoned again, he does whatever

he is asked. Then Iljimaе gets caught for stealing. He is taken by the police and Sam Kkot and her father are taken along for hiding him. Sam Kkot is found to be an escaped traitor's daughter and the man who has raised her and she believed to be her father turns out to be her father's underling. As escaped criminals, Sam Kkot and the "father" are sentenced to death. Iljimaе, released for his petty crime, is unable to digest what is happening. When Sam Kkot loses her life in front of him, his suppressed anger is let loose tenfold stronger than before. He treads the streets aimlessly; his trust in the world and himself completely gone and his desire to live vanished. He is afraid his presence will cause the death of others so he leaves Wol Hee, a woman he meets on the run and who closely resembles Sam Kkot, and keeps moving and causing trouble even after he is trapped into a murder case he gets accused of. Iljimaе loses track of his life and roams about incapable of settling. What Iljimaе goes through leads him to have different kinds of fear. One of them is his *fear of intimacy*.

When he meets Wol Hee, her resemblance to dead Sam Kkot and her kindness to him make him want to stay. She hides him when he is chased on the accusation of murder, cooks for him and shows him a safe way out. Even though he desperately wants to stay, Iljimaе does not, because he completely believes if he does, Wol Hee will die and he will get hurt because of that. Iljimaе feels a fear of intimacy, a defence mechanism

against learning about our own psychological wounds because it keeps us at an emotional distance in relationships most likely to bring those wounds to the surface:[...] By not permitting ourselves to get too close to significant others, we "protect" ourselves from the painful past experiences that intimate relationships inevitably dredge up (Tyson 16)

Rebel's Hong Gildong had his fair share of wandering. Ah Mo Gae's interrogation for his murder charge brings to the surface all the torture and humiliation he has lived through.

Determined to slip out of the case innocent, Ah Mo Gae tries to move people to his side. He plays on their feelings and gets them to testify with him. He, also, uses his knowledge about his dead master to induce the mistress to drop the case. Gildong watches the scars on his father's body, the tears pouring out of his eyes, his father's friends and acquaintances shaking in fear of their lives and his life and his siblings' in danger. Unable to fully comprehend the goings-on, Gildong only observes.

After Ah Mo Gae moves his family to where his thief friends are, Ikhwari, Gildong keeps a close watch on the family. His brother Gilhyeon is busy learning Korean and his father is always immersed in his smuggling business that puts his life in danger, worrying young Gildong. Then the turning point in Gildong's young life arrives when his father's best friend So Boo Ri tells him the reason his father changed, left the town, came to Ikhwari and kept all busy in that dangerous business is because of him. Because Ah Mo Gae fears for Gildong's life and wants him to live up to his fate, he decides that he should provide him with a safe environment and a stable life that would allow a Mighty Child of the lower class to shine in the world. The moment Gildong connects all the facts he has been collecting and the events he has been observing, the pain he felt after his mother's death, the responsibility of caring for his baby sister Urini, the scene of his father's bloody murder and the incidents in which he used his extraordinary strength all rush to his mind and guilt leaves him numb. After that moment of truth, Gildong lives for twelve years in guilt. He believes his family was broken and his father changed because he had used his strength when he should not have. He refuses to learn martial arts like his father wishes him to and on the contrary, loses all his strength. Gildong can only believe that he is the reason behind everything that has happened to his family so his mind shuts away the origin of the

problem. His mind's way of dealing with the problem is to repress it and send it back to the unconscious like it had never happened. Gildong represses his memory of ever using his strength, avoids any activity that requires strength and even opts to stay away from the family he felt guilty about by working as a peddler. In the Freudian lens, Gildong's mind applied the defence mechanism, repression. Aidan Sammons explains how,

things end up in the unconscious when they threaten us. They might be mentally painful or unacceptable because they provoke anxiety and guilt from our superego. We protect ourselves from these things by forcing them out of the conscious mind and into the unconscious (*psychlotron.org.uk*).

This is exactly what had happened to Gildong.

Gildong's roaming period spans twelve years in which he wastes away his talent as a natural leader, his supernatural strength and his father's expectations. He travels around Joseon selling female cosmetics and accessories, writing charms for women and drinking. He does not want to plan for the future and only wants his family safe. Social and political issues matter not to him; until he visits Ikhwari for Urini's birthday and he hears about a gang fight between his father, now the Chief of the place, and another gang. Gildong is not interested in the fight and merely wants his family out of trouble. After arguing and begging, Gildong gets his father to promise to leave Ikhwari and his dangerous business and leave with him so the whole family can live off farming. When Gildong gets back to Ikhwari after inspecting the new land they would move to, he finds his father and all his Ikhwari family in trouble. The opposing gang turns the Royal Prince who was dealing with Ah Mo Gae against him. Ah Mo Gae is thrown in prison, his followers divided and attacked. As Gildong escapes with Gilhyeon and Urini, they fall into a trap. He loses Gilhyeon and runs away with Urini. When his sister is almost snatched away from him, his strength comes back and he fights the soldiers and rescues her. But he is too hurt to continue

and he drops unconscious and wakes up to find Urini gone. After he wakes up and finds his sister gone, Gildong takes the road trying to find her to no avail. His strength gives way in a *kibang* (entertainment house) and he is nursed back to health by Gong Hwa, the main entertainer of the place. He recovers with miraculous speed due to his supernatural strength but with lost memories, a state he went through once before after the shocking events of his mother's death and his father's crime. His mind, again, blocks the painful memories and represses the pain involved. When Gildong recovers his memories of what happened at Ikhwari, it is only after he becomes emotionally involved with Gong Hwa. Having promised Gong Hwa to go back to her, Gildong's roaming period ends as he gives up his carefree life and sets to find his family and avenge whoever is responsible for separating them.

The two figures' roaming period is a journey of re-questioning their past, analysing their present and planning their future. Everything they had learned about the world is no longer a given. Having lost their unconditional love and trust in their parents and the innocent hope of a better world, the legends start constructing their own beliefs and pursuing their dreams away from what they always believed right and true. Their notions of justice, equality, love, family, self and purpose are reconstructed in their roaming period and determine to a great extent their journey towards their reshaped dreams. As they work towards their chosen dreams, they develop personally and they find in them and in their world aspects they either gave up on in their roaming period or never knew existed. Developing, also, includes dealing with their scars and pain and finding a middle ground between their painful past and hopeful future.

As Hong Gildong roams the mountains unable to ease his troubled mind or grasp the dimensions of the problem, he stumbles upon a group of bandits occupying a mountain. The minute he overhears their conversation about looking for a leader, he takes his first decision after leaving the house and decides to become that leader. His fate might be unfortunate but Heaven has not abandoned him yet. “He thought to himself, ‘After wandering about with nowhere to rest, Heaven has helped me by bringing me to this place where I will surely find the opportunity to make full use of my powers.’ (25) ” Gildong finds, for the first time, a chance to prove himself by his own abilities and not by his family background. In front of bandits, it does not matter if he is noble born or not, as long as he can prove he deserves to be their leader. Gildong mentions the sources of his knowledge and what he studied as a child and demonstrates his strength by lifting a huge rock and throwing it in the air. The moment he gets chosen as a leader, Gildong sets his rules. To build a strong community, he orders his followers to practice horsemanship, archery and swordsmanship. Interestingly, Gildong emphasises brotherhood and loyalty but imposes military law on his new community:

From this moment on, we will combine all of our strength and never abandon one another, even in a time of disaster. And so we will stay together for all time without ever forgetting one another. But if any of you should betray us or disobey me, you will be dealt with through military law [...] Anyone who goes against any of my commands as I unfold my stratagem will be subjected to military justice (26-7).

Gildong, as a child, believed the treatment he received because of his birth was unjust and he fought against it by improving his own abilities and eventually leaving the house. Then once he becomes the leader of bandits, he starts by enforcing the strict treatment he received as a child on his followers.

Despite invoking military law on his followers, Gildong's notion of justice is focused on the underprivileged. Having come from a similar background, Gildong cannot ignore the terrible situations certain classes of society have to endure being born a particular way. Gildong, indeed, walks towards his dream of power, independence and fame but without disregarding people who need his help. Reading Hong Gildong's journey towards his dreams in the lens of Adler's theory reveals how Gildong strives for his personal success and at the same time cares for his society and fellow citizens. Gildong has always dreamt of a governmental position, the king's acknowledgment and national fame. He, besides, sets a rule for his followers that whatever they steal from the rich is to be given to the poor. Commoners are not to be bothered. Hong Gildong strives for both his personal superiority and social success, what Adler called *striving for perfection*. Adler's striving for perfection "means that one is striving toward greater competence, both for oneself and the common good of humanity. This is a horizontal striving that is useful both for self and others, seeking to build both self and other-esteem (Watts 127)". Hong Gildong walks towards his dreams and helps people achieve theirs simultaneously. According to Adler's theory, Gildong works towards perfectionism in both his individual and social life which is a mature and praiseworthy act.

In the same way that Robin Hood outwitted his targets and reach his goals, Hong Gildong used many forms of disguise to achieve his social aims by robbing the corrupt rich or his personal gains by building a name and a reputation for himself. Disguise does not only mean wearing a physical mask to hide one's identity, it can also connote "the substitution, overlaying or metamorphosis of dramatic identity, whereby one character sustains two roles. This may involve masquerade deliberate or involuntary, mistaken or concealed

madness or possession, (1)" as put by Bradbrook. Gildong resorts to different forms of disguise on his way to attain justice for himself and other people. In his first task to teach the corrupt rich and officials a lesson, Gildong uses his real name and his family tree to trick some corrupt monks out of their riches. How Gildong knows that those specific monks are corrupt or whether, like in Robin Hood, most monks were corrupt at the time is not clear, but the first exploit he announces is to a temple. Dressing his newly well-trained followers up "as the retinue of a travelling nobleman from the family of a high minister (27)", has played a main role in tricking the monks. Using his real name and only hiding the part about his lowly birth, Gildong announces to the monks his plan to stay in the temple. Having a son of a minister in a temple guarantees financial and social benefits to the monks. Interestingly, in that time, checking one's social class was out of the question as his appearance told it all. A person's clothing style, colours, voice tone and attitude showed a person's status. Nobody went against that norm since the punishment of pretending to be of a higher class was death. Gildong and his men are welcomed as precious guests. To perfect his plans, he has bags of rice delivered to the temple with the order to hold a feast. As people of lower classes, "the monks never suspected that a hidden plot was in motion. And they dared not disobey him, so they all gathered together, high and low, young and old (29)". Raised in a noble household, Gildong has known that the monks cannot consciously suspect him. Commoners have believed the noblemen were honest. So when Gildong throws sand into his rice bowl and accuses the monks of it, it does not occur to the monks that Gildong is plotting something. Gildong, after all, is a minister's son.

Realising the centrality of knowledge as power, Gildong utilises his knowledge of how society functions to take advantage of situations. Gildong applies all that he has learned

about the functions of the social system in Joseon to serve his purposes. He, indeed, is a political intellectual, who, in Michel Foucault's words is a "person who utilises his knowledge, his competence and his relation to truth in the field of political struggles (128)". Gildong utilises his knowledge to politically fight against the corrupt and towards his goals starting with the monks in the temple. Knowing he will not be questioned, he blames the monks for the sand in his food and uses their bafflement to have his men steal their treasures. As a political intellectual, Gildong participates in the political game by protesting against the system with the tools given by that very system but through different means and different voices. Once he left his father's house, Gildong knew he had no more chances left to try and win his father's favour or survive in the upper class. His voice was no longer his alone but that of his people; the marginalised subaltern. In that sense, like Robin Hood, Gildong is not just any political intellectual, he is a vernacular intellectual who "demonstrates a complex representation of the voices from below or the margins speaking at once to, within, and against the hegemonic order (Farred 10)." Both legends never stop at their personal aims but also integrate their own goals into the struggle against hegemony and the social and political systems for the common good. Hong Gildong fights against the social system that deprives people of their basic human needs and their right to dream beyond their given status. He speaks of the pain of people, not only their need for food, shelter, care and education but also for integrity, self-esteem and sense of achievement. Gildong realises that the fight against the hegemonic society requires him to present the vernacular in a mode those in power understand but with the language people speak, the vernacular.

Using his disguise skill and his supernatural talents with his deep knowledge of society, Hong Gildong steadily walks towards his personal and social goals until he achieves them. Right after celebrating the success of the temple operation, Gildong rewards his men and gives the name Hwalbindang for the village and just then does he declare to them their mission:

We will go forth across the eight provinces of Joseon and seize wealth that was ill-gotten, but we will also help the impoverished and the oppressed by giving them good. And we will do so without ever revealing our identities. We will go after the powerful who obtained their riches by squeezing the common people and take away their unjustly gained possessions (31).

The impact of the temple incident gets the king involved. The king pronounces Gildong and his men outlaws and sets a price on their heads. Despite the pronouncement, Gildong reminds his men of their loyalty to their country and warns them not to hurt people or steal from the government, the latter resolution broken not long afterwards.

Becoming more driven by his new status as an outlaw, Gildong plans the next exploit. Despite his declaration that they will not "take treasures being sent to the capital or money or grain being collected by the government (32)", the next target is none other than an administrative centre. To pave the way for his men to be able to rob the administrative centre's warehouse, Gildong plots a distraction to authorities. By staging a fire outside the city gates, he leads everyone to the important spot when his men in disguise infiltrate the warehouse. Judging from the way he tricked both monks and officials in the two adventures, Gildong would not have ventured into a huge operation like that without knowing how serious it was. Cunningly, he did not tell his followers how serious their actions were until they successfully completed the task. With his vast knowledge and sharp perception, Gildong did not want anything to disrupt his plan. Going against the

government was not something low-class bandits would excitedly do. He gave them a reason to do it and drew a perfect plan that assured them of their safety. Gildong's leadership skills were growing with every new experience on the way to his dream. To avoid an outrage against innocent people as a consequence of his own actions, he, like Robin Hood, decides to make sure people in charge know who to blame and he announces his step to his followers:

We have committed a criminal act that will be reported to the capital, so they will surely come after us. I worry that when they fail to catch us, innocent people will be blamed and executed. If that were to happen, we would be responsible. To prevent such a course, I will write up a notice that reads 'The grain and arms in the storehouse were stolen by Hong Gildong, the leader of Hwalbindang,' and display it on the gate of the of the Hamgyeong Province administrative centre (33).

Now confident and fearless, Gildong decides to go to the authorities instead of making them come to him. Using his magical skills, "Gildong fashion[s] eight human figures out of straw and cast[s] a magic spell that imbued each of them with a spirit (34)". He sends the straw men whom each believes is Hong Gildong to different areas around Joseon. They steal from the corrupt rich and flee. Nobody can catch them.

Letters from the eight provinces of Joseon reach the king and he becomes more concerned than before. He sends the Supreme General of the Police Bureau to catch Gildong. Gildong, as mentioned before, has dreamt of the king's acknowledgement since he was a child. His dream was to become a government official. Gildong might be developing into a national hero who steals from the rich, attacks the government and spreads justice and at the same time works towards his personal dreams; in Adler's words, Gildong might be striving for perfection. He has to be larger than life to be able to gain the king's acknowledgement, even as a criminal. Therefore, when the Supreme General starts his journey to catch Gildong, Gildong instead goes to him. He lures the general into their

hideout where an intriguing transformation is witnessed. Gildong, indeed, revolts against the social system and fights for the people but at the same time works on his personal goals. But the scene the General witnesses sheds a different light on Gildong's plan. Gildong might be a revolutionary figure who made history by going against authority, a crime then punished by death. But he, nevertheless, was not ahead of his times. His rebellion did not break the political boundaries his society was based on. The General finds himself in a palace and "[f]rom the palace, a great king dressed in a silk robe and a jade belt appeared and sat on the throne (39)". So Gildong has turned Hwalbindang into a palace where he sits on a throne and wears silk and jade. Waiting for the king's acknowledgment, Gildong has turned his village into a little kingdom where he can dress as a king and act as one. The treasures stolen from the rich have not only gone to the poor or to keep Hwalbindang going. Gildong, apparently, has had his share of treasures for his personal king "cosplay".

Unable to catch Gildong, the king resorts to pressuring him into surrender by stripping his father, Minister Hong, of his title and putting him in prison. Gildong's brother, Inhyeon, cannot stand watching his old and ill father thrown into prison so he volunteers to catch Gildong himself. Bearing in mind Inhyeon's supportive opinion of Chorong's assassination attempt back when Gildong was still a part of the family, his offer to the king to catch his brother takes more than a simple filial duty towards his ill father:

Inhyeon prostrated himself with his brow on the ground and spoke. "Ever since my lowborn brother murdered people and left home in exile out of disloyalty and lack of filial piety, we had no news of him for many years. We did not even know if he was alive or dead. My aged father has fallen ill because of this, and he is now on the verge of death. I have learned that Gildong has committed crimes against the country and is deserving of death, so it is just that my father and I should be executed ten thousand times. But I beg Your Majesty to reconsider this matter and please spare my father the punishment for the crimes committed by his son. Grant him mercy and I swear to bring Gildong before you, even if I should lose my life in the effort." (43)

In Adlerian terms, Gildong must have felt jealous of his older father who had everything he believed was his as well. There was a *sibling rivalry* between the two but only from Gildong's side. Whatever Gildong wished for was already Inhyeon's. "According to Adler, rivalry between siblings is grounded in each child's need to overcome potential feelings of inferiority (Whiteman, McHale and Soli)". So why would Inhyeon resort to twisting facts by turning his brother into a moral criminal if the one who felt rivalry was Gildong? By focusing on Gildong's lowborn status, Inhyeon starts with gaining the sympathy of the king and officials through finding a common ground; despise of the lowborn. He, then, mentions Gildong's murders without mentioning the reason of the crime turning Gildong into a vicious criminal killing. Finally, Inhyeon plays the filial duty card, the strongest card in the Joseon society. Obedience to parents was the second most important element in Joseon after loyalty to the king. Inhyeon might not be jealous of Gildong, but he certainly does not want him around. For him, Gildong is a hurdle in his way and a stain on his perfect family tree. Gildong might have considered Inhyeon his brother and longed to call him so while unconsciously harbouring feelings of jealousy and trying to win against him, but he was never a brother to Inhyeon, simply an obstacle.

Gildong uses straw figures to trick his brother and the king into thinking they captured him and by doing that relaying a message that the social system in Joseon made him the outcast he became and that he never touched people's money but only the money of the corrupt. The king, realising he was no match for Gildong, promises whoever catches Gildong any position he wants, Gildong's very dream. Feeling close to his purpose and goal, Adler's teleology, Gildong hangs notices around the city asking the king for the position of the Minister of War in exchange for his surrender. Gildong surrenders and before entering the

palace escapes, cornering the king into appointing him Minister of War. At the news of the appointment, Gildong aims for the palace, thanks the king for his acknowledgement and leaves using his magical ability of flying.

With the momentary government position and the king's acknowledgement, Gildong achieves his purpose of gaining the king's acknowledgement and avenges himself against the society that stripped him of an ordinary life because of his birth. By driving the king into appointing him a minister, Gildong has shown the world that a son of a servant can become a minister and with that he has shaken the social system. Gildong's striving for superiority; working towards his personal dreams according to Adler's theory, reaches a conclusion when the king acknowledges him and he starts working for society and for the common people.

Having reached his personal goal, striving for social betterment while nourishing new dreams, *striving for perfection*, is the new aim. Gildong starts looking for a new land to build a society that he believes is fair. He visits the Joseon King and asks him to fund his new journey which the king does. Gildong no longer aims for acknowledgment and change inside Joseon, he contrives to have his own Utopian country. With the king granting him his request, Gildong is one step closer to the new dream of being an equal and not just a successful son of servant.

Gildong moves with his bandits to a new place called Jae where they settle down, farm, acquire weapons and practice military discipline. One day, as Gildong travels about the mountains, he saves a noblewoman and her companions from supernatural beings called *uldong*. As a reward, the lady's parents marry them off. "Unable to resist" the other two

companions, Gildong makes them his concubines and takes the three women with him to his new land. There he lives with the three women and his in-laws.

Gildong has always believed the reason he could not live ordinarily and display his talent is because his mother was a servant of the lower class and not the first wife. A concubine and her children had no rights in Joseon. Gildong suffered the harsh life of a son of a concubine first hand and fought his entire life against the social system that set such rules. Nevertheless, Gildong takes two concubines at the first opportunity. As discussed earlier, Gildong was a product of his age and was no pioneer in overturning the situation. He was born and raised in a polygamous society and it felt natural for a man to have more than one woman. But being the rebel he was, Gildong's attempt to reject injustice did not involve not having concubines but on the other hand, treating them fairly and giving their children equal rights. Stepping into women's shoes at that time was beyond Gildong and beyond the authors' of the age.

After three years of living in Jae, Gildong's father dies and Gildong does his duty and "reconciles" with his brother Inhyeon. From a position of superiority being the king of his land and people, Gildong is finally able to step out of his brother's shadow and win his long endured sibling rivalry.

Having eventually dealt with his family problems, Gildong focuses on managing his country. But with days, he grows more ambitious and decides to invade a new land called Yul. He raises the well-trained army and takes Yul with force.

Not only does Gildong act exactly in the way he rebelled against, he also adds and invents places and positions for his family members. Again, it is a monarchy with one absolute

ruler and where the royal family is in control and there are concubines. Nonetheless, Gildong is said to have "ruled with such benevolence that his subjects drummed their full stomachs and sang happy ballads. 'At time of peace and prosperity has come' (70)".

Despite living as a rebel who fought against a given system but within that system, Hong Gildong helped thousands of bandits start a new life, punished the ruthless corrupts, gave money to the poor and showed himself as example of an outcast who can reach his goals. With his eyes on his childhood goal, Gildong strove for his own superiority and worked on healing from the scars given by his family and at the same time strove for society's success and prosperity. He did not let his childhood circumstances control him but used them as a motivation to achieve his dreams, and he did.

Iljimaе goes through different phases after his wandering period until he becomes a national hero who does not act according to his personal whims or simply react to what happens to him. The phases he goes through helps him figure out his goal and mature as a person. Unlike Hong Gildong of the original tale who has realised early how he wants to live his life, Iljimaе goes through many ups and downs before he is certain what his goal is. The goal he sets after the roaming period keeps evolving and growing until it is no longer affected by his emotional outbursts.

After his murder accusation and still scarred by Dal Mi's death, Iljimaе the monk who took him to Qing as a baby when his biological family tried to kill him. The monk tells Iljimaе how worthless his fight is since it will not solve his problem neither will it help him find his mother. Starting to question his motivation behind fighting, Iljimaе follows the monk who locks him up in a dark room and tells him he will spend ten months in that room to be reborn just like he spent ten months in his mother's womb before he was born. After ten

months, Iljimaе is reborn like the monk intended, having questioned and reflected upon his life and his own actions in the dark room. He walks out of the room determined to find his mom, help others and not hurt anybody no matter what. Iljimaе, then, makes a change in his style of life. According to Adler, a style of life includes a person's "goal, self-concept, feelings for others, and attitude toward the world (Carley & Steven 78)." A person can change and add to his style of life according to different circumstances, as in Iljimaе's case.

Iljimaе's style of life and his fictional image of what he wants change after the "second womb" phase. Fictionalism, despite it being an imaginary vision of the future with no "objective existence" as in Adler's theory (ibid), gives an individual the motivation he/she needs to carry on. Iljimaе's fictional vision of finding his mother and at the same time helping the weak motivates him to move up in the world.

Iljimaе visits the beggar who found him floating in the river. His ship is wrecked when he tries to leave the beggar's village and he ends up on a Japanese island. In the island he learns the Japanese ninja and the art of blacksmithing, which he uses in his journey towards his goal. When he is back in Joseon, he stops a gang fight over monopolising the market, confiscates their gold and uses it to make golden plum blossoms as his signature, his name meaning plum blossom. And from there, Iljimaе starts punishing the corrupt merchants and officials who victimise and torture ordinary people by robbing them of their money and the right to live honourably. He breaks into the corrupts' houses, empties them of all money and treasures, names to them their crimes, leaves a golden plum blossom, then distributes the money to the poor. The more famous and respected by commoners he becomes, the more the rich look for him to get rid of him. The more people he helps, the more he believes he is closer to his fictional goal and purpose.

Fighting loan sharks, land thieves and abusers, Iljimaе never kills. The next turning point in his life which, also, alters his style of life, happens when he witnesses a rich official killing others for his own good. He, then, concludes that that man should not live and decides to kill him but is unable to. Hesitating before killing the man and then sparing him leaves Iljimaе thinking about his acts of bringing justice as if he is some kind of deity. That incident leads him to stop attacking or robbing officials and focusing instead on helping his country and taking care of his family. Still wanted by authorities, Iljimaе is captured to be executed. He escapes the prison but not before his mother, Baek Mae, commits suicide by poison at the news of her son's execution. Iljimaе arrives to find his mother whom he has just met breathing her last. Despite the pain of losing his mother, Iljimaе does not give in to despair. He is no longer the reactive person and no longer decides his actions on his instant feelings. With Joseon on the verge of war with Qing, Iljimaе travels to Qing trying to find a political solution. Despite failing at stopping the war, Iljimaе spends his days helping Joseon prisoners and sold servants sneak back into their country. After three years, he goes back to find Wol Hee waiting with their child.

It was not an easy task for Iljimaе to find exactly why he was fighting or if he should actually be fighting. He grew to embrace his scars and disappointments the hard way. He blamed his biological father for abandoning him and could have lived avenging himself against society and the world but he did not. He kept questioning and looking, finding answers and new truths until he achieved reconciliation with his past and found what he wanted to do in his life; help his country and help his people to live honourable lives.

Hong Gildong of the 2017 TV adaptation starts his journey to reunite his family by finding his father and his Ikhwari friends and persuading them to seek revenge against the prince. Gildong, eventually, becomes the new leader.

Gildong, only seeing his father's broken image and unable to find his siblings, dedicates his all to bring Prince Chong Won down. Through threatening, blackmailing, acting as a simple servant to get close to the prince and spreading rumours about the prince, Gildong drives the king, the prince's only supporter, to abandon and exile him. Gildong, despite the relationship between the prince and the king, believes that the king was clueless to his relative's evil acts and that if he had known, he would have punished him. Having avenged his father, Gildong takes his men and his father back to Ikhwari where he starts his new phase as a gangster.

Still striving for his personal goals only, in Adler's term striving for superiority, Gildong becomes the official leader of the Hongs after his father passes away. Gildong's new purpose is to protect his Ikhwari family and follow in his father's footsteps. Instead of relying on insignificant officials, Gildong plans to have the king himself as his support. By offering the king's court his silver mine, Gildong has the king on his side.

Years pass before Gildong starts questioning his own actions and his indifference to other people. Working with the king has affected people negatively and Gildong has started noticing that the high class is mistreating and abusing others in the name of The Code of Morals. Unable to push people's sufferings aside, Gildong decides to help the victimised. As he finds a list, called the Hengrok, that contains those crimes and who committed them and reads his lost sister's name in the list, Gildong decides that he will no longer just work for his personal goal of protecting his family but he will also work for people in need. At

this point, Gildong matures to combine both personal and social goals and strives for perfection. The more criminals he meets and the more victims he helps, the more he questions the social system and the king's total ignorance of what goes on in his country. Unlike the first Gildong, *Rebel's* Gildong is not a product of his age and his rebellion is beyond the restrictions of the social system. In a discussion with the Honggs about the outrageous offerings claimed to be sent to the king, Gildong questions the law in a way foreign to the ears of people living in that age:

- But isn't an offering to the king a sort of payment for his hard work? Then he should be thankful, not throw a tantrum.

- What? Payment? What is he talking about? Stop talking nonsense.

- Is it nonsense? What about that old man who was bawling after losing his daughter? If a man is caught cheating on his wife, he is not guilty but if a wife is caught cheating on her husband, he may kill her without being punished. Does that make sense?

- Gildong, the law of the nation is such ...

- What those jerks in the Sugwidan [people in the Hengrok] always say is, "a noble shall act like a noble," "a woman shall act like a woman," "a servant shall act like a servant." I always wondered if what they said was correct. We all eat, defecate, sleep and talk. We do the same. The King and his subjects, master and servants, men and women, heirs and illegitimate sons. Why are they so different? Do I think this way because I was never educated? The King and his subjects. A master and his servant. Men and women. Are we not all human beings? (episode 19)

At the point when Gildong starts believing all people are equal, he becomes the king's enemy. The king, unable to tolerate the increasing influence of Gildong, orders the Honggs to be captured. When the Honggs are captured, Gildong surrenders to save them. He finally meets his older brother Gilhyeon who has been working in the palace under a fake identity and asks him to pretend to capture him so Gildong can meet the king, hand him the Hengrok and tell him what is going on in his country. The king, feeling insulted by Gildong's worry about his subjects, orders Gildong to be poisoned. But at the realisation of the king's role in the injustice done to people, Gildong miraculously regains his health and declares war

against the king. He breaks away from prison, creates a small community of those who need help and trains them in martial arts.

When the king starts an all-out war against Gildong and the rebels, and despite using Gildong's wife as bait to make him surrender, Gildong sticks to his goal of being "a soldier of Joseon" and fights back against the king's army back with all his might. The king is so cornered that he has to use the last card he has left, the social hierarchy card, and he announces to the rebels that Gildong is nothing but a son of a servant to the shock of both villagers and soldiers. Gildong, then, gives a speech that shows his intellectual development and addresses the change he has noticed in people, and he is proved right. He declares at the top of his voice for the world to hear:

My father was a servant. I am the son of Ah Mo Gae, a servant! However, the blood of Hong Ah Mo Gae which runs through my veins is hotter and more precious than any of you noblemen's blood. Only those who have hot, precious blood, like I do, running through their veins are worthy enough to fight this battle with me. What kind of blood runs through your veins? Who of you can stand with me? (episode 28).

The people stand with him and fight until the king is defeated. Not only that, they conspire with another prince and dethrone the king and replace him with another, warning him that they will be watching. The TV-series ends with the scene of a later happy life of all the Hong's who are ready to move once they hear of any act of injustice.

From a child who only wants to block out the terrible memories of his childhood and has no goals or plans whatsoever, to a young man who only cares for his family's well-being and strives for his personal goals, to a national hero who changes the social system when it gets unfair and strives for perfection by working for his goals and society's, Rebel Hong Gildong cannot have lived at the fictional time of the story. As mentioned before, he could

not have had the capacity to think such thoughts if his character was written at the time of the events. But as 21st century fiction looking back at Joseon of the 16th century, having such a Hong Gildong would have been revolutionary to the people of the time. Not only does Gildong overthrow a king, Gildong challenges a social system based on birth rights and family names. Gildong proves that by working towards a chosen goal for oneself and for people, one can overturn a whole system. By listening to people's suffocated voices and confronting their problems, Gildong offers people a hero to believe in, support and look up to. Gildong proves that a hero can come from ordinary people and lead them to justice and equality.

Conclusion

I have nothing to offer except a way of looking at things.

Erik Erikson

Claiming that by studying literary characters one can form a complete or absolute understanding of a character is wishful thinking. As stated by Erikson, a scholar simply attempts at understanding what the texts deliver and “offer[ing] ... a way of looking at things (qtd. in Felming 9-1).”

Robin Hood and Hong Gildong are legendary literary characters that have interested both scholars and the public. To study the development of those two characters, this study sought the help of another discipline, Psychology and different branches of the psychodynamic approach. This use of interdisciplinarity could not have been complete if other types of texts were not also studied. Since media plays a huge role in presenting different interpretations of the same tale, media was also used. Intermediality, the study of the relationship between literary works and media, was therefore central to this dissertation.

From Freud to Jung and then Adler, the three theorists endeavored to study the human mind and its relation to the mental, emotional and social development of each individual. None claimed to own the ultimate truth or present it and none could. Studying the human mind continues to be a very complicated pursuit for theorists and scholars.

Nonetheless, with the help of the three theorists, this paper studied the way the minds of the two literary figures, Robin Hood and Hong Gildong, reacted to the events in their lives, how they dealt with their harsh circumstances and painful scars, how they grew to become

better people despite the complicated process involved and how they dealt with society and how it treated them.

For Sigmund Freud, the human mind simply reacts to the childhood circumstances and the relationship between an individual and his/her parents. To be able to deal with the complications of life, the unconscious mind redirects and re-explains events so the individual would not have to deal with the actual events in what came to be known as defence mechanisms. Using those defence mechanisms helped better understand the motives behind many of Robin Hood's thoughts and behaviours.

While emphasising the importance of the the unconscious mind's role in helping the individual reconcile with reality, Carl Jung looks at the big picture and expands the study of the human behavior to include the conscious mind that Freud, to some extent, disregards, and the universal experience. In the development of both figures, the universal experience, or the collective unconscious and its archetypes, extended the influence of society on the two legends and the reception of these legends by their societies. Since, according to Jung, the universal experience stored in the archetypes determine to a great extent how people think about themselves, others and society.

Alfred Adler, while acknowledging childhood circumstances and the environment as important factors to an individual's development, he believes *fictionalism* and future dreams and plans are the main drives behind a person's actions. What a person wants to be and achieve moves the person to act and change more than the events of his childhood. Through his notions of striving for success, superiority and perfection, Adler explains how becoming a different person moves an individual to act a certain way. Hong Gildong is a great example of how a person's goal and dream change the course of one's life.

Robin Hood of the ballads is a man with a mission who robs the rich to give the poor and uses disguises and tricks to achieve his goals. He can be sympathetic and noble to the poor and weak but savage to those who go against him. He lives as a famous hero and dies as one.

McSpadden's Robin has a clear motivation to go against the corrupt authorities after what they have done to his family. He, then, is chosen as a leader for his great qualities and despite his sense of superiority and arrogance, Robin protects his men and provides help to the commoners.

Robin of *The Merry Adventures* is more self-centred than the other Robins and the world revolves around him. Notwithstanding that, he keeps his promises and makes England a better place for those who believe in him.

The Robin Hood of the 1938 film is a typical English hero who seeks a reunion under the English flag and Robin of *The Prince of Thieves* has no problem with the system itself but only with the current people in charge.

Different Robins think and act according to the age they were written in and the ideology of the author. But all Robins believe in equal opportunities for everyone and that no one has the right to abuse his power for his personal benefit.

In Minsoo Kang's translation of the tale of Hong Gildong, Gildong grows from an angry adolescent roaming to a king of a new Utopian community that does not believe in classes or social hierarchy when it comes to people's rights.

Iljimae, In Young Ko's masterpiece's main character, falls from being a rich pampered child to a fugitive looking for his mother and eventually fighting for justice until he becomes a national hero.

The 2017 TV-series, written by writer Hwang Jin Young, delivers a modern interpretation of the tale where Hong Gildong has a broader mind than the people of his age and does not conform to the given ideologies of the era. Gildong makes the first pure lowborn rebel to lead people of different classes to overthrow the king and the system.

Korea has been for centuries a country of clear codes of beliefs and behaviour. Despite the strict Korean society, rejecting injustice and attempting to change for the better has been thought to be heroic. As works of fiction, Hong Gildong in his different versions sought justice for himself and others, and gained it.

Robin Hood and Hong Gildong might have dealt with their childhood circumstances, their difficulties growing up, their societies and their personal image and dreams the way they did because their minds instructed them to, according to Freud, or because of the collective experiences of the human species as per Jung, or their dreams and goals drove them forwards, as stated by Adler. Robin might be an arrogant leader who wants control above everything else or he might want to spread his ideology. Hong Gildong might have started his journey to avenge himself against the unjust society and give a meaning to his life. But despite theorising, studying and explaining, no one can rule out the fact that both figures, fictional as they are, have their own free-will, code of morals and behaviour, aspects they hate about themselves and aspects they love, qualities they approve of about their societies and qualities they disapprove of and times when they get tired of playing heroes and just want to be humans again. Attempting at understanding the motivations and reasoning

behind their actions is just a drop in the ocean. Both Robin Hood and Hong Gildong have lived to become legends because they have always offered enough for everyone.

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