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**The Psychological Plight of Women in Society:**  
**The Journey of Individuation in**  
*We Have Always Lived in the Castle* by Shirley Jackson  
and *Wide Sargasso Sea* by Jean Rhys

**Dissertation Submitted to the Department of English in Partial fulfilment of the  
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## **DEDICATION**

To God, to myself, to my beloved mother, my heaven on earth and the joy of my existence, and to my dear father whom I aspire to make proud, to my dear siblings, and to every friendly soul who believed in me and stood by my side.

Sara

## **DEDICATION**

To Ouassila, a seeker of knowledge, you are the source of my inspiration and motivation.

Yamina

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## ABSTRACT

When writing a character and forming its personality, authors prove that art is often a conscious or an unconscious expression of the logical associations that his/her mind makes between the premises and the consequences that s/he observes in the society. Therefore, the present study addresses the psychological plight of two female protagonists in two novels “*We have Always Lived in the Castle*” by Shirley Jackson and “*Wide Sargasso Sea*” by Jean Rhys, as study samples to examine and understand the grounds behind the state of madness that the female writers emphasized in the two characters. To achieve this, a deep analysis is conducted using the theoretical basis of Carl Jung’s Model of Psyche. This research; thus, suggests a range of hypotheses. The first states that the two protagonists underwent similar psychological distress due to their imbalanced psyche. In addition, the reason behind that distress is their traumatic childhood and societal norms that restricted a healthy individuation. Rhys and Jackson’s narratives with the help of Jung’s science expose how the individuation process of the human self takes place by balancing multiple components of the psyche that get disintegrated through various events in their lives.

**Key Words:** Psychoanalysis, female madness, individuation, psyche, Carl Jung, self, collective unconscious, complexes, shadow.

## List of Abbreviations

WHALC: *We Have Always Lived in the Castle.*

WSS: *Wide Sargasso Sea.*

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المخلص

# Introduction

## **Introduction**

Literary criticism has long been an effective way to have a deep understanding behind every author's literary work. The approaches may differ; however, the aim is one: to interpret, study, or analyze the work from a certain viewpoint. Within every historical era, literature underwent changes according to many political, social, and economic backgrounds in terms of content and form.

As far as literary movements are concerned, postmodernism and postcolonialism can seem entirely different from their precedents. The first focuses on the subjectivity and the relativism as a mode of thought, and seeks to depict the contemporary world. The second, however, is more concerned with the material and psychological aftermath of colonialism as well as freedom and ethnicity. This being pointed out, does not mean that these two movements are entirely different.

Both movements can include peculiar characters that represent a minority, or even address certain psychological issues; which is the case for what this research will pinpoint. Interestingly, in gothic literature the authors would create a disturbing atmosphere using the setting, which is usually a confining castle, and a plot that is built around unexplainable events that are strongly associated with the past. On the other hand, postcolonial authors target the remnants of colonization and its impact on the way people perceived the outer world and themselves. It also sought to translate the cultural clash resulting from colonialism.

On one hand, Shirley Jackson is a postmodernist author who used the previous gothic elements in her works, blending them with acute mental disorders that most of her female protagonists suffer from due to their different sensitivities, social turmoil, and emotional intensity. Jean Rhys on the other hand, is a postcolonial author who tried to convey the issues faced by

colonized individuals. She did not only deal with the main issue of race, but also the underlying discrimination against gender and the social class one belongs to, and specifically, those who were born in non-western lands like Rhys herself.

In this memoir, two works of these authors were selected to be put under examination. The first novel is the gothic work by Shirley Jackson *We Have Always Lived in the Castle* (WHALC) (1962). Although the story is based on the Blackwood family tragedy that happened six years prior to the narration of the story, the protagonist Merricat, as an individual, is what may tear the readers' attention as they would question the reasons behind her unhinged state of mind. The story is narrated from Merricat's point of view as she lives with her sister Constance and her uncle Julian in an isolated grand castle while the rest of the family are dead. We can notice a slight focus on the plot's pre-event when we find out later on that most of the Blackwoods were killed through Uncle Julian's perspective as he survived the incident.

The second novel is written by Jean Rhys, entitled: *Wide Sargasso Sea* (WSS) (1966). The story happens in Jamaica and is a bildungsroman, narrated by the protagonist, Antoinette, who has Creole origins and whose family lost their fortune and father due to the Emancipation Act in 1838. Her mother, Annette, marries a rich man to support her family, yet ends up depressed after she loses her son in a fire set by native blacks. Despite of the fact that she has Caribbean origins, Antoinette is confronted with racist behavior from the natives. She is then set to a traditional marriage with the unnamed Englishman who only wanted her for her money. Antoinette falls in love with him, yet he seems to hate everything about the place, the culture, and even Antoinette herself. The husband Rochester ends up fleeing Antoinette to England to hold her captive in his house's attic, where she eventually sets fire to it and ends her life. The protagonist undergoes mental torment along the story.

This research will carry an examination of the characters' behaviour in both novels *WHALC* and *WSS*, providing a further explanation through a Jungian scope. The main focus here is to investigate the psychological struggle which the main characters undergo in order to maintain the balance of the psyche, as well as fulfill its well-being simultaneously; in a process that the Swiss psychoanalyst Carl Gustav Jung called, the individuation.

It is apparent that there is a strong connection between literature and psychoanalysis. Most of Jackson's works are pervaded with mental struggles, she writes about female protagonists living in psychological turmoil. However, many recent studies done in this field focus primarily on interpreting her works through a feminist lens. The same thing applies to Rhys's works that were mainly analyzed using a postcolonial perspective or a feminist one, in order to highlight the gender-related problems. It can be deduced that the recent studies conducted on these two novels disregarded the characters' psychological imbalances happening on the level of their disintegrated psyches.

In more details, as far the literature on the topic of this research is concerned, only two studies occupy a territory that is close to that of the topic of this research. Tessa van Loo wrote an article entitled: "*Defining Female Madness in Shirley Jackson's The Bird's Nest, The Haunting of Hill House and We Have Always Lived in the Castle in 2019*". This article inspects the image of female madness as defined by Shirley Jackson in her three last novels to analyze the main characters and their different behaviour from other ones that will eventually result in a conjoined literary madness which is aggressive and immature, and which women would fail to resist. This article dedicates a vast part of it to clarify literary madness and its development in Jackson's novels, and its last part tackles a close reading to all of her last novels, which gives only little insights on the characters and their internal struggle.

Concerning the postcolonial work, *WSS*, an article is written by Inna Malissa in 2014, entitled, “*A Study of Displacement in Jean Rhys’ Novel Wide Sargasso Sea*”. In this article, Malissa uses the postcolonial theory to study the feeling of displacement which the husband experiences during his stay in the Caribbean. In addition, the study attempts to demonstrate how the husband’s displacement affected his actions, mainly, oppressing Antoinette. Malissa also explores the postcolonial themes in the novel such as alienation, otherness, and duality. In addition, she focuses on the husband being a victim of his own feeling of displacement. This article may tackle some postcolonial themes that match the psychological realm which is what our research is trying to put emphasis on, however, it only focused on analyzing a secondary character and did not take notice on Antoinette’s psyche.

Other than what was mentioned above, to the best of our knowledge, there is not much literature that deals with character analysis using the Jungian modal of psyche on *WHALC* or *WSS* available in the field of research. Hence, the current study will attempt to fill in this gap by analyzing the main characters’ psyches in the novels *WHALC* and *WSS* using Jung’s modal of psyche and shedding light on the similarities and differences between the two works and the characters’ journey of individuation. More light will be shed also on their exposure to many traumas and how it resulted in an integrated psyche in the case of Antoinette, yet faced with a refusal of individuation from Merricat.

In spite of belonging to different genres and literary movements, the novels share common features that explore the psychological and spiritual realms of human psyche; therefore, the motive behind choosing these two literary works is because no previous studies were conducted to analyze their similarities and differences through a Jungian scope of research. Moreover, some aspects of Jung’s modal are more apparent in *WSS*, others are more prominent in *WHALC*, mainly the

unconscious which pervades the minds of both protagonists. It is evident in the way that characters' intentional repressions of painful thoughts and feelings. Same is true for complexes and collective unconsciousness, as they are prominent in both texts.

The major question this research addresses is: how did the disintegration of psyche of characters affect their individuation process? This necessarily requires shedding light on the components of psyche and traumas that triggered it to disintegrate. To answer the main question, this research will be guided by the following sub-questions:

1. What are the psychological hardships that the protagonists underwent as females?
2. How did Merricat's traumatic childhood affect the development of her psyche?
3. How did Antoinette's persona and shadow strike Antoinette's psychological condition?

In order to reach the aim of this research, this study hypothesizes the following as an attempt to answer the previous subsidiary research questions:

1. The female protagonists underwent a psychological struggle in terms of the disintegration of their psyche due to internal and external factors like trauma and discrimination.
2. Merricat's traumatic childhood caused her complexes which eventually gained control over her ego, and therefore, lead to an imbalanced psyche.
3. As a result of her failure to adapt with her reality, Antoinette disintegrates and ends up taking her life.

To test the hypotheses of this research and answer its research questions, this memoir will be structurally divided into two chapters: theoretical and analytical. In the theoretical chapter, prior acknowledgment of the strong correlation between psychoanalysis and literature will be presented

as a starting point. Then, a theory of the modal of psyche as one of Carl Jung's biggest contributions to psychology will be introduced as a basis to build a literary analysis on.

The second chapter will deal with the analysis of the female protagonists as well as build the link between the common psychological struggle that occurs in the two works. Jung's modal of psyche will be set as the ground to which the behaviors and mental struggle will be analyzed. This chapter will mainly shed light on both works being similar in terms of the female mental struggle they portray. Lastly, a general conclusion will wrap up the whole work together.

# Chapter One

## **Theoretical Framework: Jungian Psychoanalysis and Literature**

# **Chapter One: Jungian Psychoanalysis and Literature: A Theoretical Background**

## **Introduction**

This chapter will provide the theoretical framework upon which the literary psychoanalysis will be based on. It will first give an account of psychology in relation to literature and the way Jung validated that relation. Then, this chapter will cover the Jungian modal of psyche and its components in order to provide an understanding of what makes up the whole individuation process. Lastly, trauma, isolation, and alienation will be tackled being prominent features and feelings of the female protagonists, and factors that intervene in their individuation process. In that part the reader will be familiar with the numerous parts that structure the human psyche and the process of Individuation through which these components are balanced.

### **1.1 Psychoanalytical Literary Criticism**

Several professionals revolutionized the subject of “psychology”, as the scientific study of the human mind and its functions, throughout the previous couple of centuries, each with a substantial contribution to the corpus of knowledge in the discipline. Their combined efforts broadened the scope of this research, merging it into nearly every other independent discipline.

In Literature, Critics examine thoroughly a specific psychological theory on how people act; a theory produced by a psychologist or psychiatrist outside the world of literature, then use this psychological theory to assess a literary work. The criticism might focus on the author, since a literary work is viewed as a manifestation of his own neurosis, as it may focus on an interesting particular character in the work, in order to understand what motivates them to perform their actions (McLeod).

One of the most famous theories in the field is called the Freudian Psychoanalysis. This latter, as its name suggests, is the collection of psychological concepts and therapeutic methods founded by the Austrian Neurologist Sigmund Freud to explain the workings of the human mind and heal it. Its main assumption is that everyone has unconscious thoughts, feelings, desires, and memories. Since Freud believed that unresolved developmental difficulties or suppressed trauma are responsible for the disruptions in the human psyche, he felt that individuals may be treated by bringing their unconscious drives to consciousness. Thus, the primary goal of psychoanalytic treatment is to liberate repressed emotions and experiences or to make the unconscious conscious (S. A. McLeod).

The Psychoanalytic criticism, then, is a method of critique or reading influenced by the tradition of psychological theories begun by Freud. The critique is comparable to psychoanalysis itself, closely following the analytic interpretive process described in Freud's works. The basic principles of psychoanalytic theory are; the idea of an unconscious and conscious mind, the divisions of the id, ego, superego, and the Oedipus complex. They can all be applied to literature to achieve a better knowledge of the text.

Freud's views were quite popular at the time and influenced many young psychologists. In April 1906, Freud began communication with Carl Jung, a young psychiatrist. The two eventually met in person when Jung visited Vienna in 1907, and they became good friends. Jung was elected president of the International Psychoanalytical Association at Freud's suggestion in 1910 (Fordham).

Their ideas were quite similar in various areas. Their theories both include the conscious and unconscious. Jung's concept of the collective unconscious was akin to Freud's conception of the id. They both studied the significance of dreams and divided the psyche.

## 1.2 The Jungian Psychoanalysis in Relation to Literature

As a matter of fact, Carl Jung was heavily inspired by Freud, yet despite their numerous joint efforts, the two had opposing viewpoints and gradually grew opposing ideas. During a lecture trip in America in 1912, Jung relentlessly criticized Freud's theory of the Oedipus complex and his emphasis on infantile sexuality; resulting in their personal and professional separation. Jung went on to develop his own brand of psychoanalytic thought after resigning from the International Psychoanalytical association (McLeod).

The Jungian psychoanalytical theory, at its essence, is viewed as an antithesis to several major components of Freudian thought. A wide range of examples may illustrate these differences. Jung, for example, disagreed with Freud's emphasis on sexuality as a fundamental driving behavioural factor, as well as his view of the unconscious as too narrow and unduly negative (Jacobson).

Individually, Jung introduced and expanded on the notions of extraversion and introversion, archetypes, and the collective unconscious (Elkind). His work has had an impact on psychiatry as well as religion, literature, and other spheres.

Jungian psychology has a far stronger affinity to literature than Freudian psychology. Jung was more of a visionary who trusted in religious and even magical traditions. He went as far as linking the self to divinity by saying “the spontaneous symbols of the self, or of wholeness, cannot in practice be distinguished from a God Image” (Acolatse). Needless to say, his opinions were more in line with art in general. In his chapter on the Relation of Analytical Psychology to Poetry, Jung believes that despite their primary underlying differences, the linkage between art and psychology stems from the fact that art practice is a psychological activity and, as such, may be treated from

several psychological viewpoints. When seen in this way, art, like any other human endeavour motivated by psychological motivations is an appropriate subject for psychology.

Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him. As a human being he may have moods and a will and personal aims, but as an artist he is "man" in a higher sense— he is "collective man"— one who carries and shapes the unconscious, psychic forms of mankind (173).

With this being said, it is worthy to mention that there is a fundamental distinction between a psychologist's and a literary critic's analysis of a literary work. What matters to a psychologist may be irrelevant to a literary critic, and vice versa. Thus, the psychological novel may not be chosen by the psychologist since the novel explains itself. The most fruitful books for psychologists are those in which the author has not already offered a psychological interpretation of his characters, leaving possibility for analysis and explanation. Great art, then, is comprised of intentional acts, tapping into the collective unconscious, and pushing the viewer to reflect on the big questions. Jung concludes "a great piece of art is like a dream, for all its apparent obviousness it does not explain itself and we must draw our own conclusions" (qtd in. Ross 520).

As a result, considering literature as an artistic expression, literary work unavoidably reflects the author's comprehension of the human experience whether he wishes to expose them or not. Psychoanalytic techniques provide the means for doing so.

### **1.3 Discovering the Jungian Modal of Psyche**

This study aims to discover the psychological dimensions of the female protagonists in *WHALC* and *WSS*. In order to answer the research questions, key components of Jung's Model of

the Psyche theory will be presented. The following concepts will make up the framework upon which the analysis of the selected characters will be based upon.

### 1.3.1 The Psyche

The psychoanalytical school of thought was deeply intrigued by what makes up the human mind. Many psychoanalysts came up with different models to what composes the psyche, starting from Sigmund Freud's first model that divided the psyche to the id, ego, and superego. Jung, being the student of one of the greatest psychoanalytic figures, made sure to create a rather different one of Freud's. In his book *the psychology of Jung* 1942, Joland Jacobi brings out the following quote to describe the nature of the psyche:

by psyche Jung understands not merely what we usually mean by the word 'soul' (Seele) or 'mind' but 'the totality of all psychological processes, both conscious as well as unconscious -that is, something broader than and including the soul, which for him constitutes only a certain 'limited complex of functions. (588)

As Jung puts it, the psyche represents, just like the human body, “a self-regulating system” where conscious behaviors inside the mind are continuously attuned by unconscious attitudes (Snowden). The psyche struggles to keep a balance between conflicted characteristics while simultaneously being in the quest for its proper growth or as Jung called it, individuation. On another note, Jung indicates: “by psyche I understand the totality of all psychic processes, conscious as well as unconscious” (C. G. Jung 463). Thus, he divided the psyche into distinctive constituents: the ego or the self, that is the conscious part of humans; and archetypes and complexes that arise from the unconscious and can function autonomously as a secondary self, due to certain circumstances. Sharp defines the psyche as “The totality of all psychological processes, both

conscious and unconscious” (64). Therefore, the psyche tries to maintain balance between contrasting qualities while efficiently looking for its own wholeness and development.

In order to study the constituents of the psyche and understand how they work together; we must first shed light on the first part of the human psyche that is the conscious one.

### **1.3.2 The Conscious**

For Jung, the conscious part of the psyche can be defined as the conscious awareness of existing and forming an identity (Hopwood). Humans are conscious once they have a perception of the eternal; that is, when they are self-aware and aware of their surroundings using their senses such as sight, smell, hearing, and touch (Campbell). The following quote describes how the ego works:

The ego, standing between the two spheres, which not only supplement, but also complement or compensate each other. That is, the dividing line that marks them off from each other in our ego can be displaced in both directions (...) It is naturally only an expedient of thought and an abstraction that the ego stands exactly in the middle (Jacobi 20).

In other words, the ego remains in between the conscious and unconscious realms trying to maintain the balance. It is responsible for the organization of human thinking, sensing, and feeling, it also allows accessing unrepressed memories, and serves as a link tool between the interior and exterior worlds (Hopwood).

Jung classified humans into primary kinds of psychological functions in his book *psychologische Typen* 1921. He claimed that there are two distinct sets of mental skills: thinking and feeling. Thinking represents "rational" (judgmental) functions. Sensation and intuition are two "irrational" (perceiving) functions. These functions, according to Jung, can be exhibited in both an introverted or extraverted manner. Jung believes that the psyche is an instrument for adapting and

guidance that comprises of a variety of mental functions. He identifies four basic functions: sensation or perception of the visual link between subject and object through instantaneous apprehension; intuition or perception of background processes, such as unconscious desires and/or motivations of others; thinking is a cognitive function that involves the formation of reasonable conclusions; and lastly feeling, a value-oriented subjective function (Jung). Sensation and intuition are nonrational, but thinking and feeling are rational. Rationality, according to Jung, involves figurative ideas, sentiments, or behaviors that are based on a set of norms and standards. Nonrationality is not founded on logic. Basic facts are likewise nonrational, according to Jung, not because they are unreasonable, but because they are not judgments as thoughts (C. Jung).

What is also worth pointing out is the manner in which individuals relate to their interior and exterior worlds according to their psychological type i.e. people who are more positioned to include themselves to the outer world, because they take energy from others in their environment, are classified by Jung as extroverts. However, a smaller minority of people place greater emphasis on their inner world, on their subjective reactions to external events, these people are known as introverts because they derive their energy from within. Introverts instinctively pull back into themselves, whereas extroverts move forth toward the world (Jeffery).

### **1.3.3 The Personal Unconscious**

According to Jung, the personal unconscious is mostly made up of suppressed (purposefully forgotten) and aching thoughts and memories, as well as subconscious observations, or sense-perceptions, that were not able to reach the level of awareness (Sharp 59). These events have remained below the threshold of consciousness because humans have not consciously observed them. They happened, but they were absorbed subconsciously (C. G. Jung 39). The personal

unconscious is the result of the connection between one's own evolution and the collective unconscious, as outlined by Jung in his book *The Structure and Dynamics of Psyche* 1960:

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. (185)

Thus, opposing Freud, Jung considered repression to be a part of the unconscious rather than the totality of it. Jung also considered the unconscious as a repository for future growth, a place where previously underdeveloped aspects merged into conscious form.

### **1.3.4 The Collective Unconscious**

One of the greatest contributions added by Jung to the field is the notion of The Collective Unconscious. He used it to describe a type of the unconscious, that portion of the mind having a repository of accumulated ideas and images in the unconscious mind that is shared by all humans and originates in the hereditary structure of the brain. It is separated from the personal unconscious, which originates from the individual's experience ( Nevid) . The collective unconscious, according to Jung, comprises archetypes, or universal primal patterns and ideas. In this matter, Jung said “This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.” (48)

The collective unconscious is a unique sector in which Jung felt that this part of the mind acts as a form of psychological legacy that comprises all of the experiences and knowledge obtained by the human race via inheritance throughout the course of history. (Campbell 60)

In his essay, "*The Structure of the Unconscious*" (1916), Jung first introduced this concept to distinguish between the personal unconscious of Freudian psychoanalysis, which includes sexual drives and personal memories, and the collective unconscious, which contains intuitive basics shared by a specific group of people. Jung felt that culture, religion, and mythology were projections of the social unconscious, and that everyone shared these activities unconsciously along with their personal experiences as part of the individuation process. In this Process, the archetypes that pervade the collective unconscious cohabit with the ego to reach Wholeness, as Jung described.

### **1.3.5 The Persona**

Carl Jung Identified four Main Archetypes which are result of the collective shared memories that persist in art, literature and religion. These represent a journey from an unconscious state to individuation, a merging of the conscious and the unconscious: The Self, the Persona, the Shadow, the Anima and the Animus.

The term "persona" originally referred to a theatrical mask worn by performers to portray the characters they played. It is derived from a Latin word that literally means "mask" (Cherry). In other words, the persona is how we present ourselves to the world. The persona, according to Carl Jung's concept of the psyche, exists between our ego and society. The ego is our center of awareness, which is crucial for our feeling of identity throughout our lives. In this matter, Jung declared:

Whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter; it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face. (3528)

The persona symbolizes all of the numerous social masks we wear in different groups and settings. It protects the ego from unfavourable images. Children learn throughout their development that they must act in specific ways in order to conform to the society's expectations and standards. The persona emerges as a social mask to contain all of the primal urges, impulses, and feelings that are not socially acceptable. These unpleasant repressed traits gradually leave their mark on us as we get older, developing our shadow, the dark half of our psyche, by which we can be controlled at any time, in abrupt emotional reactions. Biases and prejudices are reflections of the shadow.

### **1.3.6 Anima and Animus**

Carl Jung's analytical psychology school also describes two archetypal forms as a part of the theory of the Collective Unconscious; they are the Anima and the Animus. They play significant roles in both the female and male unconscious. As we know, the personality or persona take the gender role that you are born into physically. Not usually, as seen, but this is the common default orientation. The anima is basically defined as the female component of the masculine psyche. In contrast, the animus represents the masculine aspect of the feminine unconscious (Farah).

Basically, the Anima/Animus is concerned with our interior or soul existence. Not soul in the philosophical sense of anything that lives on beyond our physical life, but in the sense of the inner power that animates us. The anima/animus, or spirit, plays an important part in influencing how we think and feel about our lives in our hearts. It is the spirit we bring to the world that we feel inside

ourselves and that others notice when they connect with us. Ultimately, the anima/animus reflects the "real self," rather than the image we project to others, and is the primary channel of connection with the collective unconscious.

The anima is linked to the Eros guideline; hence, a man's anima progress is mirrored in how he identifies with women. The anima acts as his soul within his own mind, influencing his ideas, behaviours, and feelings. The anima pictures have an effect on the male's temperament, making him emotional, sensitive, boastful, and jealous (Sharp 7). The animus, unlike the anima, is related with the Logos principle; consequently, a female's animus is mirrored in how she interacts with types of masculinity that are typically projected onto the intellectual, rational, and logical character (Snowden 62). To say the least, the Animus represents the rational function of the woman, while the Anima represents the irrational function of the male.

Lastly, women, according to Jung, are different when it comes to integrating their animus. They display different symptoms of how to deal with their curse; unlike men who get hanged up on their ego when their anima is projected, women become more in tune with inner life. Jung says: "the animus gives to a woman's consciousness a capacity for reflection, deliberation and self-knowledge" (qtd in. Mattoon 85). Therefore, women carry with them the eternal vision of the masculine. The animus or the man within is the personification of all-male psychological tendencies in woman; takes the form of a hidden sacred conviction about one's assumptions. The animus is influenced by a woman's father who provides his daughter's animus with unarguable true convictions that never includes the reality of woman herself as she actually is, so, women are lured away from all human relationships, dreamy thoughts filled with desire and how things should be. This cuts the woman from the reality of life, in this form, the animus personifies the cold and destructive reflections that invade a woman getting her in a state where she wishes

death to others. Leading to paralysis of all feelings and deep insecurities, the woman will think how life will never change for the better, thus, having no sense life forces her to take it when she finds it. She is possessed by her unconscious and mind consists of brutality, recklessness, empty talk and silent empty and evil ideas.

When the anima and animus are completely integrated, they serve as a bridge between the conscious and unconscious psyches. Moreover, Anima/Animus archetype connects our personal unconscious to what Jung refers to as the Collective Unconscious. The anima/animus is our ability to create pictures from our transpersonal inner world that are motivating, creative, and intuitive. Thus, in order to have a fully developed anima or animus, we must be truthful with ourselves in order to attain knowledge. Thus, every man has an inner anima that symbolizes Eros, and every female has an inner animus that represents Logos. (Hopcke 87)

## **1.4 The Individuation of the Self**

To achieve a harmonious balance between all the components of the Psyche, Jung referred to a term he called “Individuation”. He used the notion of the “self” to convey his understanding of who we are, which symbolized an individual's combined unconsciousness and consciousness, and the term of “individuation” to define the process by which we might realize the full potential of the Self. In psychoanalytic words, individuation is the process of striving for a harmonious state what he called "Wholeness" (Hopcke 62). He advocated that psychological growth extends beyond childhood and adolescence, and even into old life. This demonstrates that, to a large extent, the process of growth and "self-examination" can never be done unless the individual confronts the monsters that lurk in his unconscious (Snowden 70).

It is essential to note that Jung perceived the self as relational in nature. Thus, relationships with others influence individuation. In Nietzsche's Zarathustra, he states "the self is relatedness... The self only exists in as much as you appear. Not that you are, but that you do the self. The self appears in your deeds and deeds always mean relationship" (795)

Jung regards individuation as a fundamental natural process that occurs in all living beings, not just humans. It depends upon the interplay and synthesis of opposites e.g., conscious and unconscious, personal and collective, psyche and soma, divine and human, life and death. The goal of individuation is wholeness, the process through which each individual becomes who they were meant to be from the beginning. As per Jung, the purpose of this psychological process is the formation of the individual personality (Sharp38). Therefore, being a matured and evolved individual is a long process for everyone.

Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too – as much of it as we can stand. This means open conflict and open collaboration at once." (Jung 288)

According to Jung *the Structure and Dynamics of The Psyche* (1935), individuation necessitates the integration of both collective and personal factors. The neurotic state dismisses the collective, the psychotic rejects the personal, and archetypal inflation might destroy the ego. For instance, if someone is very preoccupied with his own personal concerns and position, he risks being overly associated with his person. Living a life that is so narrowly focused on short-term and selfish aims undermines the importance of the community. This might result in a neurotic narcissistic estrangement from one's true self and place in society. On the other hand, the internal world and its processes is absorbed by the collective in psychosis, which can lead to a lack of interest in the exterior personal world of relationships and work. As Jung states, "The aim of

individuation is nothing less than to divest the self of the false wrappings of the persona on the one hand and the suggestive power of primordial images on the other.” (174)

## 1.5 The Archetype

In his work, Jung speculates about myths and archetypes in reference to the unconscious, a component of the mind which is hardly accessible. Myths, according to Jungian theory, are “culturally elaborated representations of the contents of the deepest recess of the human psyche: the world of the archetypes” (Walker 4). The collective unconscious was tackled in Jung's essay "*The Structure of The Unconscious*" (1916) in order to distinguish between Freud's findings in terms of the unconscious realm that, for him, holds one's memories and sexual desires and the collective unconscious, which comprises intuitive basics shared by a particular group of individuals. Jung claimed that mythology, religion, and culture are manifestations of the collective unconscious, and that as part of the individuation process, everyone shared these patterns unknowingly alongside their personal memories. As Jung indicated in "The Structure," the archetypes that pervade the collective unconscious live with the ego in this Process to reach wholeness. Jungian archetypes therefore, Archetypes are prehistoric forms of fundamental human wisdom passed down from our forefathers; they are universal models of individuals, habits, and personalities that drive human behavior (APA). Jung further explains the previously mentioned claim in the following quote from the structure and dynamics of psyche:

This is particularly true of religious ideas, but the central concepts of science, philosophy, and ethics are no exception to this rule. In their present form, they are variants of archetypal ideas created by consciously applying and adapting these ideas to reality. For it is the function of consciousness, not only to recognize and assimilate the external world through the gateway

of the senses but to translate into visible reality the world within us. (C. G. Jung 120)

Each archetype, according to Jung, has a key role in personality, and that the majority of individuals were dominated by one archetype. He believed that the way an archetype is represented or identified, is determined by a variety of elements, including an individual's cultural stimuli and exceptional personal experiences (Stevens). Although Jung recognized four main archetypes, he maintained there was really no cap on the number of archetypes that could appear. These archetypes cannot be directly witnessed, but their presence can be established through religious practice, dreaming, art, and literature (Stevens).

### **1.5.1 The Mother Archetype**

A traumatic record of alienation can be relevant to anyone who was nurtured by an unkind or inattentive mother. The consequences of a lack of mother care are undeniably at the root of a variety of mental illnesses. As Carl Jung wrote in *Four Archetypes* 2002: "... all those influences which the literature describes as being exerted on the children do not come from the mother herself, but rather from the archetype projected upon her, which gives her a mythological background and invests her with authority and numinosity." (C. G. Jung 17). In other words, our own mother may be harsh and unfit to meet our needs, but investigating the archetypal elements of motherhood and locating the particular within the context of the universal might help us better grasp their influence (Kushner). The archetype of the Great Mother stands behind the personal mother who is usually harsh and uncaring. The Great Mother archetype is the driving force behind both birth and annihilation, fertility and empty wombs. Jung indicates: "These are three essential aspects of the mother, her cherishing and nourishing goodness, her orgiastic emotionality, and her Stygian depths." (C. G. Jung 82). In other words, there are two sides of this archetype, one which belongs to the light, that

is the Great Mother, and the other, that belongs to the shadow aspect, which is the personal selfish mother. To elaborate more, this following quote explains further what was mentioned previously:

In terms of the Great Mother archetype, in ancestral populations, goddess figures worldwide were associated with their life-bearing elements, but also with their potentially dangerous, ensnaring, death-dealing aspects. Within the Great Mother archetype dwells the anxiety of survival, for in early stages of life, the human child is completely dependent on the mother figure for nourishment and protection (Bowman 83-85).

The personal mother was long depicted in fairy tales such as Circe, Medusa, or Cinderella's stepmother. These characters represent a shift away from positive mothering. They lure and destroy instead of care, give and comfort, with a hidden evil goal (Kushner)

### **1.5.2 The Witch Archetype**

Archetypes have two sides, one being a shadow or hidden aspect that, if not integrated, will unconsciously cause chaos in one's life. Both sides can manifest at different times in a person's life, although the shadow side is often the one that requires the most integration (Capozza). Humans can progress toward self-actualization by integrating and owning those qualities as parts of themselves by understanding the light and shadow.

Witches were once the village therapists; they were valued for their insight and intuitive strength in our primordial communities. They were recognized for healing people's mental, spiritual, and even physical issues. However, when society moved away from appreciation and admiration for such wisdom and into a more male-dominated society, the label "witch" came to be associated with darkness, evil, and damage. Because of their supernatural powers, witches became

stigmatized, and people were frightened by them. The witch would become a symbol, an archetype that retains a power for many people. It has incredible symbolic significance, and it may be used by women to regain their autonomy, independence, and authority in their life (Capozza). Everyone was reared on fairy tales where this archetype was shown as an ugly, wicked figure who manipulates and destroys, resulting in negative associations with witches in people's minds. It should also be noted that she is conscious of her ability to annihilate and create, as well as how to use it in herself and her surroundings. Interestingly, the dark side of the witch which we are afraid to see or feel is kept hidden because we are terrified of her devastating force. Furthermore, we will not be able to obtain our full potential unless we recognize both aspects of this notable archetype; being stuck in her fury for too long and not moving on to her bright, creative, and caring side makes integrating more vital than ever (Capozza).

## **1.6 The Dream Symbolism**

Dream symbolism in Jungian analysis is considerably extensive and intriguing than in other approaches. Jung rejected Sigmund Freud's theory that dreams reflected unmet needs. therefore, he came up with new ideas for interpreting his patients' dreams. He believed that if dreams are often difficult to grasp, it is because we ought to realize that they use symbols to communicate; Jung identified symbols as: "... the best possible formulation of a relatively unknown psychic content" (C. Jung 25). The collective unconscious identifies figures from the dream world as symbols carrying messages from the unconscious realm. Jung considered dreams as the psyche's efforts to transmit essential information to the individual, and he regarded them as a valuable source of information, maybe above all else. Dreams play a crucial role in the development of the personality, or what he called, the individuation (West). Jung described dreams as "a spontaneous self-portrayal in symbolic form of the actual situation in the unconscious." (qtd in West 1). As a result, the dream

is indeed a source of primary knowledge and is generated as a manifestation of a certain archetype; different symbols may be found in dreams, in reality, Jung was an opinionated opponent of verbatim interpretation of symbols in dreams. Instead, investigating the symbol's function leads to a better grasp of the symbol's underlying meaning (The Jungian Confrerie). On this matter, Jung states:

Dreams are impartial, spontaneous products of the unconscious psyche, outside the control of the will. They are pure nature; they show us the unvarnished, natural truth, and are therefore fitted, as nothing else is, to give us back an attitude that accords with our basic human nature when our consciousness has strayed too far from its foundations and run into an impasse.” (C. G. Jung 317)

Dreams, therefore are considered as a mechanism to compensate for conscious ideas and attitudes. The psyche self-regulates and compensates through dreams. This may be both a good and negative function, with the dream signifying a future conscious accomplishment. It is a mental exercise or dress rehearsal for what could happen to the individual in the future, based on the collective and personal unconscious (The Jungian Confrerie).

## **1.7 The Shadow and Complexes**

The unconscious part of the psyche contains the most important elements that affects human behaviors, two of the main parts it holds are the shadow and complexes. The shadow contains everything we would not want to know or accept about ourselves. It represents a personal unconscious complex that mainly originates from the collective unconscious, and it is the easiest and most accessible complex to the consciousness (Hopwood). Jung described the shadow as follows:

...shadow is that hidden, repressed, for the most part inferior and guilt-laden personality whose ultimate ramifications reach back into the realm of our animal ancestors. ... If it has been believed hitherto that the human shadow was the source of evil, it can now be ascertained on closer investigation that the unconscious man, that is his shadow does not consist only of morally reprehensible tendencies, but also displays a number of good qualities, such as normal instincts, appropriate reactions, realistic insights, creative impulses (Jung 422-423).

To elaborate, the shadow archetype is commonly seen as our nature's evil aspect. It is all of what we consider to be primitive, yet, it can have wonderful aspects. If we correctly face our shadow, it can help us integrate the conscious part of our psyche with the unconscious one, allowing us to become more mindful about what and how our shadow is and therefore, achieve "wholeness," because the more we are conscious of it, the less dark and heavy it gets (Robert). According to Jungian theory, one element of the personality compensates for another, or as Jung best describes it: "where there is light, there must also be shadow" (Jung N.P). If the compensating relationship fails, the result can be a superficial personality with hardly any profundity and a preoccupation with what others think about the individual, thus, although it can be bothersome and often goes unnoticed, the shadow is an essential component of our mind and contributes to the richness of our personality (Hopwood).

We most directly experience the shadow when we reflect it onto others, in order for us to be quite certain that the features we dislike in people actually belong to us and that we are attempting to reject and deny them. Although it can be tough and unpleasant, Jung believes we must endeavor to own our shadow in order to allow it to interact with our persona and therefore create some integration among these two complexes inside our psyche (Hopwood). A complex is found in the personal unconscious and has an impact on the one's behaviour. *The Encyclopedia of Psychology*

*and Religion* 2010, indicates that the word complex “denotes a system composed of interconnected or related parts that, coming together as a whole, manifest one or more properties not evident from the properties of the individual parts” (Leeming 166)

Jung believes that complexes have the ability to disturb the unity of the consciousness; they are created because of a troubled state of awareness and impact the autonomy of the ego. He also explained: “an active complex puts us momentarily under a state of duress, of compulsive thinking and acting...” (Jung, “The Structure” 96). In other words, when a person's complex is prompted, he or she loses control of their behaviors since the complex develops its own will, leaving them with either constraint or obsessive thoughts and acts.

Jung discusses how the mind interprets daily routine experiences in his book *Man and his Symbols* (1968) saying: “There are certain events of which we have not consciously taken note; they have remained, so to speak, below the threshold of consciousness. They have happened, but they have been absorbed subliminally” (5). These are mostly forgotten situations that could have been misinterpreted as pointless or upsetting by Jung. They do, however, remain in the unconsciousness and can influence its other aspects, which is what Jung explained as events that are subliminally absorbed, i.e., unconsciously perceived.

The human psyche attempts to achieve wholeness along one’s life, it sends symbols through dreams, releases complexes that can gain autonomy over our behaviors, and even decides whether we will be introverted or extraverted. The whole process of the psyche to balance its elements is called the individuation, in which the individual becomes self-conscious. Jung saw the conflict that occurs in the psyche as vital for development and even creativity. Jung’s findings prove that overpowering the inner and outer conflicts results in forming a symbol that will eventually contribute to the character transformation.

## **Conclusion**

This chapter included an introduction of Jungian psychoanalytical theory in connection to literature, as well as Jung's Model of the Psyche, which will form the foundation for the subsequent analytical chapter. It thus dealt with the theory's fundamental principles, focusing mostly on those that are relevant to the current research. We provided an in-depth explanation to all the elements that encompasses the psyche. The upcoming chapter will mainly be analytical. We will apply the elements of the psyche on the two novels in order to compare the outcomes of the individuation process for both protagonists.

# Chapter Two

**The disintegrated Psyche in *Wide Sargasso Sea* (WSS) and *We Have Always Lived in the Castle* (WHALC)**

## **Chapter Two: The Disintegrated Psyche in *Wide Sargasso Sea* (WSS) and *We Have Always Lived in the Castle* (WHALC)**

### **Introduction**

This chapter will chiefly focus on the depiction of the individuation process of Merricat and Antoinette. It will offer the appropriate interpretation of the two protagonists and the psychological hardships they underwent. As well as an explanation to how their psyches were imbalanced due to the internal and external conflicts that affected them. The inquiry aims to uncover the psychological symptoms that every character was experiencing, which finally led to their psyches disintegrating.

### **2.1 The Road to Individuation in *WHALC***

The journey to individuation in Jackson's *WHALC* is certainly one worth analyzing. It is mostly apparent in Merricat, the protagonist who undergoes a series of a rather strange events. On her quest to individuation, Merricat seems to be a character that is always seeking isolation as well as having deep feelings of hatred towards the village she lives in and the Blackwood's family, specifically, her own parents. Merricat's behaviors do not stem from nothing but a troubled psyche, which is what we will attempt proving in this chapter.

Along the novel, Merricat's state of mind undergoes a series of ups and downs as she faces the one thing that she hates the most in her life: the villagers. In order for her to achieve individuation, she must face all the monsters that stem from her troubled unconscious.

Jung perceived the self as relational in nature. Thus, relationships with others influence individuation. Merricat's relationship with others around her was very unstable: "I can't help it when people are frightened," says Merricat. "I always want to frighten them more." (Jackson 16);

she constantly talks about the villagers and criticizes them, for instance, in the first pages of the novel, she talks about her neighbors saying: “I was always puzzled that the people of the village, living in their dirty little houses on the main highway or out on Creek Road, smiled and nodded and waved when the Clarkes and the Carringtons drove by” (2). It can be seen that Merricat views others in a degrading manner, which is mainly due to the fact that her relationship with others affected her individuation. This raises the question, which aspect of the psyche is related to showing a behavior like this? The answer is: the self. As mentioned in the theoretical part previously, the self only appears in one’s relationships with others. It should be noted that if someone is very concerned about their own personal position, they risk living a life that is narrowly focused on selfish short term aims; this idea is strongly present in the following quote:

I wished they were dead. I would have liked to come into the grocery store some morning and see them all, even the Elberts and the children, lying there crying with the pain and dying. I would then help myself to groceries, I thought, stepping over their bodies, taking whatever I fancied from the shelves, and go home, with perhaps a kick for Mrs. Donell while she lay there. I was never sorry when I had thoughts like this; I only wished they would come true. “It’s wrong to hate them,” Constance said, “it only weakens *you*,” but I hated them anyway.... (4)

Merricat here represents the result of being too concerned with herself, as it is mentioned in the theoretical part, the consequence of such behavior results in undermining the importance of community and a fixated narcissistic hostility or distancing from one's true self and place in society, as well as an absorbed internal world by the collective in psychosis, which can lead to an absence of interest in the exterior and personal world of relationships and work.

Moreover, this claim is also relevant as we can see how Merricat is very child-like in her manners. Despite the fact that she is 18 years old; all she cares about is her food, possessions,

and her sister Constance: “We eat the year away. We eat the spring and the summer and the fall. We wait for something to grow and then we eat it.” (19). Merricat is also really sensitive about not having her meals because of her parents’ punishment as she speaks to herself saying: “Mary Katherine must never be punished. Must never be sent to bed without her dinner. Mary Katherine will never allow herself to do anything inviting punishment.” (40). Jackson used food as a strong symbol in the novel and this highlights the selfish aims of the protagonist.

The fact that Merricat suffers at the presence of others proves that her psyche is unstable. There are a lot of reasons that caused the protagonist to face psychological hardships in her life which we will attempt to explore in the following section. It should be noted that the story is told from a first-person perspective, which allows us to have a deeper understanding of how Merricat perceives the world.

### **2.1.1 Merricat’s Traumatic Childhood in Relation to Complexes**

Despite the fact that the Merricat's family, the Blackwoods, were highly affluent and one of the town's elite families, Merricat did not live such a life or did not at least grow up like any other youngster in the hamlet. Thomas, her younger brother, was treasured by her family and was regarded as the family's expected successor. She also had an older sister: Constance, who was the prime suspect in the arsenic incident six years prior and whom Merricat adored.

Merricat was an exiled from her family, and society, due to rejection, cruelty, and punishment. She was constantly put to her bed and ignored at the dinner table (The typical punishment and her biggest dread was to be kept in her room without food). Merricat portrays what she was genuinely missing as she relates her ideas of a perfect treatment in the summer house (after the Blackwoods' death):

Mary Katherine should have anything she wants, my dear. Our most loved daughter must have anything she likes. You must never be punished Mary Katherine would never allow herself to do anything wrong; there is never any need to punish her." "I have heard, Lucy, of disobedient children being sent to their beds without dinner as a punishment. That must not be permitted with our Mary Katherine, our most loved daughter Mary Katherine is never punished. Our beloved, our dearest Mary Katherine must be guarded and cherished. Thomas, give your sister your dinner; she would like more to eat... "Dorothy -- Julian. Rise when our beloved daughter rises." "Bow all your heads to our adored Mary Katherine." (Jackson 95-6)

The series of flashbacks she was describing had a definite source, according to the quotations listed above. When it comes to emotional experiences, Jung believes that:

The entire mass of memories has a definite feeling-tone, a lively feeling (of irritation, anger, etc.). Every molecule (of the complex) participates in this feeling-tone, so that, whether it appears by itself or in conjunction with others, it always carries this feeling tone with it, and it does this with the greater distinctness the more we can see its connection with the complex-situation as a whole. (qtd. in Jacobi 8)

Merricat's complex appears to have evolved as a consequence of her parents' absence of nurturing. The complex's input resulted in the sentiments she articulated in the quotes. Because she exhibits no symptoms or activities that may relieve her complexes, the complex does not appear to be solvable. However, after repressing the horrendous experiences of her upbringing, it gains full consciousness. Perhaps the initial set of feelings Merricat assembles from her surroundings is a result of parental psychological abuse. Complexes develop agency and intrude with an individual's will, leading in behaviors that the doer may perceive as uncontrollable, such as Merricat's desire to murder her family.

## 2.1.2 The Impact of Animus on Merricat

The theoretical part included how women, according to Jung, are different when it comes to integrating their animus. They display different symptoms of how to deal with their curse. In the case of Merricat, this aspect of the self is clearly depicted. Firstly, the Blackwood's family represent the strong patriarchal society in which Merricat is struggling to be a part of, this alone can be considered a sign that she is also struggling with her unintegrated animus. Secondly, she personifies male-psychological tendencies like having hidden sacred beliefs of her own like obsessing over the urgent need to live in isolation. She tries isolating Constance from the outside world which is apparent in their conversation: "Don't you ever want to leave here, Merricat?" 'Where could we go?' I asked her. 'What place would be better for us than this? Who wants us, outside? The world is full of terrible people.' 'I wonder sometimes.'" (78). Besides, her obsession with magic and how she would do anything for Charles, their cousin, to leave the house: "Charles had only gotten in because the magic was broken; if I could re-seal the protection around Constance and shut Charles out, he would have to leave the house. Every touch he made on the house must be erased. "Charles is a ghost..." (29). As well as the complete absence of guilt for killing her family with arsenic poison: "I wished they were dead... I was never sorry when I had thoughts like this; I only wished they would come true." (12).

Merricat, as a woman with no integrated animus is lured away from all human relationships, she hates everyone including her own parents, and specifically her father as shown in the following quote: "'I am going to put death in all their food and watch them die.' Constance stirred, and the leaves rustled. 'The way you did before?' she asked. It had never been spoken of between us, not once in six years. 'Yes,' I said after a minute, 'the way I did before.'" (161). Thirdly, Merricat often has dreamy thoughts that are filled with desire of how things ought to be:

“I am living on the moon, I told myself, I have a little house all by myself on the moon.... I liked my house on the moon, and I put a fireplace in it and a garden outside (what would flourish, growing on the moon? I must ask Constance) and I was going to have lunch outside in my garden on the moon” (6). Thus, just like the theory suggests, Merricat is cut from reality as she constantly daydreams traveling to the moon on a winged horse to escape bits of her life that worry or infuriate her, such as her interactions with the people.

At the end, Merricat claims she and Constance had completely closed themselves off from the outer world by the end of the story. Lastly, it can be deduced that her animus personifies the cold and destructive reflections that invade her, making her in a state where she wishes death to others. She is susceptible to paralysis of all feelings and deep insecurities, and since she has no life, she attempts to take it because she is possessed by her unconscious; this fact can be proven when she forces Constance to be a part of realizing her fantasies; Constance falls victim for Merricat’s opinions about the outside world, and their ‘evil’ cousin Charles; her talk about these two things consists mainly of brutality, recklessness, empty talk, and silent and evil ideas: “I thought of books, which are always strongly protective, but my father's book had fallen from the tree and let Charles in; books, then, were perhaps powerless against Charles. I lay back against the tree trunk and thought of magic; if Charles had not gone away before three days, I would smash the mirror in the hall.” (29); Merricat constantly blames herself for she failed ‘protecting’ the castle from intruders like Charles: “There was no cousin, no Charles Blackwood, no intruder inside. It was because the book had fallen from the tree; I had neglected to replace it at once and our wall of safety had cracked. Tomorrow I would find some powerful thing and nail it to the tree.” (24).

Finally, Merricat is so certain of her inner world that she cannot accept the truth she seen through her own eyes. As Charles remains in the girls' father's bed, he begins to take the position of their father, displaying many of the traits that Blackwood men are recognized for. She casts all sorts of spells on him in order to kick him out. Her obsession with witchcraft is a recurrent concept throughout the novel, which is what will be explored in the following archetype section.

### **2.1.3 Merricat's Projection of The Mother and Witch Archetypes**

A psychoanalytic analysis of the novel permits readers to identify Merricat as not so much a creative artist that has been silent but rather a deranged woman whose delusional state is the result of her repressed desire for her mother (Baker). Throughout the novel, she points out the mistreatment she faced from her mother. According to Baker, Merricat represents another one of Jackson's female protagonists who is unable to psychologically separate from the maternal. Consequently, Merricat lays claim to a substitute mother whom she can successfully control and experience agreement with: her sister, Constance. She is certain that crashing things carries a particular power. When their authoritative cousin, Charles Blackwood arrives to the castle, Merricat is fixated on kicking him out when she "smashes" a glass "on the floor" (61). She anticipates "smash[ing] the mirror in the hall" struggling to rid Charles from the house (71). From these examples, it is obvious that Merricat depends on irrational thinking that is arranged upon fantasy and witchcraft in an attempt to control others around her as well as defending herself (Baker).

By the conclusion of the novel, Merricat does not achieve any psychological maturation as she remains, just as she was before, willingly trapped within her own world in the Blackwood

mansion in an attempt to recreate and remain amongst the shadows of both her mother and witch archetypes.

It is therefore evident how the absence of mother influenced Merricat's psyche. According to the theory, Merricat's mother is called a personal mother, who is characterized by being harsh, unkind, and inattentive as she often punished her and prevented her from having dinner with the rest of the family on the table.

Jung indicated that "These are three essential aspects of the mother, her cherishing and nourishing goodness, her orgiastic emotionality, and her Stygian depths" (Jung 82). Constance on the other hand, projects the Great Mother archetype as she is always taking care of Merricat, feeding her, and being almost like a mother figure to her: "food of any kind was precious to Constance, and she always touched foodstuffs with quiet respect. I was not allowed to help; I was not allowed to prepare food, nor was I allowed to gather mushrooms, although I sometimes carried vegetables in from the garden, or apples from the old trees" (8). To Merricat, Constance represented the light aspect of the mother archetype, whilst her mother depicted the shadow part which Merricat must integrate with the help of her sister, yet she fails eventually.

The mother archetype in Merricat is also represented throughout her insatiable desire for death and destruction or: "potentially dangerous, ensnaring, death-dealing aspects." (Bowman 83) Because: "Within the Great Mother archetype dwells the anxiety of survival, for in early stages of life" (85). Along the novel, Merricat's dangerous and deathful wishes and thoughts are present. She even hopes for a deadly disease on Jim Donell, who is who enjoys harassing her: "there was already a rot growing inside him that was going to kill him" (12). Merricat even desires a hellish fire in her unhinged ideas, anticipating how she hopes to make the villagers' "tongues . . . burn . . . as though they had eaten fire" and "their throats . . . burn when the words

come out, and in their bellies, they will feel a torment hotter than a thousand fires” (17). This is a clue for her unintegrated personal mother psyche.

Another archetype that is also present in this work is the witch archetype. Since Merricat is suffering from a severely disintegrated psyche and psychological immaturity, she finds herself using superstition, spells, and omens in order to gain control over her surroundings. We mentioned before how the archetype has two sides, one being a shadow or hidden aspect that, if not integrated, will unconsciously cause chaos in one’s life; which is the case for Merricat.

The two sisters are hated and labeled as outsiders by the villagers, because they do not conform to their norms and expectations:

Some of the people in the village had real faces that I knew and could hate individually; Jim Donell and his wife were among these, because they were deliberate instead of just hating dully and from habit like the others. Most people would have stayed down at the end of the counter where Stella waited, but Jim Donell came right to the end where I was sitting and took the stool next to me, as close to me as he could come because, I knew, he wanted this morning to be bad luck for me. "They tell me, He said, swinging to sit sideways on his stool and look at me directly, "they tell me you're moving away." I wished he would not sit so close to me. (5)

Merricat here expresses the fact that she hates going out because she knows she will be bullied by the villagers at some point. The witch label is associated with darkness, evil, and damage. The proof to Merricat projecting the dark side of the witch is that the villagers associate her and Constance with evil, darkness, and criminality since Merricat killed her family. Because of their supernatural powers, the sisters (representing a witch archetype) are stigmatized, and people are frightened by them. At the first chance they got, the villagers attacked the sisters’ mansion and threw them with stones when the fire happened, Merricat describes the incident as

follows: “I held her hand tight, and together we watched the great feet of the men stepping across our doorsill, dragging their hoses, bringing filth and confusion and danger into our house.” (42) and how they wished for the fire to devour the mansion with the sisters in it:

the voices inside were surer, less sharp, almost pleased, and the voices outside were lower, and disappointed ... ‘Did a lot of damage, though.’ There was laughter. ‘Sure, made a mess of the old place.’ ‘Should’ve burned it down years ago. ‘And them in it.’ They mean us, I thought, Constance and me. ‘Say -- anybody \_seen\_ them?’ ‘No such luck. Firemen threw them out.’ ‘Too bad’. (43)

Merricat, thus represents a witch archetype that is too negative and absorbed within the shadows. For the villagers, Merricat and Constance are exiled and hated. So, rather than undermining the sisters' ‘witchy’ qualities, Jackson puts more emphasis on them at the conclusion. The sister's links with the outside society are disconnected: their uncle perishes in the fire, and Charles seeks to return to Constance but is refused entry. The villagers are the only ones who come, yet they do not enter. Instead, they just leave food and literature for the sisters, ensuring that they never have to go out. The sisters have finished their transition into archetypes: enigmatic local legends peering out of a burned-out home at the townsfolk (Tracy) .

The women's happy ending in this twisted fairy tale involves living autonomously outside of society, rather than releasing themselves from the house and joining society (Tracy). Although the society may view it as something dark and abnormal, Jackson tries to portray the image of the witch as an archetype or a symbol that retains a power for women. It has incredible symbolic significance, so she used it to regain women’s autonomy, independence, and authority in their life. Therefore, they embrace their fate as ‘witches’: self-selected outcasts descended from a long line of strong, shunned women (Tracy).

## 2.2 The Road to Individuation in *WSS*

Despite the fact that this literary work is a postcolonial one, it certainly touches various psychological dimensions of the human psyche. Not only because it is a bildungsroman, but also because it provides a deeper perspective of the characters and their feelings. The work includes so many analogies of the human psyche, its imbalance, and possible reasons behind that. The work however, is still very similar to *WHALC* in terms of women's psychological distress. It is told by different narrators, Antoinette, who later becomes Bertha in *Jane Eyre*, her husband, and her guardian Grace Poole.

Antoinette's character of the *WSS* is unlike any other female heroines of the 19th and 20th centuries, which are frequently more reasonable and disciplined as Charlotte Bronte's *Jane Eyre*. The fact that Antoinette Cosway is a creole, a woman of European descents born in Jamaica - a country where the majority of people are of black African origins- affected her psyche immensely. Her place in both the white and black communities is ambiguous, since both reject her for belonging to the other. This is a key idea and is quite present throughout the very rich novella that Jean Rhys dedicated a whole lifetime to writing, and which collected many interesting themes like Caribbean history, assimilation, race and slavery...etc. Indeed, the series of traumatic events witnessed by the female protagonist since she was a child and through her arranged marriage and alienation in England, combined with her inherited emotional fragility and the most probable identity crisis, resulted in a troubled personality that is compared to Bertha's from *Jane Eyre*.

Antoinette's long struggle to individuate starts when she was just a girl, because she was unable to reveal, express, and define herself appropriately for a variety of reasons, including her

father's death, an event which made her childhood so full of loneliness, poverty, anxiety, and fear from the revenge of the black ex-slaves after Emancipation Act.

Antoinette not only loses her father, but her mother also views her as a problem that she cannot get rid of, especially when their Coulibri home is destroyed and her mentally handicapped brother Pierre passes away as a result of the tragedy. The fire is ignited by the blacks, leads to her family being despised and outcasted by the locals since they are considered a colonial family.

Moreover, her relationship with her peers usually ends in a very disappointing manner. Her friend Tia, for instance accuses her and her family of not being like real white people. Hence, Antoinette believes that neither black nor white society accepts them. Kadhim explains "the black community does not accept her because she is white at the same time, she does not fit into the world of the whites who consider those of mixed races as inferior to themselves" (591). As a white Creole Antoinette becomes a double outsider: "a white nigger" to the Europeans and "a white cockroach" to the blacks (Kadhim 592). As Antoinette explains to her husband in the novel:

A white cockroach, that's me, that's what they (the blacks) call all of us! We are here before their own people in Africa sold them to the slave Traders. I have heard English women call us white niggers... I often wonder who I am and where is my country and where do I belong and why was I ever born at all. (61)

Antoinette is stigmatized not only as a mixed-race girl, but also as a woman. In terms of gender, females are at the heart of the identity crisis, and what creates this form of crisis is the reality that in a patriarchal society wherein the male is the superior and governing subject, the female is unavoidably the marginalized and subjugated object.

All of these issues make it difficult for Antoinette to define herself and achieve any level of identification and self-realization. The identity crisis is significant in this because, according to Jung, the self is relational. One cannot know what he is unless he first understands what he is not.

### **2.2.1 Antoinette's Inner Conflict: Persona and Shadow**

Antoinette felt widely unaccepted through her childhood and her persona attempted hard to protect her from those unfavorable images in her family and the surrounding society. As mentioned in the First Chapter, throughout their growth, children learn that they must act in certain ways in order to fit to society's expectations and standards. The persona arises as a social mask designed to restrain any primordial emotions, impulses, and sentiments that are not socially acceptable. This process caused the repression of naturally occurring traits, developing her shadow later on, or the dark half of her psyche.

Antoinette asserts herself more frequently between the ages of three and five. She begins to connect with other children at school on a daily basis and begins to arrange activities, make up games, and initiate activities with others as a way to build a feeling of initiative. She also wants to be confident in her capacity to lead others and make judgments. Unfortunately, Antoinette's inclination is suppressed. For example, whenever Antoinette attempts to communicate with her mother Annette or ask her a question about the past, she responds viciously "all this is long ago" (Rhys 60). When Antoinette asks her mother why so few people visit them at the plantation, her mother makes excuses about the road being bad and the travel being difficult. This repression to Antoinette legitimate inquiries as a hybrid contributes in the development of a sense of guilt. It must be taken into consideration that, a good balance of initiative and shame must be established,

as it leads to the virtue of purpose, otherwise, all the disregarded emotions will turn into a dark place within her, similar to a forgotten graveyard in the heart of her soul. In this matter, Jung said:

Good does not become better by being exaggerated, but worse, and a small evil becomes a big one through being disregarded and repressed. The Shadow is very much a part of human nature, and it is only at night that no shadows exist. (193)

Knowing that the human's weaknesses and shortcoming that compose his dark side get better only by being acknowledged, Antoinette's hope to be accepted never comes true, which contributes to making her condition worse and her shadows bigger. She becomes desperate and overly attached to anyone who can fill the emotional void that she feels especially because of the neglect she receives from her own mother.

I hated (my mother's) frown and once I touched her forehead trying to smooth it. But she pushed me away, roughly but calmly, coldly, without a word, as if she had decided once and for all that I was useless to her. She wanted to sit with Pierre or walk where she pleased without being pestered, she wanted peace and quiet. I was old enough to look after myself. 'Oh let me alone' she would say, 'let me alone,' and after I knew that she talked aloud to herself and I was a little afraid of her (20).

Thus, Antoinette turns to Christophine, her nurse and Annette's servant, and sees her as a supporting alternative, notably because she was most comfortable with her ethnicity. Another example is when Antoinette's childhood friend Tia mistreats her, such as stealing her coins and clothing in the pool, she does not break their friendship. Antoinette remains a friend of hers because this disloyal pragmatic black girl was maybe her sole companion when she was a youngster. The painful solitude of childhood and the outward sense of inferiority she endured might explain Antoinette's naivety and determination to stay with Tia.

After associating with Mr. Rochester, the protagonist's troubles become crystal clear. Marrying the Englishman, to Antoinette, is a new beginning and a path in which she will be the master of her own fate. However, it eventually becomes her greatest nightmare as he abuses her identity and even provides her with a new one, giving her an English name "Bertha Mason" instead of her French name, to ensure that she surrenders into his idea of a woman. He did not love her but he wanted to control her. The husband is quoted: "...I'll take her into my arms, my lunatic. She is mad but mine, mine" (99).

Certainly, their marriage was a mismatch of culture and tradition and was doomed to be a tragedy. It made her feel odd and like she didn't belong. The irrational shadow self of Antoinette escalated and was displayed when she asks Christophine for a magic potion in an attempt to get him to love and accept her, letting us know that she had the audacity to hurt him using poison just to get her desires met. The husband then has an affair with a maid in Granbois who has a French name "Amélie", and holds his wife captive in the attic of Thornfield Hall, following her mad behavior and the allegations from her probable stepbrother Daniel.

To further illustrate the shadow, Antoinette hybridity created a love-hate connection to each part of the spectrum in her story. Antoinette adored her creole mother's beauty and yearned for her love, yet she disliked the part of her which has shame of her origins. She loved her white English husband but was repulsed by the fact that he treated her like a colonized object. According to Jung, what we hate about others is merely a mirror of what we hate about ourselves. To Antoinette, her mother and husband are a shadow of either what she doesn't accept about herself or of what she simply envies; what she wants to but cannot be.

## **2.2.2 Unraveling the Personal and the Collective Unconscious throughout Dreams**

Dreams are a common reoccurrence in the book. They serve to reveal the character's buried and unexpressed feelings, which we call the personal unconscious. Jung believed that dreams compensate for areas of the mind that are undeveloped in our daily life and are windows to our unconscious mind.

Another type of the unconscious is prevalent and shown in dreams through archetypes or specific symbols. This is a type of the unconscious that is inherited and passed through generations "the Collective Unconscious". As said in the theoretical framework, humans are linked to their forefathers through a common set of experiences. Based on this theory, we can argue that Antoinette's dreams do not only stem from her lived experiences but also from the inherited instinctive ideas of spirituality, sexual behavior and death which are based in her collective unconscious.

To make the comparison, Jane Eyre's dreams resemble her daily existence and reflect the living life, while in *WSS*, dreams dictate it and bring foresight into upcoming events in it. As such, dreams according to Jung can tell us about the past, present or the future, and it is the case depicted by Jean Rhys in *WSS*.

Throughout the narrative, Antoinette has three dreams which she interprets as distinct forms of the same vision. The first dream occurs during her childhood; the night after her playmate Tia defrauds her of three pennies, steals her clothing, and describes her as a "white nigger." This dream reflects Antoinette's undeveloped sense of self-awareness.

I dreamed that I was walking in the forest. Not alone. Someone who hated me was with me, out of sight. I could hear heavy footsteps coming closer and though I struggled and screamed, I could not move. I woke crying. The light of the candle in Pierre's room was still there when I slept again. I woke the next morning knowing that nothing would be the same. (10)

Antoinette experiences her bad dream for the second time when she is seventeen, after her stepfather pays her a visit at her tranquil convent school and informs her that he is arranging for suitors to pay her a visit.

Again, I have left the house at Coulibri. It is still night and I am walking towards the forest. I am wearing a long dress and thin slippers ... It is white and beautiful and I don't wish to get it soiled. I follow him, sick with fear but I make no effort to save myself; if anyone were to try to save me, I would refuse. This must happen. Now we have reached the forest. We are under the tall dark trees and there is no wind... I see this I begin to cry. He smiles slyly. "Not here, not yet," he says, and I follow him, weeping ... I stumble over my dress and cannot get up. I touch a tree and my arms hold on to it...The tree sways and jerks as if it is trying to throw me off. Still is a thousand years... the tree stopped swaying and jerking. (34)

This dream foreshadows many of Antoinette's problems after meeting Rochester. The pure gown signifies a bridal dress, while the cruel man is Rochester. Her hesitancy to join the guy represents her instinctive unwillingness to marry Rochester.

Antoinette then, transforms into Bertha Mason, a mad lady whose few moments of awareness are inspired by flashes of rage, by the time she receives the third episode of her dream. Antoinette has lost the capacity to distinguish between memory and dream after being locked in Thornfield's attic, and as a result, she eliminates all boundaries between waking and sleeping.

The third dream comes the night after Grace Poole tells Antoinette that she has attacked Richard Mansion. Antoinette sets fire to curtains and the tablecloth in her dream and the event is contextualized in the novel as a revelation of a quest, of what she must do next. It inspires her to set the actual fire, representing the first real directive to action she had since making it to England. "In my dream I waited till she began to snore, then I got up, took the keys and let myself out with a candle in my hand." (121)

Antoinette's dream sequence began with a candle burning and concluded with a fire that devoured the family property. The subject of fire is undeniably recurring in the story, and it speaks to the destruction and construction of herself. Antoinette lost her family and her perception of the world when her house burned down when she was a child. The last one, on the other hand, represented her liberation from her old persona, "Bertha." The fire, among other symbols, like the tree, the dress, etc. are mythological images generated as a manifestation of a certain archetypes and are said to have a given meaning in the collective unconscious of the human being which can signal almost spiritually a future change in life.

At the end, we can say that the road to individuation for Antoinette was a difficult one to walk. One of the most important tools that helped the heroine to regulate her psyche are her dreams. With the dream signifying a future conscious accomplishment, the unconscious messages in her dreams attempted to protect her sanity by rehearsing what could happen to her based the collective or personal unconscious, but did not shield her from her sorrowful destiny. The end of the novel symbolized her redemption and relief of the part of the self that condensed trauma caused by her society's expectations.

## **Conclusion**

The aim of this chapter was to analyze the two female protagonists of Merricat and Antoinette, and their actions in relation to their disintegrated psyches that were heavily affected by personal traumas. Both of these characters experienced trauma, and witnessed different stages of individuation. Their trauma resulted in unresolved complexes, as well as the liberation of shadow archetypes such as the mother and witch archetypes. For Merricat, she was stunned by her traumatic childhood being the black sheep, and later motivated by her complex to murder her family to satisfy her unconscious longing to remain in isolation. She also pursued witchcraft to cope with her trauma. For Antoinette, forming a protective persona to conceal her own hybrid reality was another coping mechanism. Her dreams helped her liberate the repressed emotions that took over her personal unconscious, and to train herself to accept her upcoming fate through symbolic expressions and archetypes that are inspired from the inherited collective unconscious.

# General Conclusion

## General Conclusion

This dissertation aimed to explore the psychological depths of both *WSS* and *WHALC*, shedding light on the journey of individuation of the two protagonists and their internal psychological distress. The main characters in the two novels, Merricat and Antoinette were examined respectively in relation to Carl Jung's model of psyche as basis to comprehend their behaviors. The intention of this descriptive-analytical study was to identify the psychological symptoms of the chosen characters, their roots, and how they led to their upcoming fates. The study also covered an extra dimension of how Jungian psychoanalysis is relevant to literature.

The Jungian model of psyche is composed of many elements as discussed and explained thoroughly in the first Chapter. It contains the self, the ego, the persona, the shadow, the anima, the animus, the personal unconscious and the collective unconscious. All the elements interact with the objective of keeping the human psyche balanced. A malfunction in one or more of these elements leads to a disintegration that shows in one's behavioral patterns.

Throughout the research, the lens was focused principally on the psychological difficulties that Merricat and Antoinette underwent. Being disintegrated characters whose destiny could only be defined as the result of their crippling unstable psyche in general, and their unconscious mind in specific, the two female characters suffer immensely.

The choice of these two literary works is not made arbitrarily. A psychological analysis is thought to be perfectly suited for the novels because they are told from different subjective points of view. The subjectivity of the narrators unveils so much of the thought processes of each of them. This is due to the fact that personal judgments of an event rely on assumptions, beliefs,

opinions that are influenced by the emotions of the story teller. These emotions and opinions are mere reflections of his own inner psychology.

The stories may seem different in narrative but they surely don't differ from each other when deeply analyzed. The ultimate common features are the feelings of inadequacy that they both underwent, as well as the struggle of the characters as females in a world where social hierarchy of gender and race defines one's life to a great extent.

Merricat's attitude against the villagers and the fact that she murdered her family is a result of an unstable psyche. Merricat's childhood was not pleasant, she was abused and punished. Merricat is the outcast, the black sheep in a society where independent woman are not accepted and abused. Her desperate need for isolation stems from the fact that her relationship with others around her was very unstable. Moreover, Merricat is concerned about her own personal position and therefore only living a life that is narrowly focused on selfish short term aims. Merricat's traumatic childhood also profoundly affected her psyche leading to the formation of complexes and a strong belief in superstition. Her mother contributed immensely into bringing out the shadow side of her witch and mother archetypes. These archetypes were demonstrated throughout Merricat's behaviors being obsessed with isolation and casting spells to drive Charles away from Constance and the castle.

On another hand, Antoinette's suicide was a result of her failure to adapt with her reality. A confusing reality indeed, where she felt outcast and unwanted by the black community around her that perceived her as an extension to their colonizers, and by her husband later on who viewed her as colonized object. This was not the only reason that caused an imbalance in her psyche, but it is her fragility owing to the lack of support in her family that contributed largely to her insecurity about her mixed ethnicity as a creole. Her childhood was the origin of her later

suffering with her own shadow because it obliged her to put on a social mask to keep up with the societal expectations. Ironically, the mask that was supposed to protect her was the same mask that deprived her from living an authentic life that is true to her own identity.

Interestingly, the novel shows how a relationship between a man and a woman can reveal a great deal of darkness in a person because of the vulnerability and openness that comes with marriage. The protagonist's relationship with Mr. Rochester was a mirror of her own fears and weaknesses since she began to demand the acceptance and love she never received and that she never believed she was worthy of having. The husband relates Antoinette's to a persona having characteristics which he thinks she must adhere to, and to which Antoinette melts in gradually owing to her fragile disturbed psyche. She falls into that image of a mad woman who uses twisted ways like magic in an attempt to own her husband's affection. A persona that took place in Charlotte Bronte's most famous novel, and which inspired Jean Rhys to write a whole other book to explain how Bertha, the predatory, violent, villainous character ended up being the way she is, and to shed light on the possibility that she might have been only a poor ghost, an innocent victim whose psychology got ruined by of colonial society.

The process of individuation in both novels was supported through a transformation process whereby personal and collective unconscious are seen by means of dreams, or active imagination, since readers cannot be certain whether the characters were awake or asleep. Dreams and archetypes represented a proof of the natural process happening to the characters to integrate their psyche and get rid of their repressed emotions.

All in all, a psychological analysis is a very wide scope of study and needs an inclusive and detailed comprehension of the science. This is why trying to retrieve the roots of a problem and how it affected a component of the psyche proves to be somehow difficult as a task.

However, we have attempted to apply theoretical knowledge on the actual literary characters to the best of our understanding. Ultimately, the research indicates that psychological plight comes in layers: colonialism, gender inequality, racial segregation, and family issues all make it challenging for a person to maintain sanity and an individual sense of balanced self-worth in society.

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## الملخص

عند كتابة شخصية ما وتشكيل شخصيتها ، يثبت لنا المؤلف أن الفن غالبًا ما يكون تعبيرًا واعيًا أو غير واعٍ عن الارتباطات المنطقية التي يصنعها عقله بين المقدمات والنتائج التي يلاحظها. لذلك ، تتناول الدراسة الحالية الأزمة النفسية لبطلتين في روايتين "عشنا دائمًا في قلعة" لشيرلي جاكسون و "بحر سارجاسو الواسع" لجين ريس ، كعينات دراسة لفحص وفهم الأسس الكامنة وراء حالة الجنون الذي أكدته الكاتبتان في الشخصيتين. ولتحقيق ذلك ، تم إجراء تحليل عميق باستخدام الأساس النظري لنموذج كارل يونج النفسي. وعليه فإن البحث يقترح بعض الفرضيات. الأولى تنص على أن البطلتين عانتا من ضائقتين نفسيتين متماثلتين بسبب النفسية غير المتوازنة. بالإضافة إلى ذلك ، فإن السبب وراء هذا الضيق هو طفولتهم المؤلمة والأعراف المجتمعية التي قيدت التفرد السليم لدى كليهما. تكشف روايات ريس و جاكسون بمساعدة علم يونغ الكيفية التي تتم بها عملية التفرد للذات البشرية من خلال موازنة المكونات المتعددة للنفسية التي تنهار من خلال الأحداث المختلفة في حياتهم.

الكلمات المفتاحية: التحليل النفسي ، الجنون الأنثوي ، التفرد ، النفس ، كارل يونغ ، الذات ، اللاوعي الجماعي ، العقد ، الظل.