

An Analysis of the Image of Animals in the History of Figurative Painting from a Jungian Archetypal Perspective

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Abstract: Animals play a crucial role in the historical narrative of art, serving as subjects, backgrounds, and mediums for artists to convey emotions and spiritual dimensions. Drawing on Jungian analytical psychology, this study explores the symbolic richness of animals as projections of archetypes. The first part of this paper is introduction, which contains the background and current status of the research, problem statement, research objectives, methodology, basic ideas, as well as explaining the basic concepts of this paper. In the second part, animal images in the development history of figurative painting are sorted out and analysed with the help of iconographic methods. In the third part, the symbolic metaphors of animal images in figurative painting are classified and summarised. In the fourth part, several common Jungian archetypes are explained and analysed to see how the animal image gives expression to these archetypes. The final concluding section includes a summary and discussion of the research findings, a description of the limitations of the paper and an outlook for the future. By intertwining Jungian psychology with the canvas of art history, the analysis delves into the psychological intricacies of paintings, shedding light on how Jung's archetypal model deepens our comprehension of these works.

Keywords: Jung Archetypes; Animal Image; Cultural Metaphors; Evolution; Figurative Painting

1. INTRODUCTION

Human psyche has always been a part of human experience or subject in the production of art. Psychological matters become an issue in the artistic works. Many works in the history of painting reveal the close correlation between psychology and artistic creation. Psychological factors play a role in the emotional expression of the artist during creation and in the viewer's aesthetic experience of art. Works of art both express the

psychological world of the artist and influence the psychological world of the viewer in the process of display. The concept of psychological archetypes was advanced by the Swiss psychiatrist Carl Jung. Jung was the founder of analytical psychology and the founder of modern archetypal theory. His theory of the collective unconscious and archetypes is an important reference for interpreting art (Jung, 1961). In 1935, Jung gave a series of lectures at the Tavistock Clinic in London, later published as part of the *Collected Works* (Jung, 1935). The lectures covered the intellectual outlines of most of Jung's research, such as the structure and content of the unconscious. He proposed two types of unconscious: the personal unconscious, which has an obvious origin in personal experience, and the collective unconscious, which has an unknown origin that has nothing to do with an individual's lineage and race or acquired knowledge (Tarwneh, 2023; Turnbaugh et al., 1992). Collective unconsciousness is an ancient evolutionary trace that does not react on the physical level but on the mind. It is universally shared by all human beings and is their collective nature. Jung called this collective form the archetype, which is a group of far-flung records defined in terms of form and meaning and containing a mythological motif, which appears in pure form in fairy tales, myths, legends and folklore. A few representative Jungian archetypes are shadow, persona, anima and animus, self (Sirisoda, 2024).

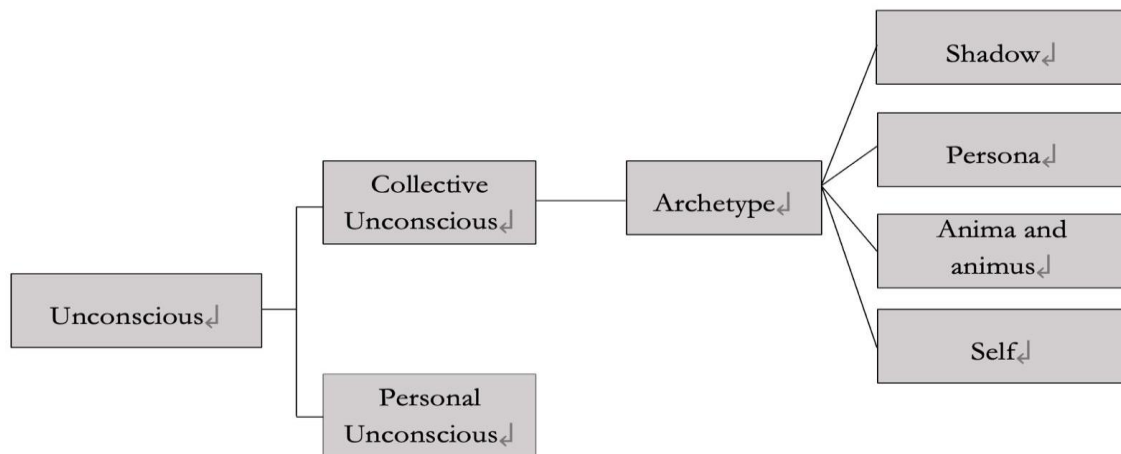


Figure 1: Conceptual map of Jung's unconscious theory

The characteristic of the archetypes described in Jung's description of the content of the collective unconscious provides the means by which the archetypes are manifested and recognised: the archetypes are only indirectly conscious. When talking about the manifestation of unconscious content, Jung argues that all activated unconscious content has a tendency to appear in the form of projection. This is an important rule that allows one to discover unconscious content; any activated archetype appears as a

projection, whether it is projected onto its own external state, onto another person, or onto the environment. In short, it projects onto all forms of objects, and will even project onto animals or objects. Artistic creation is precisely one of the ways in which archetypes are projected. According to Jung's theory, aesthetic experience and artistic creation depend on the collective unconscious of human beings, and the sense of beauty comes from artistic fantasies, and the fantasies come from the mythological archetypes and imagery in the collective unconscious. The mystery of artistic creation lies in how to identify and capture the archetypal imagery that is suddenly activated and instantly manifested, and to process and shape it into a complete work (Jung, 1997). The unconscious world is not only the source of the artist's unlimited creativity, but also provides a wealth of subject matter. Many artists have used painting as a way to tap into the unconscious realm and express the most essential archetypes of human nature. Painting was also one of the ways in which Jung explored the realm of the collective unconscious. The Red Book recounts Jung's psychological experiments between 1913 and 1916, which included a great deal of Jung's painting practice (Papadopoulos, 2006a).



Figure 2: Manuscript of a painting by C. G. Jung in The Red Book

Jung combined art and psychology to create a personal inner world and symbol system in his manuscript paintings, and animal figures appear as special symbols and common themes in his art. Much of the clinical experience Jung provided, such as the interpretation of dreams and the practice of painting, also relates to animal imagery. Jung described the psychological significance of theriomorphism of gods and demons in his studies. "The description of our archetype would not be complete if we omitted to consider one special form of its manifestation, namely its animal form. This belongs essentially to the theriomorphism of gods and demons

and has the same psychological significance ”(Jung et al., 2009). From prehistoric times, animal images have appeared in human literary activities. Since the beginning of figurative painting: Paleolithic cave paintings, animal images have been metaphorically infused with subjective colours by painters, and these seemingly mundane or grotesque images of animals have been constructed by painters as a spiritual vehicle. Throughout the history of art, from the animal images in the primitive cave paintings to the fictional animals in the ancient Greek myths with their rich allegorical meanings to the present day, the animal images have become the symbols in the works of culture and art. According to Jungian psychology, archetypes are revealed through a series of symbols. Symbol and archetype are the two most important and closely related basic concepts in Jung's theoretical system. Symbol is the external presentation of archetype and archetype is the internal meaning of symbol. What kind of symbols and metaphors do the animal images in figurative paintings have? How do these symbols and metaphors relate to the archetypes proposed by Jung? How are several of Jung's common archetypes represented in animal paintings? These problems provide a new perspective for understanding animal paintings and for understanding Jung's theory of archetypes. Interdisciplinary research between art and psychology is a common issue at present, and symbolic research on animal images in paintings is also in progress. Through a large number of literature analyses, it can be seen that previous studies commonly use Jung's archetypal theory to analyse literary and artistic works or Jung's psychology to explain the process of generating works of art, and so on. There are abundant research results in this field, but there is still a research gap. Few studies have attempted to analyse the animal images in figurative paintings from the perspective of Jung's archetypes. This paper tries to achieve an analysis of the symbolic and metaphorical meanings of animal images in figurative painting under the perspective of Jungian archetypal theory. The goal of this paper is to sort out the animal images in different periods of figurative painting history, to find the symbolic and metaphorical meanings of animal images in representative works, and to classify and summarise them. The analysed symbolic meanings of animal images will be used to clarify how the common archetypes proposed by Jung are represented in animal paintings. Interdisciplinary research and iconographic analysis and induction are the main research strategies of this paper. This paper takes the animal images in the history of figurative painting as the research object, combines Jungian psychology, iconography, art criticism and other related disciplines and research perspectives to analyse, and sorts out the deeper Jungian

meanings of animal images. The historical method is used to collect depictions of animal images from the history of figurative painting, and analyse and arrange them in detail and systematically, and conduct iconographic research on them. The literature referenced in this paper includes Jung's works on analytical psychology and Jungian scholars' interpretations of archetypes, which provide theoretical support for this study. Figurative paintings in art history and art historical writings and essays provide sufficient samples for the object of this paper. The content of this paper is divided into three parts, the first part is a compendium of the development history of the animal image in figurative painting, the second part is an analysis of the symbolic metaphors and functions of the animal image, and the third part is an analysis of the Jungian archetype's expression in animal painting.



Figure 3: Research Flow Chart

2. HISTORICAL ANALYSIS OF ANIMAL IMAGES IN FIGURATIVE PAINTING

2.1 Phase I - Prehistoric and Ancient

The earliest cave paintings date back 40,000 years. Cave artists use a variety of techniques such as finger tracing, modeling in clay, engravings, bas-relief sculpture, hand stencils, and paintings done in two or three colors. Scholars classify cave art as "Signs" or abstract marks. The most common subjects in cave paintings are large wild animals, such as bison, horses, aurochs, and deer. The species found most often were suitable for hunting by humans. The painting technique of the cave murals is simple and rustic, but the effect is heavy and deep, with realistic forms, as if real animals were embedded in the stone walls.



Figure 4: Animal Images in Altamira Cave Paintings

The artistic content created by prehistoric people originated from their awe, fear and devotion to nature and the universe. In the prehistoric cave murals, the strong vitality of animal images can be felt as one with nature. The depiction of animals can be seen as the externalisation and objectification of the human will to live on animals, and the concern for animal life is the refraction and portrayal of the concern for human life. These animals, some running, some injured and falling into traps, are vivid and natural, and the vitality of human life as well as the emotions of pain and fear are expressed in the most vivid form in these animals. In ancient art, the Babylonian Ishtar Gate is well represented in the depiction of animal figures. Among the most famous structures that Nebuchadnezzar II erected at Babylon is the Ishtar Gate and walls lining the so-called Processional Way. These were decorated with images of three very significant animals: the lion, the bull, and the mythological mušhuššu-dragon. These animals embody multiple layers of meaning but are associated with specific deities and all possess apotropaic qualities (Watanabe, 2015).



Figure 5: Animal Images in the Ishtar Gate of Babylon

Ancient Egyptian murals preserved a large number of animal images, not only a variety of such as cattle, sacred beetles and other real animals, but

also Anubis, Horus and other reality does not exist in the human body animal head of the animal. Animal motifs can be found in almost all aspects of ancient Egyptian art, in more or less imaginative compositions. Animal imagery was an integral part of the multifaceted interaction between ancient Egyptian art, its context and religious beliefs. Central ideas are often illustrated in ancient Egyptian art with animal imagery with some animals appearing more frequently than others, suggesting some kind of conceptual hierarchy. Species connected to the pharaoh and to the main deities have a well defined status in the iconography. The falcon represents the ruling king at the very beginning of the kingship. The domestic cow is another animal that has strong iconic power with a connection to the idea of divine motherhood (Strandberg, 2009).



Figure 6: Images of Anubis and Horus in Ancient Egyptian Art

Animal images in ancient Chinese paintings from the Xia, Shang and Zhou Dynasties to the two Han Dynasties appear in bronze patterns, silk paintings, lacquer paintings and illustrations in the Classic of Mountains and Seas. Most of them cannot be found directly in nature, such as dragons, phoenixes, taotie, Xuanwu, fish with human faces, etc., reflecting the infinite imagination of ancient people, and the animal images in paintings of this period were endowed with strong mythological meanings.



Figure 7: Animal Images in Ancient Chinese Paintings

2.2 Phase II - The Middle Ages and the Renaissance

During the Middle Ages in Europe, Christianity grew and slowly came to dominate. During the more than a thousand years of the Middle Ages, the theme of the paintings often embodied the content of the religious missionary stories, which aimed to promote the teachings and consolidate the power of the rulers. Animal elements appeared in the paintings along with the religious stories, and the animal images basically served the religious content. Codexes began to flourish in the Medieval period, and the codex *The Grand Medieval Bestiary* presents a total of more than one hundred exotic animals in a highly imaginative manner. It presents the fables and wonders of the medieval animal world. Some of the illustrations and theories in the book might dazzle today's zoologists, as the animal portraits are not based on scientific observation, but on folk beliefs and travellers' sightings. The book also contains sections of entirely fictional creatures, treacherous and bizarre non-humans, some of whom seem unusually fierce, others droll and quirky. To modern man they are eye-catching rarities, but to medieval man they were a real presence in his physical and spiritual world. In this book animals take on specific metaphors, for example the fox is often portrayed as a backslider, and the way it traps birds is exactly the same as the way the devil lures sinners. The leopard, on the other hand, is a symbol of Christ, while the great serpent, the dragon, is the devil.



Figure 8: Animal Images in Medieval Codexes

At the end of the medieval period, when humanistic ideas were budding, paintings broke away from the rigidity of the past in terms of perspective and form. There was a greater sense of space and realism. The depiction of figures and animals was more secular and vivid. Hieronymus Bosch's works such as *The Garden of Earthly Delights*, *Haywain Triptych* and *The Last Judgement* are full of strange and unique animals. His exaggerated and more subjective artistic expression of the animals' morphological features

makes the animal images in his works more developed and ironic than the instrumental animal images in the purely religious paintings. His paintings use common animal images in our lives such as the fox for cunning, the crow for disaster, the dove for peace and equality, and even some legendary creatures, such as the unicorn for female chastity and the lion and eagle for punishment, etc., all of which were used at that time to the present day. Bosch even reconstructed some of his own imaginary creatures. That's why his imaginative images are always fascinating.



Figure 9: Animal Images in Bosch's Garden of Earthly Delights

Leonardo da Vinci combined science and art in his animal paintings and drew a large number of animal figures. Dürer's creativity and spirit were on a par with Da Vinci's. He was a humanist who studied mathematics and perspective and wrote notes. A humanist who studied mathematics and perspective and wrote notes, Young Hare is Dürer's study of nature. He used freshwater colours for the base, and the texture, space and order of the hare's fur are realistically depicted and reproduced. The lines are treated with different lengths, spacing and directions, and the highlights are painted in bright white. Light and shade and projection give the rabbit a three-dimensional effect. As the representation of an animal as a single subject has rarely been seen in European paintings, Dürer's scientific observation and subtle expression reproduces and expresses the significance of the hare's existence as an individual being. The rhinoceros in another of Dürer's works is detached from the contextual or ecological image of the animal, which absorbed the symbols of Renaissance colonialist visual culture. The warlike attributes of the image incorporated in the Indian rhinoceros the epic and military dimension of the colonial adventure. The visual construction of Dürer could very well represent the cultural homogenization of the biotas east and west of Europe. The

pictorial construction of the otherness of exotic animals reaffirmed the beneficial exceptionalism of Europe and, consequently, reinforced the legitimacy of Western colonization of a wild and alien nature (Miguel Esteban, 2018).

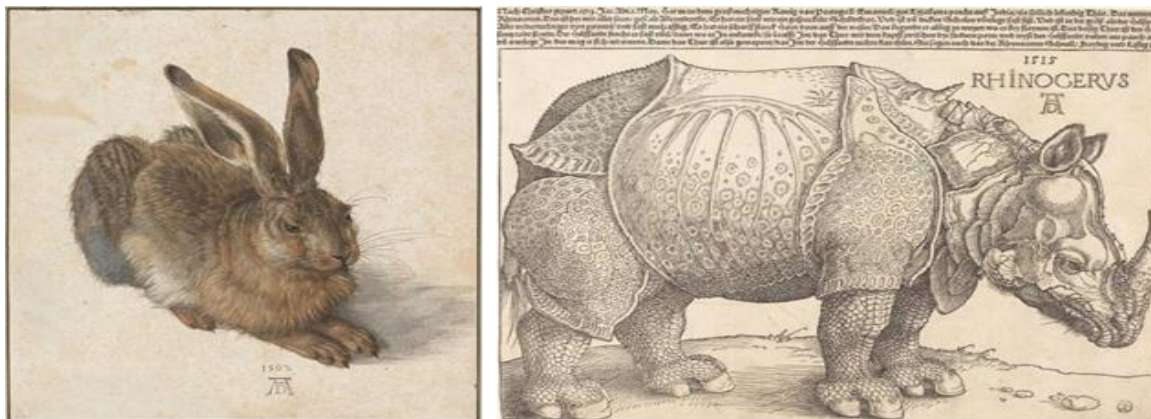


Figure 10: Animal Images in Dürer's Paintings

During the Renaissance, the spirit of humanism spread from Italy to the whole of Europe, and paintings were slowly transformed from religious paintings to rational paintings in pursuit of humanism. The image of animals was slowly transformed into the image of nature, in line with the pursuit of humanism, and in the 17th century, when the art of painting developed into the Baroque period, the muscle lines of the figures and the vitality of the animal images in the works of Peter Paul Rubens complemented each other, exuding a vibrant natural atmosphere. For example, *The Hippopotamus and Crocodile Hunt*, *The Lion Hunt*, *The Rape of the Daughters of Leucippus*.

2.3 PHASE III - 18th – The First Half of the 20th Century

After the 18th century, figurative painting gradually matured, and the painting style went through Rococo, neo-classicism, romanticism, realism, impressionism, and modern painting schools such as Cubism, Fauvism and so on. During this period, due to the different political environments of the European countries, the development of painting was influenced by political factors and presented different characteristics. The image of animals in paintings also underwent various changes. The Enlightenment, the Industrial Revolution, World War I and World War II and a series of other events had a great impact on paintings, and painters of all genres were looking for their own ways of expression. Since then, the metaphors of animals in paintings are no longer limited. Painters have reflected on the evils of mankind, satirised hedonism, criticised the cruelty of war, and recorded the wildness of nature through the images of animals in their

paintings. The works of various schools of painting not only focus on describing a certain event or fact, but also reveal the cause and effect of the event or fact as well as the inner spirit, further penetrating the artist's exploration and expression of the soul. Delacroix uses romanticism to depict scenes of fights between animals or various kinds of hunting. He showed his respect for animal power and human power through his depiction of human conquest and animal resistance. Picasso combined the artistic characteristics of Cubism and Surrealism, and used exaggerated and deformed shapes, simple tones of black, white and grey, and symbolic and metaphorical expressions in his work *Guernica*. In his works, the deformation of animal figures is not only shown in their bodies, but also in the anthropomorphic expressions and movements of oxen and horses, and the horror of the scene creates a more prominent war scene. Marc Chagall's works use the compositional style of Cubism, but the picture is not distorted and horrific in comparison. Most of his works are related to animals, such as *To My Betrothed*, gouache, *I and the Village*, etc. Chagall's paintings of animals symbolise the universal love between humans and animals, which can redeem people or live in harmony with them, and through these elements he expresses the harmony between humans, animals and religion. Through the comparison in Figure 11, it can be seen that the same kind of animal with similar painting styles can express completely opposite metaphors. The interpretation of animal image metaphors is complex, and needs to take into account the artist's creative background, the composition of the picture, and colours, and many other factors.



Figure 11: Animal Images images in Picasso and Chagall's Paintings

Through the use of surrealist symbols and through the transformation of Freudian doctrines, Dalí expanded the space for his creations and expressed his inner fervour in the language of realistic and subtle painting.

Influenced by Freudian psychoanalysis, Dalí pursued his exploration of sexuality through the depiction of animal forms. Beginning in the mid-1950s, the rhinoceros and rhino horn forms began to proliferate in Dalí's work. According to Dalí, the horn symbolises sacred geometry as it grows in a logarithmic spiral. He also used the rhinoceros as an obvious phallic symbol, as in *Young Virgin Auto-Sodomized by the Horns of Her Own Chastity*. Various other animals appear in Dalí's work: rotting donkeys and ants are interpreted as pointing to death, decay and sexuality; snails are connected to the human head and locusts symbolise waste and fear. The elephant is also a recurring image in his work; for example, *Dream Caused by the Flight of a Bee Around a Pomegranate a Second Before Awakening*. Frida's paintings are often accompanied by images of animals, which are the catharsis of her unconscious realm. Among them, macaws, monkeys, jaguars and other animal images are full of metaphors, and the animals and characters in her works are depicted with emotions and psychological activities that can be felt by us, so that we can deduce the animal's psychological state from the animal's body language, demeanour, colours, and other forms, and thus determine the psychological state of the characters. Cats are an important source of inspiration for Balthus's paintings, and they appear in many of his works. The cats Balthus paints are not just domestic pets, but they maintain a sense of otherness, appearing unfathomable. They are like messengers of time and space who take the viewer to a mysterious time when animals are still unknown.

2.4 PHASE IV - The Second Half of the 20th Century to the Present

Contemporary figurative painting, which emerged in the second half of the 20th or 21st century, is global and multifaceted, a pluralistic art with global influences. The representation of animals in figurative paintings of this period was more varied and focused on the expression of personal ideologies. Werner Büttner was known for his distinctive approach to painting, which at the time was labelled 'bad painting'. Irony and sarcasm abound in Büttner's work. In Büttner's works, the fate of animals is as important as that of people, such as *Is Humour a Concept of Nature?* In contemporary Chinese painter Zeng Fanzhi's messy brush series, animals appear behind a screen made of spastic branches, often looking directly at the viewer, as if confiding something. In the heavy and sad atmosphere, their melancholic gazes seem to reveal loneliness and despair. Painter Liu Xiaodong's works reveal the numbness of human nature through animal images, such as *Burn the mouse*.



Figure 12: Animal Images in Contemporary Painting

3. ANALYSIS OF SYMBOLIC METAPHORS OF ANIMAL IMAGES

Animal symbols and metaphors can be analysed and explored in several ways. The animal's appearance, behaviour, and relationship to people are a few important factors in analysing animal metaphors. At the same time, Culture has great influence on the studies on the animal metaphor. In different cultures, people have similar or different interpretations of the same animals. If the metaphorical expression is analyzed, it is necessary to put the metaphorical expression into a concrete culture (Cao, 2014). The obvious case is that the metaphors of the Eastern and Western dragons are diametrically opposed. In China the image of the dragon represents goodness, beauty, mystery, good fortune, robustness, majesty, power and honour. In the West, the image of the dragon represents evil, violence, greed, wealth, magic and energy. Therefore, when exploring the image of animals, it is necessary to take into account its times and regions. After combing through the images of animals in the history of painting, the symbolic metaphors of animal images and their functions can be summarised as follows.

3.1 PHASE I - Expressing the Good and the Evil of Human Nature

In traditional Chinese culture, the cattle is often used to denote good qualities such as hard-working, docile and honest. The unicorn is used in paintings not only as a metaphor for power, but also for purity. In medieval Europe, it was believed that if one wanted to get close to it, one had to be a virgin with a pure soul and virtues, or else one would be killed by it. Maidens were often drawn with unicorns in paintings to express the virginity of the maiden. To an extent, animal metaphors are used to describe inferior or undesirable human habits and attributes. Just like the

projection mechanism in Jung's shadow theory, we can interpret the animal metaphor as humans projecting their own shadows, that is, their inferior character or habits, onto animals or other creatures. Animals have always played the role of scapegoats, acting as symbols of evil and taking on human faults and sins. For example, due to the cat's characteristic ghostly mystery, coming and going without a trace, and glowing eyes, it is considered a symbol of deviousness, good concealment, and seduction. The same goes for the fox, which, because of its agility and quickness, often represents cunning and seduction. Cold-blooded animals such as crocodiles, lizards and snakes are considered symbols of cruelty and ruthlessness. The pig is considered a symbol of hedonism, laziness, gluttony and lust due to its large size and uncontrolled mating behaviour. It is a projection of shadows, projecting human immoral behaviour and inner darkness onto the animal. Here people interpret animals as similar beings to humans, using humans themselves as a yardstick to describe their behaviour or to interpret their behaviour. We often see these animals in paintings with negative images.

3.2 Phase II- Expressing the Concept of Home and Country

From the tribal totems of primitive society, animal images have played a cohesive role. They are like ties uniting the various members of the primitive nation, forming a strong cohesive force. This is the manifestation of primitive tribal self-consciousness. Although each Chinese painter understands and remembers individual animals differently, and has different cultural metaphors for "home" and "country", they all use the "dragon" and "phoenix" as representations, and they all consider themselves to be descendants of the dragon." The "American bald eagle" and the "Russian polar bear" are the animals that represent the homeland, and they also contain the characteristics of the "collective" (Maddalena, 2022). As depicted in Figures 13 and 14, animal metaphors have a collective nature in the process of creating animal image paintings.



Figure 13: A polar bear showing the feelings of a Russian homeland



Figure 14: Dragon and phoenix presentation of the Yuan Dynasty

It is worth noting that in his work on political philosophy, Leviathan, Hobbes uses the fierce sea beast "Leviathan" as a metaphor for the monarchical State. The State, the great Leviathan, is an artificially moulded human being, with sovereignty as its soul, officials as its joints, rewards and punishments as its nerves, wealth as its strength, security as its cause, advisers as its memories, equity and law as its reason, stability as its health, turmoil as its disease, and civil wars as a harbinger of the beginning of its death.

3.3 Phase III Expressing Human Instincts

Animals react to a lot of instinctive nature and irrationality in humans. For example, excessive desires, such as greed and lust. Two representative animals that convey lust in Frida's works are parrots and monkeys. Parrots and monkeys have special meanings and realities in different cultures and times. The wolf represents sin and desire. Similarly, the snake and the fox represent temptation. These are all instinctive and irrational characteristics of human beings.

4. ANALYSIS OF THE REPRESENTATION OF JUNGIAN ARCHETYPES IN THE PAINTING OF ANIMAL IMAGES

Carl Jung identified and described a large number of archetypes. According to his theory, archetypes can be divided into two categories: Central Archetype and External Archetype. The Central Archetype is the core part of archetype—the self, represents that a person is in the realm of self-realization, which attracts and makes all archetypes harmonious and gives a sense of personality unity and firmness. Jung believes that the self is the goal of life, which is the most complete expression of the doomed combination we call personality (Hu, 2003). The External Archetype includes the persona, shadow, anima and animus. The persona is the

appearance of the soul, which represents the norms and moral standards that need to be followed in society. Corresponding to it is the archetype shadow. Shadow is the archetype with the largest capacity and the most dangerous potential, it is the source of all sublimity and beauty and all ugliness and despicability in the human mind. Then there are two opposing archetypes: anima and animus. He uses anima to describe the female characteristics inside men, which can give people creative inspiration, but also has the characteristics of weakness and malice. While animus is a male trait in women's hearts, representing courage and hero, but also has the characteristics of cruelty, stubbornness, recklessness and so on. Every archetype has both positive and negative aspects.

4.1 Phase I- Persona

Persona is derived from the masks worn by actors to indicate the role they play and how they differ from others. In the sense of analytical psychology, the personality mask is actually what we call the "I", the way we present ourselves to others. However, just as the character we play is not the real actor, our personality masks are not our real selves. In fact, this personality mask archetype was developed because human beings have to play certain roles in society, so it was not the wearer of the mask himself, but habit becomes nature, many people even think that this mask is himself. The symbolic function of the mask is exactly the same as that of the primitive animal dress-up; by wearing the mask, the human appearance is concealed and we see the person wearing the mask. This demonstrates the solemnity and glamour of the animal wise man. Analysed from a psychological point of view, the mask turns the wearer into an archetypal artistic image. Animal masks have always had a pivotal place in many historical folk arts, such as in Switzerland and Japan, where they make up a large proportion of the population.

4.2 Phase II- Shadow

The shadow is a psychological concept of great significance, one of Jung's greatest contributions to psychology, adapted by Jung from Freud's original distinction between the light and dark sides of the human mind (Papadopoulos, 2006b). Jung first introduced the concept of the shadow in 1912, and continued to study and flesh out the concept for decades thereafter. By 1945, Jung provided a straightforward, clear definition: the shadow is that which the individual does not want to be. The shadow archetype contains more of the animal in man than any of the other Jungian

archetypes proposed. It has a tremendous counter-attacking energy, and how deeply the personality mask represses it, how fiercely it rebels. Because of the shadow's shadowy character and animalistic nature, our conscious self always tries to ignore or forget it exists, but it always shows its presence in uncomfortable ways. In Jung's view, the shadow is one of the greatest and most dangerous archetypes of energy; it can be the powerhouse of the best or worst things in us, and it is always looking for an outlet to pour out its enormous energy (Xianghong, 2010). Shadow images at the archetypal level are mostly of evil or absolutely evil animals, demons, mythical and prehistoric things, etc. See grotesque images of animals in many figurative paintings, which are incarnations of the devil. See the artist's own depictions of the shadow archetypes of mankind that lurk behind reason and in the realm of the unconscious. See, for example, the images of clutter and disorder, of animals and people in a wild and demonic frenzy in Bosch's paintings. These images of everyday animals are transformed into a vehicle in the paintings by Bosch. Bosch lodges abstract spiritual meanings in grotesque images that allude to the primitive shadows of mankind. He used grotesque and morbid images to expose the dark side of human nature, such as ignorance, irreligion, arrogance, extravagance, meanness and so on. His works not only show the bondage of religious dogma to human nature, but also are a figurative representation of the great fear of people who were overshadowed by the shadow of war and plague at that time. For example, in Picasso's *Guernica*, the image of a bull is used to symbolise brutality and death. It is a symbol representing Nazi fascism, a metaphor for the evils of fascism and a symbol of destruction and death. For example, Chinese painter Liu Xiaodong, some of his works depict the relationship between human and animals, such as the numbness and indifference of human nature revealed in *Burn the mouse*, he tries to use the subject of animal death to reveal the darkness of human nature and awaken human respect for life.

4.3 Phase III Anima and Animus

Anima and Animus are a characteristic of the inner personality of a human being. They are meant to transcend conceptions of male or female reality. It is a universal and common archetype of humanity. Essentially human beings are hermaphroditic, and this archetype of both sexes exists in the human psyche. For both archetypes, Jung emphasised how they should not be seen simply as opposite genders, but as psychological pairings. For they can serve as fire-saving ladders for the mind or guides

for the soul, and can make the necessary connection with the possibilities of creation and the means of individualisation. In some subjective animal images such as the two-headed serpent, one can find the duality and ambivalence it exhibits, as characterised by anima and animus.

4.4 Phase IV Self

The self symbolizes the fullness of personality. It is an ideal, which an individual is never able to reach, but toward which he or she directs all his or her life. It is a fusion of all parts of the personality; a condition in which awareness will be expanded and will include elements that was previously unacceptable and displaced. The archetype of the self drives an individual to self-knowledge, to the development of the psyche, to integration of the personality, and to overcome selfishness, arrogance, careerism, and fear. (Adamski, 2011) According to Jung's theory of archetypes, the self archetype is revealed through a mystical circular, or square, or diagonal composition such as a mandala, and, the whole of the imagery on the screen is represented as a personified harmonious unity. For example, the fusion of the human and the animal, the human and the divine, the male and the female. In Chagall's work can be seen the archetype of self that transcends human hypocrisy and darkness in the psyche and uses it as a strong symbol to form. In addition to the self, the power of the archetypes of Anima and Animus can be felt in it. And this trait is personified in most of his works in the image of the happy partner. For example, happy newlyweds, couples in love. These are represented in romantic sensations, forms, and fanciful colours. As a result, Chagall's work is filled with the self archetype that is at the centre of the archetypes.

5. DISCUSSION

In the combing and analysing of animal images in different periods of figurative painting history, it can be found that animal paintings have emerged in different forms in the history of figurative painting. With the development of history, there are great developments and changes in both the form of painting and the connotation expressed by animal images. In the form of painting, the image of animals is getting richer and richer, from the earliest cave paintings, where the image of animals was composed of abstract lines and colour blocks, to the post-Renaissance, where the image of animals was depicted more and more concretely and realistically. Then to the modern paintings and today's contemporary paintings, the

expressions and painting methods of animal figurative paintings show diversity. In terms of animal modelling, most of the prehistoric paintings and ancient paintings were purely records of real animal images, and from the Middle Ages onwards, people's imagined animal images appeared, such as the collocation of animal images. There are basically two ways of combination, one is the combination of human and animal. The animal images created are grotesque and exaggerated, such as the Sphinx with a human head and bird wings and a lion body, the Siren with a human head and a bird body, the Minotaur with a human body and a bull's head, or a bizarre patchwork of organs, such as the Cyclops. Another is the combination of animals with certain parts of animals. For example, Hydra, the seven-headed serpent, or the watchdog of hell with two heads. The animal forms in Cubist paintings are richly varied from all angles. In terms of the connotations expressed by animal images, the animal images in cave paintings already contain information about prehistoric man's state of existence, daily activities and way of thinking; in the Middle Ages, animal images established a close correlation with religious beliefs; and in modern paintings, animal images reflect the emotions of the artists and their rich inner worlds. From the numerous works of figurative painting, this paper analyses and concludes the symbolic metaphors of the animal image. First of all, the animal image has a clear dichotomy, and it has a moral character, clearly symbolising good and evil. From this point of view, it has an individualised symbolic metaphor. Secondly, in terms of functionality, the animal image has a collective symbol, which has a strong cohesive function and expresses the concept of family and country. Finally, the animal image symbolises the most instinctive content of human beings, which is both individual and collective, and they are the external manifestation of the archetypes proposed by Jung. With the development of figurative painting, the symbolic metaphors embedded in animal images are deepening, but the essence is still the reproduction of human heart and emotions. From the symbolic metaphor of the animal image, the symbolism of the animal image derived from the previous analysis is used to elucidate how the common archetypes proposed by Jung are represented in animal paintings. The archetype is an important element of the collective unconscious, it is always collective rather than individual, it is the memory of the race, not the experience of the individual, it is a remnant of the common mind of the race. A part of it is represented in figurative painting by the image of the animal. The image of animals has different meanings in different times and places, and different artists have different ways of expressing it in different forms of art, but there is still a commonality and a law, and this

commonality and law is the archetype. The limitation of this paper's analysis lies in the long time span of the history of figurative painting as well as the limitation of the length of this paper, which makes it difficult for the author to do a comprehensive extraction and analysis of the animal images of each genre and each period, and also fails to do a one-by-one analysis of Jung's numerous archetypes. In addition, this paper analyses examples of archetypes projected onto individual artworks, which are highly subjective and do not fully represent a complex artistic idea. Finally, the scope of the analyses in this paper is defined by the image of animals in figurative paintings, so whether it can be universally applied to all artistic activities remains to be examined in terms of its limitations. At the same time, these limitations suggest some inspirations and directions for future research.

6. CONCLUSION

As a representative of critical psychology, Jung's archetypal theory emphasizes the universal, cross-cultural universality in the individual mind, and this archetype is presented in the form of cultural metaphors in animal figurative paintings. This paper analyses animal images in the history of figurative painting, extracts their symbolic metaphors, relates them to Jung's archetypal theory, and elucidates the manifestations of several common Jungian archetypes in animal painting. From the analyses and discussions in this paper, it can be seen that the archetypal theory has guiding significance for animal figurative painting. It reveals the primitive nature and savage tendency of human beings, stimulates artists' thinking, and prompts the development of animal figurative painting into a multi-perspective, subjective and mixed art subject. The animal figurative painting is a tool for conformity, mainly to convey complex thoughts and emotions. The painter's perception and experience of the archetypes can help them choose animal figurative elements such as space, structure, and lines to create symbolic animal figurative paintings that trigger archetypes that resonate emotionally with the viewer. When viewing a work of art, the viewer should not lose sight of the deeper meaning expressed behind the artwork. Painting on animal subjects also has a very important position in the long history of art development, and will be a highly favoured subject in the future market development. The analyses in this paper provide new ideas and help in the interdisciplinary field of Jungian analytical psychology and figurative painting, as well as art criticism and creation. Considering

the limitations of this paper, the human psychological content revealed in the history of figurative painting can be explored and analysed from more angles and dimensions in the future.

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