

2012

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The Influence of Carl Jung's Archetype of the Shadow
On Early 20th Century Literature

*A Project Submitted in Partial Fulfillment
Of the Requirements for the Degree of
Master of Liberal Studies*

by

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July 2012

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Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
~Eliot

Acknowledgments

I would like to dedicate this thesis to my parents, who have been extremely supportive of my decision to enter this liberal studies program and earn my master's degree. I want to thank my mom, who homeschooled me from the fourth grade, taught me to truly appreciate Victorian literature, and spent so many hours instilling in me a love of learning and an healthy respect for the written word. My dad has always encouraged me to pursue higher education and has never lost faith in my ability to complete this year-long project.

A big thank you to all the professors I have had at Rollins College; you have all been incredibly inspirational. A special note of thanks must go to my thesis mentor, Dr. Ed Cohen, whose modern literature class opened my eyes to new authors and ideas. His wit and insight brought the novels and poetry to life, especially in my personal study of T. S. Eliot, one of my favorite poets.

I would also like to thank Dr. Robert Smither, an expert on Jung. I am extremely privileged to have him as my second reader. Dr. Patricia Lancaster has also been a great encouragement throughout my years in the program. Thank you to all the rest of my friends and family, especially my fiancé Ben Bruno, who has constantly supported me in all my endeavors.

Introduction

The turn of the twentieth century was an exciting period for the Western world. The Industrial Revolution had brought faster and cheaper production methods, as well as migrations from rural to urban centers. The development of science was changing the perspectives of the educated elite. As the world prepared for two world wars, a shadow cast itself across the imaginations of the literary giants – a shadow of mankind’s true self, dual nature, and distorted future ahead.

Carl Jung, the Swiss psychiatrist, was publishing controversial ideas about the “collective unconscious” as part of his public break with Sigmund Freud. He described the term as similar to the individual unconscious, yet deeper and universal. Freud’s unconscious was mainly sexually focused, while Jung believed that there were many varied aspects of the unconscious, and was frustrated with Freud’s insistence on purely sexual explanations. Jung explains that he chose the term “collective” because “it has the contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate or a suprapersonal nature which is present in every one of us” (Jung, “Archetypes” 4). It is difficult to understand the collective unconscious without physical clues or symbols that allow us access to society’s inner workings. Jung believed that there is a group of symbols, or archetypes, that are manifestations of the universal unconscious.

These archetypes are found throughout cultures in fairytales, myths, and artistic representations. Interestingly, archetypes remain nearly constant throughout the world. Among the most popular ones is the Shadow. The Shadow is the often-hidden, repressed part of ourselves that we choose to ignore, often because it contradicts with our personal values. It can be compared to the Freudian id, since it represents human's base needs and darkest desires. However, while we constantly acknowledge and battle with our id and superego, we often are not even aware of the Shadow's existence. The more we repress it, the stronger and more dangerous it grows. Jung believed that we should face our Shadows as part of a process called individuation, and although it may be difficult, it will help us come to grips with our inner person.

Many authors of the time, such as Bram Stoker, Henry James, and Robert Louis Stevenson, used this concept of the Shadow in their works (whether they were familiar with Jung's terminology or not). The idea of a darker part of humanity that must be faced and dealt with appears in their literature. This thesis will explore their novels (as well as many other writings), compare their ideas with those of Jung, and examine how the Shadow of the early 20th century influenced the literature of the time.

This thesis will also demonstrate how the Shadow is constantly repressed through the habits of society. Because we are bombarded with the idea that we must be on our guard and repress our true nature, it is extremely difficult to fully open ourselves to our own will. Looking at the literature of the early 20th century, we can see that the messages society sends usually conflict with what might be

beneficial to our own psyche. As a result, we are at constant war with ourselves, whether to follow our own desires or to conform to those of society. This inner struggle is also present in the works I will discuss.

But the Shadow's struggle for autonomy is not as obvious as a physical or mental battle. The habits that have become ingrained in us, the ones that tell us to repress our urges and conform to predetermined behavioral patterns, are not always obvious or apparent to the casual viewer. It takes intense personal scrutiny to fully understand both what our Shadow desires and what society has coaxed us into thinking is "normal." Habits are a strong part of our lives, and they can be used in both positive and negative ways. William James wrote that people develop "to the way in which they have been exercised, just as a sheet of paper or a coat, once creased or folded, tends to fall forever afterward into the same identical folds" (Duhigg 273). Similarly, in a social context, we act in certain ways because that is the way we have been taught. We have been conditioned by society to repress our inner selves and to show only the face that is deemed acceptable.

Jung believed that this repression is extremely dangerous. The tighter a lid a person keeps on his or her Shadow, the more it fumes and stews inside, often creating neuroses and causing an array of psychological problems. Imagine a kettle on the stove, with the spout corked. Society is the cork, and the person's inner turmoil is the steam that is ready to explode. Obviously the steam must be allowed to escape in a safe manner, as we must explore our Shadow selves in order to become a whole individual.

The authors discussed in this study did not just write about Jung's Shadow archetype; they explored the very reasons behind it and society's influence over their characters. Why, for example, does a young governess need to conjure up ghostly figments to compensate for her own repression? Why does Dracula come to Britain when there are plenty of women in Eastern Europe upon which to feed? Dr. Jekyll must feel some need to keep his alter ego, Mr. Hyde, a secret from society. In searching for their Shadows, these characters are all making a statement about the early 20th century society in which they lived.

This thesis will also explore the poetry of T. S. Eliot, a very prominent figure in the rise of literary modernism. Eliot's "The Hollow Men" speaks about the Shadow directly, while "The Waste Land" has an enormous amount of unconscious interpretations infused directly in the poetry. Both are excellent examples of early 20th century poetry that was directly influenced by Jung.

This thesis will enlighten readers on the Jungian aspects of early 20th century literature, especially the Shadow archetype and how it plays a direct role in the process of individuation, or becoming a whole Self. The authors and poets I will discuss have greatly contributed to society's perspective on the Shadow as a whole, even without a clearly defining the concept. They have all critiqued the Victorian and early 20th century societies in which they lived as being repressive and stifling, and they urge a return to the primitive to merge with the Shadow and become a fulfilled individual. For this reason, they are of vital importance to any study of Jung and the unconscious.

The Turn of the Screw

The Turn of the Screw, 1898, is one of Henry James's most famous novels, as well as the origin of the modern ghost story. It focuses on a naïve young governess who obtains a position taking care of two wealthy children and who may or may not be haunted by the ghosts of servants past. It is this uncertainty that makes for such an interesting story; the reader is never sure if the spirits are real or if they are just figments of the governess's imagination. Reading the story from a Jungian point of view, however, suggests a third possibility. The ghosts are real, almost in a corporeal sense, but they are not spirits of the dead servants. They are physical manifestations that the governess herself creates through her wrestling with her unconscious desires.

The novel was written at a time when spiritualism was being explored and investigated. This wave of psychic interest began in the late 1840s with the Fox family, three sisters who claimed to be mediums. Mysterious rapping noises followed the girls, and it was said that they communicated with the dead. Although one of the sisters later admitted to being a charlatan, the popularity for necromancy remained strong at least through the early 20th century.

The number of home séances rose dramatically in the late 1800s, almost to the level of parlor entertainment (Lamont 903). Also in fashion were hypnotism and mesmerism, both of which assumed a sort of "mind over matter" ideal. The idea that there was an untapped potential in the mind, or a bond with the spirit world, both fascinated and horrified Victorian society. James was to play on these emotions in *The Turn of the Screw*.

Henry James (1843 – 1916) was born to a highly educated family fascinated with psychology and the occult. His father was a proponent of Swedenborgianism, an eclectic mixture of Christian religion and occult mysticism. Carl Jung was also well versed in the teachings of Swedenborg. “Seven volumes of the Swedish scientist and visionary Emanuel Swedenborg, who anticipated many modern discoveries in astronomy and neuroscience, as well as Immanuel Kant’s study of Swedenborg, *Dreams of a Spirit Seer* - these and other similar works occupied Jung as much as did his studies of anatomy, physiology, and internal medicine” (Lachman postscript). We also know that, like Swedenborg, Jung often entered trance states, where he claimed to see visions and experience revelations.

In her article, “Through the Cracked and Fragmented Self,” Karen Halttunen explores the relationship between *The Turn of the Screw* by Henry James and the writings of his brother, William James. The latter was a famous psychologist and paranormal investigator of the late nineteenth century, and the author of *Varieties of Religious Experience*, which explores a correlation between science and religion, and views the latter from a scientific point of view.

In addition, William founded the American branch of the Society for Psychical Research. This organization had two main purposes – to actively investigate the claims of mediums and spiritualists and to research and document paranormal experiences. Henry would have been intensely familiar with his brother’s work. He read aloud one of William’s papers, “Observations of

Certain Phenomena of Trance” to the Society; his brother’s writings doubtless inspired his novels (Roellinger 403).

James wrote *The Turn of the Screw* at a significantly depressing point in his life. He had recently written a play, “Guy Domville,” that was not well-received, and he was ready to give up theater writing and concentrate on novels and works of fiction. Telling ghost stories was popular among the Victorians, especially at Christmastime, when the beginning of *The Turn of the Screw* is set.

It is not certain exactly how much psychological insight James purposefully introduced in the novel. “This story, which James described in his preface as a ‘fairy tale pure and simple’ and an “*amulette* to catch those not easily caught,’ has inspired a corpus of critical commentary and debate which seems vastly out of proportion to the real difficulties which the story presents” (Bontly 721). Whatever his original intentions, it is safe to assume that James included in it many of the beliefs and fears of his own time, not to mention the influences of his brother and parents.

According to Francis Roellinger in “Psychical Research and ‘The Turn of the Screw’” James drew from several sources to create his novel. It is commonly accepted, even acknowledged by James himself, that he was highly influenced by a story told by the Archbishop of Canterbury, Edward White Benson. Benson’s story had similar features to *The Turn of the Screw*, most significantly children who are predisposed to evil behavior and deceased servants who wish to fully corrupt them.

James wrote the novel two years after hearing Benson's tale, and it is likely that he referenced several other sources, especially publications from the Society for Psychical Research, of which his brother was a member. It is significant that his ghosts are different from the typical Victorian Gothic horror tales, and much more similar to the "real" accounts from the Society's papers.

The typical Victorian ghost "is a fearsome being, dressed in a sweeping sheet and shroud, carrying a lighted candle, and speaking in dreadful words from fleshless lips" (Roellinger 405). In sharp contrast, James' ghosts appear during daylight hours (most often at twilight), often in reflections, and they do not speak at all. This resembles at least a handful of famous ghost cases described by the Society; Roellinger recounts three reports that are expressly similar to the hauntings from *The Turn of the Screw*. In the first, a ghost haunts children who do not report the sighting because they are not believed by the adults. The second has a realistic female ghost dressed in black that resembles the character of Miss Jessel. In the third, and most frightening, account the ghost expressly comes with the purpose of "wanting" to possess or destroy the governess. These accounts no doubt formed some of the plot elements in James' novel, along with the name of Quint, which appears in one of the Society's publications.

After James wrote *The Turn of the Screw*, his writing style grew immensely more complicated, and he turned out such heavy works as *The Ambassadors* and *The Golden Bowl*, which is often viewed as his masterpiece. He became obsessed with intense character perspectives and moral questions.

As his writing style progressed, he returned to *The Turn of the Screw* to make some alterations. He changed the ages of the children and turned the governess's ordeal into a far more perilous experience. "Analyzing James's revisions, Leon Edel noticed in his edition of *The Ghostly Tales* (1948) that the changes betrayed James's determination 'to alter the nature of the governess' testimony from that of a report of things observed, perceived, recalled to things *felt*" (Cranfill 39). In other words, James wished to draw the reader away from a physical ghost story into a story of how the mind twists and shapes our perception of the world, and the great dangers that lie therein.

The Turn of the Screw is a story within a story – told to the narrator (presumably Henry James himself) at Christmas. A young governess finds her first employment under the wealthy uncle of two small children, Miles and Flora. The uncle charms her with his handsome face and grace, and she longs for his approval. Once at his sprawling mansion in the countryside, she meets the simple housekeeper, Mrs. Grose, and the children, who are almost too good to be true. They are so angelic and perfect that it is hard to imagine that James intended them to be real characters at all, but merely idyllic figures. They are what Victorian England *wished* their children to be – good, beautiful, and innocent.

Into this mix of purity and happiness is thrown a shadow. The governess soon starts having visions of the former employees, Peter Quint and Miss Jessel. Quint was the valet, with a wild, free attitude; Miss Jessel was the former governess who had an illicit affair with Quint, who was well below her station.

This deed echoed the fear of Victorian society about the mingling of different classes. Quint and Jessel are evil not simply because they were sexually open, but because they had no respect for the proper class system. “The Victorian body, social and individual, felt itself under perpetual assault from all quarters within and without, and responded to the perceived threat by adopting manifold defensive and retaliatory measures through various reform laws, regulations, and forms of moral policing” (May 16). It is always a great fear throughout the novel that the servants will “corrupt” the children. Indeed, if the governess is to be believed, the children are already lost and corrupted.

There is evidence throughout the book that Miles and Flora have been tutored in “being bad” by the spirits. Miles is suspended from boarding school for an unnamed offense, steals a letter meant for his uncle, and sneaks out on the grounds at night. His sister aids him in his plot. Readers are never sure if the children really are becoming sinister or if the governess is merely exaggerating the problems of normal child behavior. Is this pedestal on which she placed her charges of her own making or society’s? If the latter, then is James agreeing with society’s assumptions about children or is he trying to root out the flaws and inconsistencies?

The governess spends a large amount of time suspicious of the children’s motives, especially Miles’s. She goes through a good deal to make him confess that he is being used by Quint. She finally gets an ambiguous acknowledgement of Quint’s existence from him, but just as she is rejoicing about “winning”, Miles is struck dead in her arms. Obviously, the governess was too concerned about

saving Miles from “corruption” and overlooked his physical danger. Once again, this could be a comment on Victorian society, how it was so concerned with heightened morals and proper behavior, yet could turn away from the physical pain and suffering of many of the city workers (little children among them).

It is significant to note that, like the character in Du Maurier’s *Rebecca*, 1938, the young female protagonist of *The Turn of the Screw* is unnamed. Throughout the novel, she is known simply as “the governess,” which achieves two main effects. The first is that she is a blank slate upon which the reader can project his or her own self and thus make the story personal and intimate. The second effect is to make the character a universal figure, not limited to a certain place or family, but encompassing, if not all of humankind, at least all naïve young women of the mid-1800s. Thus, the governess is less a “real character” and more Jung’s archetype of “the Maiden.” Unlike “the Maiden,” a pure and innocent figure, our governess does not want to be rescued by a shining knight (or in this case, wealthy playboy uncle). She vehemently protests against writing the children’s uncle because she did not want to bother him and appear defenseless. She strongly desires his affirmation and approval. She would often daydream of meeting him in the gardens of the estate, and as she took her evening walk, she dreamed that “Some one would appear there at the turn of a path and would stand before me and smile and approve. I didn’t ask more than that – I only asked that he should *know*; and the only way to be sure he knew would be to see it, and the kind light of it, in his handsome face” (James 132). Perhaps the very breaking away from the common maiden archetype leads to

disaster, and she should have involved the uncle instead of believing she could handle such a delicate situation on her own.

For a woman of her life station, meeting the young, rich uncle was a new experience for her. The daughter of a country parson, the governess had a limited worldview. Her only knowledge of the outside world was through literature, especially the works of Ann Radcliffe and Charlotte Bronte, “Was there a ‘secret’ at Bly – a mystery of Udolpho or an insane, an unmentionable relative kept in unsuspected confinement?” (James 134). Obviously, her first impression of her new employer was a romantic one – not simply because of his wealth and charm, but because of the influence of gothic literature, a genre that embraces Shadow-like themes of passion and secrets. As an ingénue thrust into the “real” world of responsibility and problems, it is little wonder that she gives in quickly to her innermost passions.

Indeed, this emerging moment is the first time she is able to see herself, both literally and figuratively. James plays on this notion by the number of reflections in the book, particularly in mirrors and in the lake. “The large impressive room, one of the best in the house...the long glasses in which, for the first time, I could see myself from head to foot, all struck me – like the wonderful appeal of my small charge – as so many things thrown in” (James 123). Of significant note are the specters that often appear in these reflective surfaces. Her second vision of Quint appears on the other side of window glass; her first of Miss Jessel is across the lake. Considering these instances from a Jungian point of view, one can conclude that what the governess is seeing is her own self, her

inner, dark self, shining back at her. Her Shadow is manifesting itself for her. Being so naïve and sheltered, however, she does not recognize it as an extension of her psyche, but imagines two different characters, the Animus and Anima, or masculine and feminine archetypes.

Of significance is the time of day when she sees these apparitions. Peter Quint first appears on the castle tower at twilight. The second encounter occurs also early in the evening, when the total clarity of the situation might be obscured. “The day was grey enough, but the afternoon light still lingered, and it enabled me, on crossing the threshold...to become aware of a person on the other side of the window and looking straight in” (James 137-138). That these appearances should occur at twilight is not a coincidence. The governess is caught between two worlds – between day and night, pure innocence and worldly evil, the conscious and the unconscious.

For most people, the natural reaction to seeing a ghost is fear for one’s own safety and sanity. With tragic consequences, however, the governess does not consider bodily harm from the spirits at all. Her main fear is that the specters intend to “corrupt” the children. She views Miles and Flora as paragons of pure innocence and virtue, whom she must defend against the forces of carnal knowledge. It is not clear that she sees the children as human beings with the capability to sin; instead, they are cherubs that represent goodness and should never be tainted. Noting an early encounter with Flora, the governess writes: “[she had] the deep sweet serenity indeed of one of Raphael’s holy infants” (James 124), while she describes Miles as “incredibly beautiful...everything but a

sort of passion of tenderness for him was swept away by his presence. What I then and there took him to my heart for was something divine that I have never found to the same degree in any child – his indescribable little air of knowing nothing in the world but love” (James 130).

However, this view does not seem to be truly accurate. Miles is expelled from a Victorian boarding school for an unmentioned offense, and he both sneaks out of bed at night and steals a letter. “[Miles’s] hints at blackmail, for example, of how he could expose the governess, are not quite what one would expect from the pure child” (Tuveson 790). This act of treachery perfectly played into the Victorian fear of servants wrongfully influencing their children’s morals. This fear is strong in the governess, yet she refuses to accept that the children are in any way personally responsible for their behavior. If they are corrupt, it is not because they are naturally prone to evil, but because they were turned that way by the lower class. The lower class is the corrupting influence on the wealthy and protected; it represents the base desires of the id and the corruption of the human spirit.

To view the children as perfectly good and the spirits as perfectly evil puts the governess in a precarious middle position. She becomes a self-appointed guardian between the two extremes, a twilight figure of herself. Nowhere is this more evident than the night when she views Miles on the lawn from her window as he looks at something (presumably Quint) above her. “The moon made the night extraordinarily penetrable and showed me on the lawn a person, diminished by distance, who stood there motionless and as if fascinated, looking up to where

I had appeared – looking, that is, not so much straight at me as at something that was apparently above me. There was clearly another person above me – there was a person on the tower” (James 166). The governess is both literally and symbolically caught in the middle; below her lies her innocent past life with which she is familiar, while above her lies the Shadow, her innermost desires and possible self-revelation.

Eventually it becomes clear that the governess is frightened not so much for the children as for herself. Like Miles and Flora, she presents herself in an honest, upright light. Her stirrings for the children’s uncle are new to her and have left her unprepared for the encounters with her base desires. Quint is also described as a handsome womanizer; at first, our heroine mistakes him for the uncle. “[Mrs. Grose] tried visibly to hold herself. ‘But he *is* handsome?’ I saw the way to help her. ‘Remarkably!’” (James 142). Later Mrs. Grose, the housekeeper, remarks that Quint and Miss Jessel, the former governess, had an affair. The governess is taken aback by this prospect, as if such flings were unthinkable, especially as Quint is below Miss Jessel’s station. Of course, the governess is also far below the master’s station, but that did not stop her fantasies about the children’s uncle. As Mrs. Grose notes, the governess might be more afraid about her emerging feelings (the Shadow part of her persona) than about the children’s innocence. “She stared, taking my meaning in; but it produced in her an odd laugh. ‘Are you afraid he’ll corrupt *you*?’” (James 128).

Indeed, the more the governess interacts with the ghosts, the more she sees a bit of herself in them. “[Quint] remained but a few seconds...but it was as

if I had been looking at him for years and had known him always” (James 138). She slowly begins to recognize them as parts of herself, although she never consciously acknowledges this change.

James’s brother, William, is credited with identifying and naming the “hypnagogic state” which is the period between sleep and waking, in which our subconscious and conscious merge, and we see apparitions. Jung would have identified with this concept, as his mother (who some scholars argue was mentally unstable) often claimed she saw spirits in her room at night. If we read *The Turn of the Screw* through the lens of James’ psychology, it is obvious that the governess is hallucinating the ghosts. Halttunen points out that every time the governess sees Quint, it is twilight, corresponding with the twilight between sleep and waking. “Similarly, it may be psychologically significant that both Quint and Miss Jessel appear on the staircase, the route by which we pass from waking to sleeping and back again” (Halttunen 475).

This theory connects with Jung’s concept of the Shadow. It is in this hypnagogic state that our consciousness is at its most vulnerable and susceptible to our unconscious influences. This could easily explain why the governess sees the figures she despises at twilight. Interesting to note is her first vision of Quint. She is expecting to see the children’s uncle, the master of the house; she has been fantasizing about meeting him again. But whom she actually sees is his deceased valet. Instead of a refined gentleman of class and character, Quint is a devilish rascal. Yet they are both exceedingly handsome and very popular with the ladies. Together they represent the two sides of every

human; like Dr. Jekyll and Mr. Hyde, they are the positive and negative energies we all possess.

Even from childhood, Jung was intensely familiar with the twilight period. His grandparents were spiritualists, and his mother was a devoted believer in the occult (and famous among the family as psychically gifted). She claimed to have a dual personality, being able to transcend this world and enter the next. “At times, we are told, she was very ordinary, and at other times betrayed uncanny perception that could only be regarded as parapsychological” (Charet 69).

Jung’s mother firmly believed spirits were visiting her at night. “In the daytime she was ‘hearty with animal warmth,’ but at night she became much more aware of the supernatural” (Moore 187). The visions intensified until her waking hours were spent in anticipation of the nightly visits. Jung himself had numerous encounters with the spirit world, confirming his mother’s statements. “One night I saw coming from her door a faintly luminous, indefinite figure whose head detached...and floated along in front of it” (Charet 248).

Jung would argue that whether or not the spirits are actually physically present is not important; what matters is that the governess sees and believes in them. Therefore, they are integral to her psyche and offer insight into her unconscious. He would advise her to cease fighting with the visions and instead welcome them into her mind and try to communicate with them. They are obviously sending her a message that is vital to her growth and development.

Jung not only actively encouraged his own dreams and visions, he recorded them. His *Red Book* is his masterpiece, a culmination of years of

struggle and thought. It is where he recorded his psychic experiences, journeys of imagination, and connections with the collective unconscious of humankind. He tells of his innermost thoughts through text, illuminations, and pictures. Venturing into the *Red Book* is literally a journey into the unconscious psyche of a genius. As Jung put it, "The years...when I pursued the inner images, were the most important of my life. Everything else is to be derived from this...the numinous beginning, which contained everything, was then" (Jung, *Red Book* cover).

Jung began the *Red Book* after his break with Freud in 1912. Although they had originally much in common (Jung even defending Freud's views at the Amsterdam Conference), they disagreed with the fundamental origin of psychosis and unconscious desires. Freud focused heavily on the sexual aspects while Jung was drawn more to the occult and parapsychology. On reading *The Turn of the Screw*, Freud would likely have seen the governess's visions as the sexual repressions of a young, naïve Victorian girl. Jung, however, would have been more interested in the universal aspects of the spirits, as well as the governess's personal journey through her unconscious psyche. He most likely would have argued that by confronting the spirits, she would have come to grips with her own inner self and grown from the experience.

It is obvious that Henry James is making a strong point about society and a young woman's enslavement by it. It is important to recognize that the governess's repressions are not merely of a sexual nature. She has been stifled on many of her freedoms of expression, her ability to find a job (since women

were extremely limited in employment opportunities), and her marriage and lifestyle choices. The governess has grown up extremely repressed, the way a “proper” lady should be taught. While the Victorians would have seen nothing amiss about this instruction, it is both limiting and constricting, especially to a young woman on the cusp of adulthood. This has led her to dangerous naiveté, with actual lethal consequences. Because she has never been allowed to express herself or discover her true inner self, she makes numerous errors in judgment and emotional behaviors.

First, based on physical appearances alone, she falls in love with a man she has only just met; this is likely because of her sheltered existence and lack of involvement with men outside of her family. She tries to take on more than she can handle for fear of disappointing her employer, for competence and unobtrusiveness were Victorian female values. She handles the children poorly due to her irrational fears and visions (especially if we are to conclude that the spirits are not real in the corporeal sense). In other words, what society has conditioned her to do, especially to ignore her instincts for seeking help, has condemned her to a horrifying experience and potentially killed a young boy.

James seems to suggest that the events that occur are not the governess’ fault, but the fault of society for not better preparing her for what she will encounter. In all respects, she has grown up a perfect Victorian female, always under the careful tutelage of social repression, and she is unable to deal with the “real world” that she encounters. Jung would argue that if she were able to have confronted her demons earlier, then she might not have had the same terrifying

experiences at the manor house. A subtle commentary on Victorian society, *The Turn of the Screw* acknowledges the Jungian concept that repressing the Shadow has dangerous, even potentially lethal consequences.

Dracula

Published in 1897, Bram Stoker's *Dracula* preys on the fears of Victorian society. It is the story of an old European vampire who moves to "modern" England to corrupt and destroy Western society at its peak. Stoker used the ancient legends of the vampire as fodder for his comparison and collision of ancient and contemporary worlds.

The idea of vampires, or blood-sucking creatures, exists in many cultures worldwide. West Africa has the *asasabonsam*, a tree-dwelling creature with iron teeth. The *hantu saburo* is an Indian being who can command dogs, similar to Dracula commanding the wolves that hunt Harker, the real estate salesman. In China, the *chiang-shi* could be kept at bay by running water or garlic (Konstantinos 26).

But the vampires that captured the imagination of Victorians were from Eastern Europe, particularly Romania. According to legends, these vampires, called "strigoi," were corpses that rose from their graves at night to feed on the living. The idea did not become popular in Western Europe until the publication of *The Vampyre*, in 1819. This novel, by John William Polidori, conceives of a vampire not as a foul, bloated carcass, but as a irresistible gentleman who seduces women in order to feed upon them. This image obviously inspired Stoker's adaptation of a proper vampire.

The vampires in Victorian England were frightening as more than just deadly creatures. They represented the idea that ancient concepts could meet modern progress and potentially destroy the idealistic world the Victorians had

created. Vampires signified sexual freedom and promiscuity, particularly for women, concepts which were unheard of in 19th century Britain. Stoker capitalized on this fear with *Dracula*.

Bram Stoker (1847-1912) was an Irish novelist and the manager of the Lyceum Theatre in London. A sickly child, he was confined to bed for much of his early life, where his mother entertained him with horror stories. As an adult, he wrote over fifteen books and short stories, including the terrifying tale of "The Judge's House," but none ever reached the popularity of *Dracula*.

To make the novel seem more attainable to readers, Stoker wrote the novel as a series of letters and journal entries (much as today's horror filmmakers create fictional "documentaries" to create doubt about how much truth the story holds). The main characters are Harker, his devoted wife Mina, her friend Lucy, the aged professor Van Helsing, and of course, the bloodthirsty Count Dracula and his three ghastly wives.

Dracula begins with the journey of the real estate agent Harker to the wilds of Transylvania to meet with the mysterious Count Dracula, who wishes to buy an estate in England. Although repeatedly warned not to venture further, he does not heed the natives' advice and eventually finds himself in the crumbling castle of the Count. The entire affair is strange to him, as the Count's "foreign" ways, like not dining with his guest and not employing any servants, are unsettling. He soon finds, however, that Dracula is not human; he is a demonic creature who preys on humans during the night and retires to his coffin at sunrise. The vampire is also polygamous, bringing home small children as

dinner for his three beautiful wives. The women try, nearly successfully, to seduce Harker and drink his blood, but Dracula stops them. However, Harker is in shock and mortal fear, especially as he spies his host crawling down the side of the castle like vermin. He cannot leave, as the mountains are full of wolves, which Dracula mentally controls. He sells the Count the property in England, thus allowing him access to the Western world.

Back at home, the two main female characters, Mina (Harker's betrothed) and Lucy, are perfect models of feminine virtue and charm, beautiful, extremely pale, and easy prey to the "foreign" Count Dracula. Lucy succumbs to him first, as night after night she allows him to feed on her and grows ever weaker. The doctors are particularly useless, consistently leaving Lucy alone at night and failing to pay any attention to the signs (granted, vampirism is not scientific, but it was obvious that something from the outside was intruding and draining her blood). Their attempts at curing her fail, and Lucy eventually perishes, despite being given blood transfusions by four men.

But Lucy is not wholly dead; she now exists in the twilight realm of the "undead" as a fledgling vampire. She kidnaps small children and drinks their blood at night. It takes Van Helsing quite some effort to convince the other men what exactly is going on, but finally her fiancé kills her by driving a stake through her heart as she sleeps in her coffin. They then remove her head so she cannot return to life, and continue on their hunt for Dracula. By now Mina has begun exhibiting the same signs as Lucy, yet the men think of it as simply the weakness of being a woman, and ignore it completely.

Finally, after a journey back to Transylvania, the men encounter and destroy Dracula. Dr. Morris stabs him in the heart, and for a minute, Mina sees a look of intense peace on the vampire's face. His impalement was his salvation, and it goes with the Victorian Christian theme that everyone can be saved and redeemed in the end, no matter how evil.

In "A Vampire in the Mirror," John Stevenson argues that Dracula, at its heart, is a Freudian struggle against a father figure. Dracula himself is ancient, having fought in the glorious wars of yesteryear, and yet he attempts to possess two young women who are both starting on their own romantic relationships. The struggle with the young men, therefore, is not merely against the forces of evil, but the forces of age. From a Jungian perspective, Dracula's age could represent tradition and primitivism. Without constant feeding upon the young (today's society), tradition will become obsolete and eventually vanish. Therefore it is necessary for it to impress itself upon the youth of today in order to become relevant for tomorrow.

The novel begins with the Count being rather old, but as he feeds on the young women, he begins to grow younger. The women are adding to his virility and giving their bodies as fodder for his youth. Harker notices that the second time he encounters Dracula, he has darker hair and seems more youthful. The connection of evil and youth is repeated in *Dr. Jekyll and Mr. Hyde*, in which the protagonist states after his transformation, "I felt younger, lighter, happier in body" (Stevenson 62).

Not only is Count Dracula ancient, but he is also foreign, therefore retaining some “old world” charm and spells to work against the women. The other men, with the exception of Van Helsing, are British and American, up-and-coming and modern, reveling in the world of science and psychology. Dracula is from a land of superstition and magic, a darker part of their history that is still a part of them, no matter how much they struggle against it.

At the turn of the century, England was at the height of its colonial power, but also having extensive problems in the Boer War and putting down the rebellions in Africa. *Dracula* was frightening to many Victorians because it represented a role reversal. Instead of the British invading and conquering another country, the foreign Count was invading England and threatening both the lives and the lifestyles of the inhabitants. Observe the apparent xenophobia of a foreign man lusting after a white European woman: “He was looking at her so hard that he did not see either of us...[his] face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s” (Stoker 192).

Count Dracula is the epitome of the foreign warrior. He is often described as peculiar looking, with massive eyebrows that meet in the center. His smell is odious and his skin is off-color. Stoker makes a strong point of mentioning the skin tones of the characters. “That it is racial, and not personal, becomes clear when we note how Stoker consistently uses a combination of red and white to indicate either incipient or completed vampirism” (Stevenson 141). His foreignness extends far beyond race, however. He is not even fully human, and

is often compared to various animals. “The animal image is equally appropriate in Dracula’s case [as in Dr. Jekyll’s]. This is largely suggested by his landing in England in canine form, through his nocturnal incarnation as a wolf, and crawling ‘face down’ like a bat” (Elbarbary 125).

Dracula’s victims undergo a change in their skin color as he feeds off of them (thus tainting them). To protect Mina, Van Helsing scars her forehead with the Host. “The scar, a concentration of red and white that closely resembles the mark on Dracula’s own forehead, thus becomes a kind of caste mark, a sign of membership in a homogeneous group – and a group that is foreign to the men to whom Mina supposedly belongs” (Stevenson 141). Despite never actually becoming a vampire, Mina is nevertheless a marked woman now for her association with the foreign stranger.

It is this very foreignness that assigns Dracula to the primary role of the Shadow in the novel. He comes from Eastern Europe, and the “east” is generally seen as old and archaic, if not primitive. “A marked premise of nineteenth-century ideology, generating more colonial rhetoric, is the superiority of the white races in the evolutionary scheme to the ‘primitive’ or ‘savage’” (Elbarbary 113). Progress, expansion, revolutions, and science are all seen as moving steadily westward; the young America was at the forefront of invention and discovery, all epitomized in the character of Quincey, the wealthy Texan who also loves Lucy. To return to the East is a return to one’s roots, including the hidden past and dark desires of yesterday; it is decidedly unsafe, not just with the physical danger of vampires and wolves, but the drastic spiritual danger of *becoming* one of those

very creatures. The closer one comes to Dracula's castle, the greater the chances of seduction and conversion. "Dracula is the signifier of insanity, which seems to have infected all the male characters – a collective hysteria" (Elbarbary 120). Likewise, as we explore the Shadow within ourselves, we must be extremely careful to always retain a sense of our humanity (as Van Helsing did with the placement of the Host). Facing the Shadow the first step of individuation, or becoming a whole person (which will be discussed later in this thesis). Jung believed the drive towards individuation becomes stronger in the later part of life, after a traumatic event or a profound self-realization or doubt. Jung claimed that his own individuation began after his separation from Freud in 1913.

As Jung explained: "The collaboration of the unconscious is intelligent and purposive, and even when it acts in opposition to consciousness its expression is still compensatory in an intelligent way, as if it were trying to restore the lost balance" (Shirmacher 146). Obviously the unconscious operates as if it has a plan and a purpose, as well as an awareness of the outside world. The crisis that happens in midlife is constructed by the unconsciousness to allow for an epiphany or revelation.

Dracula may be a foreign creature, but he is enough like the heroes to terrify the Victorian readers. He functions as the physical representation of the Shadow – where Harker has restraint, the Count has passion. Harker fights for love and country, Dracula to satisfy his own primal hunger. Both, however, fight to gain control over the British women.

The two primary females in *Dracula*, Lucy and Mina, function less as characters in their own right and more as the archetypes of the Maiden and the Mother, respectively. Lucy, as an unmarried innocent, is wholly dependent on others (mostly male) to rescue her. Dressed in white, the symbol of purity, she is virginal and untouched when Dracula begins to feed on her. Of note is how she is treated by the male characters, much as a child, as in Victorian society, children and women were given basically the same status. Observe the remonstrance she is given by Dr. Van Helsing:

“[Van Helsing] opened it with much impressment – assumed, of course – and showed a great bundle of white flowers. ‘These are for you, Miss Lucy,’ he said. ‘For me? Oh, Dr. Van Helsing!’ ‘Yes, my dear, but not for you to play with. These are medicines.’ Here Lucy made a wry face” (Stoker 146).

Lucy is a fully grown woman about to be married and start a family of her own, yet she is treated as a child who is interested in playthings. It is not just Van Helsing who is condescending and patronizing; the other male characters treat the females in the same manner, with a mixture of reverence and haughtiness.

When the men discover that Lucy has become “tainted” by Dracula sucking her blood, they attempt to restore her by giving their own blood. First to donate is her future husband, which, they agree, is the only correct way to proceed. The other men donate in turn, as each have a certain claim over Lucy (at least three of them were her suitors). Dr. Seward describes it thus: “It was with a feeling of personal pride that I could see a faint tinge of colour steal back

into the pallid cheeks and lips. No man knows, til he experiences it, what it is to feel his own life-blood drawn away into the veins of the woman he loves” (Stoker 144).

The men here function on more than one level. On the most basic, they are simply human characters who give their blood to a fellow human who has lost much of hers. However, they are also males, sustaining the life of a female, who could not possibly exist without them. It is significant that none of the women donate blood at all; Van Helsing does not ask the housemaid if she could help with the transfusion. All the blood must come from the men and flow into the women. This coincides with the proper female role in Victorian times, that of a weak flower entirely supported and enlivened by the stronger males. Stoker makes no pretense of this fact, “Van Helsing slapped him on the shoulder. ‘Come!’ he said. ‘You are a man, and it is a man we want” (Stoker 137).

On the highest level, this transfusion scene is a Jungian analogy of civilization’s influence on the individual. Lucy, as passive and near death, functions in the role of the individual, to whom society feels it must give life. She is incapable of making any decisions on her own and must feed on the more competent figures who are assertive and dominating. Exploring her Shadow would be willingly letting Dracula feed on her blood; yes, it causes pain and death, but it also give her an enormous amount of strength and power, as seen when she comes back from the dead.

In contrast with Lucy, Mina functions more as a motherly figure, doing chores for the men and transcribing their notes. Eventually, she comes across

less as an actual character and more as a glorified secretary. She is a non-threatening female, the epitome of Victorian sensibilities. As soon as the men tell her to stay out of the Dracula affair, she willingly steps back (a contrived and unrealistic plot device, to be sure). She admits disappointment, but knows the men are just doing it for her own good. Her personal feelings are thrown off as unimportant and even childish. As she journals, "They all agreed that it was best that I should not be drawn further into this awful work, and I acquiesced. But to think that he keeps anything from me! And now I am crying like a silly fool, when I know it comes from my husband's great love and from the good, good wishes of those other strong men" (Stoker 286). Although their lack of discernment borders on frightening (leaving a vulnerable character in potential danger), the men feel they must face the Count on their own to regain the manliness he has stolen from them.

In sharp contrast to Lucy and Mina are Dracula's three wives who assault Harker early in the novel and the group later. Just like the Count is a Shadow form of the male characters, they represent a different kind of female character – open, uninhibited, and completely self-centered. They are alluring to the men because of their very open sexuality, but also repulsive because they are not as virtuous as the British women (the ones that the men have learned are the proper kind for them to want). Harker's experience with them is quite different from his relationship with Mina. "There was something about them that made me feel uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips" (Stoker 45).

Here Harker is playing the passive role, simply lying on the sofa in a daze; it is the women who are approaching him. Obviously, his desire would not be accepted in Victorian society. According to Christopher Craft, “Harker awaits an erotic fulfillment that entails both the dissolution of the boundaries of the self and the thorough subversion of conventional Victorian gender codes, which constrained the mobility of sexual desire...by according to the more active male the right and responsibility of vigorous appetite, while requiring the more passive female to ‘suffer and be still’” (Craft 108). By his traveling to the East, Harker has opened himself up to his Shadow, and all the unconscious desires and fears with which it comes. Part of this experience is the open desire for the women, even though he knows that Mina will not be pleased in reading about the account in his diary.

So far, it seems as if Bram Stoker has been glorifying Victorian values, demonstrating how purity, modesty, and decorum will ultimately triumph over chaotic, foreign influences. Indeed, this has often been an interpretation of *Dracula's* message. However, in her essay, “Nonstandard Language and the Cultural Stakes of Stoker’s *Dracula*,” Christine Ferguson suggests an entirely new premise. Her article is dedicated to “showing how *Dracula*, long a seminal text in the mythology of Victorian paranoia, anathematizes the very values of conformity, sameness, and hierarchy it is said to engender” (Ferguson 229).

She argues, quite correctly, that the Count is really not such a powerful monster at all. His early successes rely on his very foreignness; once his inner mechanics, as well as his weaknesses, are understood by the characters, he is

easily defeated. Consider his limitations – he cannot enter a house uninvited, sleeps during the day, and is easily fended off by crucifixes, communion wafers, and garlic. Along with a number of other disabilities, this villain primarily functions through the “modern ignorance” of the rest of the characters. “His few successes in England are the result not of evil omnipotence but of the ignorance of his victim’s protectors” (Ferguson 230). If the men had only taken more care to watch Lucy and Mina, or somehow warn them of their symptoms, the novel would be extremely short and rather dull. It is through their *own mistakes* that the characters are bitten or attacked. Reading through the novel a second time, one can easily see numerous ways that Lucy’s death and Mina’s injury could have been prevented. The fact that they were not taken places fault not on the rather incompetent count (as Ferguson notes, one victim in six months is extremely poor showing), but on the upstanding, virtuous Victorians and their flawed system.

What, then, is Stoker trying to say about society and how does this relate to the Shadow concept? If we are to read *Dracula* as a commentary against Victorian values, some interesting concepts come to light. The men ultimately do a dismal role in their job as protectors; of the two women, one died from blood loss and the other was turned into a vampire’s pawn. Obviously not letting the women be privy to their plans, as well as being too overconfident, had fatal consequences. The reader can see how Stoker is attempting to show the potential flaws of a male-dominated society. This is reinforced by the fact that they only succeed in finding Dracula because of Mina’s psychic connection with

him. Without a woman to aid them, they are powerless. When it comes to fighting the influence of the Shadow (or foreign influences), the typical Western Victorian method is simply ineffective.

If we read *Dracula* from the Jungian perspective previously described, then how can it relate to the idea that the novel is critical of Victorian society? We have already seen that the Western Victorians were terrified of foreign influence, as the individual has a personal crisis with his Shadow. Dracula's invasion of England represents the Shadow influencing a person's unconsciousness and causing havoc and stress. The men in *Dracula* respond with traditional methods of repelling evil, with very limited success (by all accounts, a failure). Likewise, if we try to force our Shadow away through conscious effort, we risk damaging the psyche, even if successful. In other words, as it would have been preferable for the men to include the women in their fight against evil, a "progressive" idea that would have been uncomfortable at first but ultimately successful, so too would it be healthier to embrace one's unconscious desires. This is not to say, of course, that Dracula / Shadow should win full control, in which chaos would ensue. But with acknowledgement that such desires exist, it is possible to come to terms with them, provided that one is willing to give up complete control of *all* of one's desires, both conscious and unconscious.

The Strange Case of Dr. Jekyll and Mr. Hyde

Robert Louis Stevenson wrote *The Strange Case of Dr. Jekyll and Mr. Hyde* (hereafter referred to as simply *Jekyll*) in 1886, after he had already risen to prominence with *Treasure Island* and *Kidnapped*. A sickly child, like Stoker, he had plenty of time to dream fantasies and wild tales, with *Jekyll* being his most horrific. There really is no better example of the Victorian abhorrence and fascination with the primitive than this story. There is a resemblance to *Dracula*, in the idea of an unknown entity prowling the streets of London and devouring its pure civilians. But while the Count was a foreigner invading England, Hyde is in his core a British gentleman. It is England invading England now – the dark and hidden Shadow of its underworld.

The story is narrated by Jekyll's best friend, Mr. Utterson, and the full plot is revealed through two letters at the end. The novel functions in two capacities. In the first reading, it is simply a mystery novel; subsequent explorations reveal a tale of quiet horror, a morality battle between good and evil, and a Jungian view of human nature.

We see our first glance of the Shadow in the dreams of Utterson. He does not yet know what Mr. Hyde looks like, so he dreams of a faceless Shadow figure who terrorizes London. In one of his most telling dreams, though, "he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at the at dead hour, he must rise and do its

bidding” (Stevenson 14). It is appropriate that the Shadow should first arrive in Utterson’s dreams, for as C. G. Seligman explains, “Jung...regards the dream as an attempt (usually by way of analogy) at adaptation to present or future demands or difficulties, while it has been suggested that one function of the dream is to make some of life’s problems clearer to the dreamer” (Seligman 188).

To fully appreciate Utterson’s Shadow dreams, we must first examine his nature. To the reader, Jekyll’s best friend is a rather boring individual, serving more as a simple observer than a dynamic, active character. He is an outstanding member of Victorian society, keeping rigid routines and a tight schedule. “It was his custom of a Sunday, when this meal was over, to sit close by the fire, a volume of some dry divinity on his reading desk, until the hour of twelve, when he would go soberly and gratefully to bed” (Stevenson 12). He socializes with only the finest company and always executes the proper moral choice. In other words, he functions more as a foil to the Jekyll / Hyde dynamic than a person in his own right.

Understanding Utterson’s character, as well as Jung’s beliefs about dreaming, allows us to piece together this first, and integral Shadow experience. Of course there is the prediction of his future meeting with Hyde; this correctly corresponds to Jung’s beliefs in dreams’ potential for foreshadowing. But it is more than simply a plot device to further the horror story; a middle-aged Utterson has reached a crisis point in his own life. It is only natural that he has begun to question his purpose, whether everything he has suppressed has been for his overall benefit. These dreams are the catalyst to shake him from his own

slumber. After the horrific visages, he meets with Jekyll to discuss the latter's will. Normally, protocol would dictate that he refrain from prying, as he mentions when first hearing the story of Hyde, but now he dares to explore the darker side of human nature (albeit however lightly). The dreams have spurred him to action. *Jekyll*, therefore, is not merely about one man's escape into his Shadow self; it is about another's awakening to his own conscience and desires.

Even the architecture of Jekyll's own laboratory hints at the presence of the Shadow in Victorian life. Observe the details that Stevenson writes about the street, "Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger" (Stevenson 6). If one wishes to look at this novel through a Jungian viewpoint (and possesses a passion for analogies), it is easy to see that the street represents an idealistic Victorian Britain. The "dingy neighborhood" is the rest of Europe; in the late 1800's, the British Empire considered itself "master of the world," and rightly so. At its peak in the early 20th century, it held stakes in Australia, India, South Africa, and Canada.

If the street represents England, then Jekyll's laboratory is definitely its dark underbelly. "It was two storeys high...and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess

and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings” (Stevenson 6).

When Hyde’s actual appearance is shown, the horrendous effect is not lessened. Hyde is shorter, smaller, and younger than Henry Jekyll, and extremely hairy. As Utterson’s friend Mr. Enfield describes, “There is something wrong with his appearance; something displeasing, something down-right detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn’t specify the point” (Stevenson 10). Hyde’s short stature represents Jekyll’s repressed nature. For too long has he kept his evil self under wraps, stunting his inner growth and forcing his unconscious desires to conform to modern civilized expectations. It is interesting that Stevenson chose to represent Hyde as a primitive human, almost Neanderthal in looks and stature. He is compared to both a troglodyte and an ape.

This primitivism is anathema to Victorian England, and like Dracula, is frightening on multiple levels. Here it is not a foreign creature that has invaded their shores; it is the Shadow of all humans, even the “respectable” ones. If an upstanding gentlemen of British breeding could give in to the Shadow urges and become one of these creatures, then no one was safe from its influences.

It is important to understand that this is not a simple tale of good vs. evil, as it has often been represented in the movie adaptations. Stevenson never meant for Dr. Jekyll to be purely virtuous; instead, he is a mixture of good and evil. He states in his letter to Utterson, “I saw that, of the two natures that

contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both” (Stevenson 60). Hyde has always inhabited his body, but until he drinks the potion, he has managed to keep him in check. If Jekyll was a moral character to begin with, and was genuinely trying to stamp out his evil side by creating a dualistic persona, Hyde would have been a morally pure character.

Instead, what proceeds from the transformation is a twisted, diabolical character whose only concern is his own satisfaction and self-preservation. Hyde is not afraid to step on (both figuratively and literally) anyone who gets in his way, eventually resulting to murdering Sir Danvers Carew, a respected member of Parliament. This action results in his having to flee from police and the public, taking refuge in the guise of Dr. Jekyll.

It is interesting to discuss Hyde’s first (known) victim. Here he mimics Dracula, who, when he invaded England, chose one of the frail and virtuous British women to seduce and destroy. Hyde’s first choice is even more horrifying; he crushes a young flower girl beneath his feet. As Utterson is informed by a witness, “All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner and then came the horrible part of the thing; for the man trampled calmly over the child’s body and left her screaming on the ground” (Stevenson 7). Like Dracula, Hyde is a threat to the

females of society, in this instance a little girl, who represent the innocence and virtues of the Victorian era that must be protected at all costs.

His next victim is Sir Danvers, a respected man of Parliament. He is almost the complete opposite of the young girl as seen in the society of the time; while she is youthful and naïve, he is elderly and wise. Both, however, carry a need to be deeply respected and protected; they are physically and socially vulnerable to the evil that is Hyde. Both Dracula and Hyde are targeting the very root of society, the very essence of Victorian civilization.

At first glance, the Jekyll/Hyde relationship seems almost perfect. Jekyll is allowed to retain his respectable nature, conversing with his wealthy and distinguished friends, and spiritually benefiting by contributing to society. When he wants to explore his darker side, he has merely to drink a potion and unleash Mr. Hyde, a man who looks so physically different from him that none of the former's actions can ever be traced. Hyde is free to commit all sorts of heinous crimes without fear of being caught, since he can always revert into his Jekyll appearance.

However, reality does not flow as smoothly as theory. Jekyll soon finds that he cannot control when Hyde will appear, thus endangering both his secret and his safety. He awakens one morning to find himself transformed without the aid of his potion. "But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bedclothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde" (Stevenson 66). In a panic, he begins to realize

that once the dam has been opened, it is impossible to hold back the flood, and Hyde will be contained at will no longer.

Eventually, Jekyll cannot make any more potion to switch bodies again. The material he had used for the first batch turned out to be impure, and it is impossible to recreate the same ingredients. This material symbolizes his own inner self. He is not a wholly “pure” figure, morally upright, but a flawed mixture. That is the reason the potion worked to bring out his Hyde self; the impurity of the material drew forth the impurity of Jekyll. As Hyde represents the Shadow, the mixture must show how we cannot reach that part of ourselves without venturing into unpurified and untried methods.

Jekyll realizes that he is trapped in the body of Hyde. He cannot change back, no matter how desperately he works. If he leaves the safety of his laboratory, he will be hanged for murder. But as he stays, the servants are getting suspicious, alerting Mr. Utterson to their master’s absence. Eventually, Jekyll as Hyde commits suicide rather than face capture.

The death of Jekyll / Hyde raises an interesting point. Presumably, it is Hyde who is in control of the making the decision at this point. Jekyll even muses in his final letter to Utterson, “Will Hyde die upon the scaffold? or will he find courage to release himself at the last moment?” (Stevenson 75). So it is Hyde, and not Jekyll, who kills himself. Only the dark side has the courage to ultimately be free; Jekyll, despite his “good intentions,” is not able to perform the act, and does not even attempt it. Despite the horrible personality and lack of morals, Hyde is the only one with backbone and strength.

An interesting comparison can be made with the 1960's television show *Star Trek*; in the episode "The Enemy Within," a transporter malfunction separates Captain Kirk into his two personalities – one kind and good-natured, the other lustful and violent. Obviously taking its source from Stevenson's works, the show portrays the "evil" Kirk as the strong type; in fact, the "good" Kirk realizes that he cannot make important command decisions or function properly without his darker self. The Shadow is vital to our very survival; it is the instinct that kicks in when our conscious psyche has given up to despair. One could argue that killing Hyde was a moral act, as he was an abomination to Victorian society. If so, then Hyde committing suicide can be seen as him performing a moral act, whether intentional or not.

However, Stevenson made it extremely clear that everything Hyde did was solely for his own selfish purposes. There was not an altruistic bone in his body. Indeed, his very selfishness was what formed his identity. Here was a person completely unimpressed with society's limitations. Like the titular Dracula and Kurtz from *Heart of Darkness*, Hyde is the embodiment of all the primitivism that Victorians abhorred and feared. "The discourse of primitivism is at the core of *Dr. Jekyll and Mr. Hyde*...Jekyll attributes the brutality of Hyde to a vehement attachment of self" (Elbarbary 123).

This fact gives two possibilities about Hyde's suicide. First, and most generally accepted, is that he killed himself because he did not wish to be publicly tried and hanged. However, this flies in the very nature of Hyde himself. He is not a gentleman; he cares nothing for what society thinks. Why, then,

would he care if a public spectacle was made of him or not? Quite the opposite; someone of his selfish nature and flamboyant tastes would likely *relish* the thought of all the attention lavished on him. He already knows he is doomed to die either way (whether he uses his own hand or not). At least with public death his work would become famous and his person infamous. Many serial killers enjoy the attention of the police and press, even when facing the death penalty. It just seems highly unlikely that Hyde would commit suicide in a small dark room where no one but Utterson would know the truth.

What, then, is the other possible reason for his suicide? As Hyde has always been a part of Jekyll, even when he was not free, so is Jekyll still a part of Hyde. The two are *not* completely separated, as many readers have so believed. One does not function without the other; one cannot even die without the other. It is Jekyll, then, and not Hyde, who ultimately destroyed himself. Jekyll, the one who created the situation, also finally resolved it.

Neither Hyde nor Jekyll were ever in full control of the body. Jekyll began changing without warning into Hyde, his primitive self. It serves to reason, then, that sometimes Hyde might change into Jekyll, the more cultured and refined self. If so, then the two were creating and molding themselves to be one person, a wholly defined Self, accepting of both the inner Shadow (Hyde) and the Persona, or the archetype of society's expectations (Jekyll). Jekyll / Hyde was undergoing the process of individuation, and had the entity not been forced to suicide, it is quite possible a new and complete being would have emerged from the experiment.

The Jekyll / Hyde conundrum is a strong critique of Victorian society. Beyond being a simple horror story, Stevenson created a social commentary. In the “modern” Victorian world, where science and reason were favored over base superstitions, the Shadow had to emerge in a different way than ancient times. It is fitting that Jekyll would use a scientific potion to unleash his alter ego, and not something of a religious nature such as a chant or mystical experience. It is science, the “savior” of mankind, that ultimately proves his undoing. “Jung saw the real crisis of modern man as the danger of the leveling and loss of individuality. He rightly emphasized that, while meaningful values and collective religious symbols have lost much of their effectiveness, the need for a suprapersonal meaning to life remains an inherent, archetypal factor in the human psyche” (Jacoby 2).

In other words, a trapped Jekyll, forced into a society of respectability, is freeing himself through scientific methods. Even though religion plays little part in the novel (mostly through small allusions to a satanic appearance), Jekyll’s base need for transformation remains as strong as his ancient ancestors. Through the potion, he seeks to return to a primitive state. “Individual self-reflection, return of the individual to the ground of human nature, to his own deepest being with its individual and social destiny – here is the beginning of a cure for that blindness which reigns at the present hour” (Jung, “Essays”).

It is interesting to see that when Jekyll spurns the role of Hyde after Sir Danvers, he embraces an extremely moral lifestyle, including religion. “He came out of his seclusion, renewed relations with his friends, became once more their

familiar guest and entertainer; and whilst he had always been known for charities, he was now no less distinguished for religion” (Stevenson 33). Note that the author states Jekyll has now embraced religion, but did not do so before. He is not simply mimicking his previous behaviors in an attempt to seem normal; he is embracing an entirely new belief system. This fact bears examination.

A highly likely explanation for Jekyll’s newfound religion is that he has already well advanced on his process of individuation. True, he is not yet a whole being, but he is dramatically changing, even without the guise of Hyde. One could argue that the transformation is not black and white; Hyde and Jekyll are no longer two separate entities. They are now influencing each other’s decision processes – Hyde has influenced Jekyll to become religious (out of a desire for a more primitive expression, not out of moral standards) and Jekyll influences Hyde to commit suicide.

It would make sense that Jekyll became unaware of his sporadic transformations into Hyde, as well as Hyde not recognizing the influence of Dr. Jekyll in his actions. “The process of individuation...is a totally spontaneous and natural process within the psyche, on a par with the physical processes of growth and ageing; it does not therefore exist as something that can be externally stimulated, but as something that is potentially present in all human beings, although most of us are unaware of it” (Palmer 143). Jekyll made a legitimate choice when he decided to unleash his Hyde side, but after the initial welcoming, he became unable to control when he changed. Jung would argue that this was because Jekyll had begun a process which was to happen naturally. Jekyll’s

subconscious wished to be merged to Hyde, or at least take the positive traits from the character and create a whole Self.

So far we have discussed *Jekyll* as a character study; but what is Stevenson trying to say about the larger society in general? Is he critical of Victorian repression or does he see it as necessary to subdue the Shadow? Excellent arguments could be made for both points. Obviously, Jekyll's experiment was detrimental, with nasty unintended consequences. Hyde wreaks havoc in London, crushing a small girl and killing an elderly gentleman. It is doubtful that Stevenson meant this to be a positive or envious experience. He does not seem to be advocating this behavior or encouraging the rest of us to lose our morals and propriety.

However, Stevenson does seem highly critical of the society that *encouraged* Jekyll to resort to his experiment. It seems that Jekyll is offered a choice – either live a respectable life like Utterson or become lose control as Hyde. The author takes great pains to portray Utterson's life as utterly boring and unfulfilling, almost to a cartoonish extreme. Consider the very first sentence in the novel. "Mr. Utterson the lawyer was a man of a rugged countenance that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary and yet somehow loveable" (Stevenson 5). Even in physical stature he is the opposite of Hyde; while the latter's shortness represents his compressed evil nature, Utterson's length shows how society has stretched him to the limit. In an evolutionary point of view,

Utterson is far more “developed” than Hyde, which is not necessarily a positive trait.

Beyond mere appearance, the nightly activities of both characters could not be more different. While Utterson stays at home reading his dusty divinity (perhaps a symbol of religion being replaced by science), Hyde is having a gloriously wild time. As Jekyll explains, “When I would come back from these excursions [as Hyde], I was often plunged into a kind of wonder at my vicarious depravity. This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centered on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone” (Stevenson 65).

Stevenson failed to mention any idea of a “middle ground,” somewhere between the extremes of pathologically boring and chaotically evil. There is an obvious critique of the society that would allow no such outlet for the inner Shadow, no way of creatively and safely releasing the inner desires without turning into a raving brute. The morals and behaviors expected of gentlemen were absolute; no leniency was given. Within such rigid confines, it is difficult to fully blame Jekyll for wanting anonymity and the freedom it imparts.

With this reading of *Jekyll*, it is clear that it is not only Dr. Jekyll’s fault for the creation of Hyde; it is Victorian society’s responsibility. They created the monster just as much as if they had raised the beaker to Jekyll’s lips. Their oppressiveness allowed no dissent, no freedom, and no way of fully achieving

one's Self. The only way to individuation was to break all the rules and grasp and whatever freedom was available, no matter what the hideous consequences.

Poetry of Eliot

Published in 1922, T. S. Eliot's epic poem *The Waste Land* is the epitome of modernist literature. With its disjointed style, lack of linear narration, and pessimistic outlook on early 20th century society, it is easy to grasp why this work has held such a prominent place among those who rejected the values of traditional realism. However, the poem also reaches deep into the past, borrowing numerous themes and ideas from ancient mythology, literature, and religion. Eliot takes these familiar references and modernizes them to address the lonely emptiness of the post-World War western culture.

Eliot's works were strongly influenced by Carl Jung's ideas, and the archetype of the Shadow is plainly mentioned in his poem, "The Hollow Men." However, it is *The Waste Land* that is Eliot's gem, the focus of all his ideas and creative abilities, and Jung's ideas shine through in many of the sections. Eliot himself was intensely interested in the blending of mythology, psychology, and modernism. He specifically believed in the return to primitive beliefs as important for a comprehensive understanding of art. "Eliot suggests first of all that new forms of knowledge not only provide material that can be appropriated by art but also make possible completely new artistic forms; the recently discovered structures of the unconscious and of 'primitive' societies become models for the creation of a new artistic order" (Spurr 266).

Before we can look at the poem as a Jungian study, we must understand it contextually. And to properly understand *The Waste Land*, it is necessary to look at the structure of the poem. Upon first reading, it seems a jumble of ideas,

historical quotes, and foreign phrases thrown together into a nonsensical hodgepodge. However, there is a basic structure and theme moving throughout. “The structural order envisaged through the spectator – unifier function, far from being vague, has a visible logic, and it is at least as cogent as most innovations of modern art” (Bloom 99). The poem begins with “The Burial of the Dead”, which sets a sorrowful and despairing mood. “The Game of Chess” explores the universality of modernism, how it applies to both the wealthy (Cleopatra) and the poor (the Cockney women). “The Fire Sermon” introduces the main character, Tiresias (he is in the apex of the poem, in what is arguably the most important section, as if on a mountain). “Death by Water” continues the idea that Madame Sosostris predicted, and “What the Thunder Said” brings the reader full circle, with a religious ending grounded in the past.

The Waste Land opens with a quote from *The Satyricon*, by Petronius.

"Nam Sibyllam quidem Cumis ego ipse oculis meis vidi
in ampulla pendere, et cum illi pueri dicerent: Σιβυλλα
τι θελεις; respondebat illa: αποθανειν θελω."

Young boys ask the Sibyl, who has shriveled to the size of a cricket and is now living in a cage (or jar), what she wants. She responds, “I want to die.” The Sibyl was a prophetess of Greek and Roman mythology (and also early Christian beliefs, as evidenced in the Requiem masses). It is fitting that Eliot should open his work with this quote, as prophecy plays a vital part throughout *The Waste Land*. It serves as a reminder of the little respect and heed that history has generally paid its prophets. “‘I tell you the truth,’ [Jesus] continued, ‘no prophet is accepted in his hometown’” (Luke 4:24, NIV).

Eliot emphasizes the past and how it relates to current day affairs. Jung would highly approve of his referencing the prophets of old, since archetypes are universal and have always existed in our collective unconscious. The idea behind the Sibyl is someone rejecting a god, trying to achieve eternal life on her own merit. This concept is referenced in numerous fairy tales and legends in cultures throughout the world. Eliot was a strong advocate of primitivism, the return to our ancestral roots, and the stories and beliefs that have defined us as human. "Eliot saw primitive consciousness not only as belonging to exotic peoples but as a latent power within contemporary life. As if anticipating Levy-Bruhl, Eliot's early poems often struggle to contain a barely controlled atavism that threatens to shatter the fragile veneer of civilization" (Spurr 271). Obviously, his inclusion of mythology herein helps to cement the idea of the collective unconscious, and helps prepare a firm foundation for a Jungian study of his work. Compare Eliot's belief in primitivism with what Jung says about its importance in creating a whole Self: "Self-reflection, or – what comes to the same thing – the urge to individuation, gathers together what is scattered and multifarious and exalts it to the original of the One, the Primordial Man. In this way our existence as separate beings, our former ego nature, is abolished, the circle of consciousness is widened, and...the sources of conflict are dried up" (Jung, "Transformation").

"April is the cruelest month, breeding / Lilacs out of the dead land, mixing / Memory and desire, stirring / Dull roots with spring rain" (Eliot 29). The first lines of *The Waste Land* set the tone for the rest of the poem. As April and the arrival

of flowers are usually considered pleasant changes after the harsh chill of winter, Eliot surprises and unnerves readers by introducing them as evil entities and referring to winter as warm and forgetful. This reversal demonstrates the break in tradition (especially deep-rooted tradition from ancient times) that personifies modernism. Especially fitting is the phrase “mixing memory and desire.” The desire, or Shadow, is fusing with memory, or tradition, to create a new perspective for a new modernity.

It is appropriate that *The Waste Land* begins in April and not in spring in general; Eliot is drawing a comparison between his poem and Chaucer’s *The Canterbury Tales*, a journey of spiritual and cultural discovery that begins in April (with “sweet showers”). “Though Eliot first intended a now-excised Boston night-town scene for his opener, the poem as published fortuitously contrasts with the beginning of Chaucer’s *Canterbury Tales*, thus making English poetry new by turning the original celebration of fertility into an ode to dejection” (Bloom 113). April in Victorian culture was often portrayed in a positive light, with Easter services and new beginnings. In Eliot’s work, however, April is bleak and miserable, since a new birth is often a painful, insecure process. Like an insect shedding its exoskeleton, the Victorian values of the late 19th century are painfully torn down to make way for a more modern mindset – a mindset that would include individuation with oneself and a merging with one’s Shadow.

Foretelling the future with her pack of Tarot cards, Madame Sosostris is an amalgamation of the Greek prophet Tiresias (discussed at greater length later in the poem) and the oracle of Delphi. The cards she draws include the Wheel of

Fortune, representing constant change or turnover, the Three of Staves, meaning commerce or trade, and The Hanged Man, or sacrifice (often seen either as Jesus dying for the sins of the world, St. Peter being martyred for his beliefs, or the Norse god Odin sacrificing himself for the sake of knowledge). “There is no blank card in the Tarot; perhaps the clairvoyant does not know her trade as well as she should” (Bloom 73). Perhaps instead the true picture on the card is hidden from her limited vision. Or perhaps Eliot is suggesting a *tabula rasa*, or blank slate, that is the person’s true self. This self is not yet formed; the person is not a complete unit. The other cards represent the way to completing the Self. First, as the Wheel of Fortune indicates, there must be a change, an acknowledgement of the individual’s true identity and a willingness to break with traditional mores and social conventions (represented by the Three of Staves). There must be personal sacrifice, as shown by the Hanged Man. It is a death of the old self and a rebirth of the new, a journey into one’s Shadow and the creation of a new individual. It is worthy to note that Eliot can be talking about both the individual and society as a whole in these passages. It could be the person who needs to change or the entire culture that must die to itself and its created structures, to journey into the unknown and create a new, as of now unforeseen, future.

Her most vital card, “The drowned Phoenician Sailor is a type of the fertility god whose image was thrown into the sea annually as a symbol of the death of summer” (Knoll 63). Taken with the others, these cards foretell a world that is shifting from the ancient belief in deities towards one rooted in business

and monetary dealings. There is still a cycle of birth and rebirth in the world; nothing is static, and as Heraclitus believed, everything is in a constant state of flux. Like in *Jekyll*, where Utterson's dusty beliefs were being replaced by scientific thought, the modern world is forgetting the gods of old for the constructed society of present day. This trend is not positive; neither is it psychologically beneficial to humans, who, Jung determined, are creatures that need some sort of deity, archetypes, or unifying motifs. One does not simply replace the foundations of humanity without suffering the consequences, which in Jung's beliefs were both neuroses and psychoses.

Madame Sosostris is yet another Jungian archetype – the Senex, commonly referred to today as the Wise Old Man (Woman). The Senex, like the Shadow, is a part of our unconscious and represents rigidity and conformity. Like the Shadow, it is neither positive nor negative, comprising traits that can be read as both. Being a seer, a distinctly traditional role, Sosostris embraces the conservative values of the Senex. However, because of her willingness to stoop to basic fortune-telling, she has been corrupted. Modernity has robbed her of her traditional role, just as Victorian society has robbed the Shadow of its proper place in individuation.

From lines 60 – 76, Eliot describes a modern crowd in London, comparing it to a scene in another epic poem, Dante's *Inferno*. "A crowd flowed over London Bridge, so many, / I had not thought death had undone so many" (Eliot 31). Dante's throng of lost souls in Canto III are ones who never rebelled directly

against God, but who have never specifically chosen Him either. They are the “hollow men,” to quote another Eliot poem, lacking all conviction.

Again, Eliot uses ancient writings (Dante) to highlight a modern phenomenon, the lack of definitive morals and thoughts in the early 20th century. Without a certain belief structure, or some firm grounding, the crowd is lost and aimless. “Sighs, short and infrequent, were exhaled, / And each man fixed his eyes before his feet” (Eliot 31). Again we see how the break with the ancient beliefs has destroyed society. Without the archetypes and religious values, people have become lost and aimless. The suppression and rejection of all the core archetypes, including the Shadow, has reduced mankind to a neurotic species, vacant and distant, without purpose or meaning.

The narrator soon meets an old friend named Stetson and inquires if the corpse he planted in his garden has begun to sprout yet. There are at least two distinct interpretations of this line, the first being a nod to William Blake’s “The Poison Tree,” in which a long-standing grudge and daily evil intentions eventually destroy an individual. The second, and more likely, interpretation is a direct correlation to the poem’s opening lines. Breeding lilacs out of a dead land and vegetation from a corpse both entail life arising from death.

Once again, this view is not necessarily new, but dates back to at least ancient Egyptian mythology. The god Osiris was torn apart by Set and his pieces scattered throughout the land; Osiris’ wife, Isis, showed her devotion to him by reconstructing his body for burial, when he came back to life again. The Egyptians viewed this death and resurrection of Osiris with the annual flooding of

the Nile, which fertilized the land. Eliot masterfully blends together ancient mythology with modern London; traditional notions of the past may eventually die, but they are resurrected in other forms the modern era. This is one of the more optimistic ideas in *The Waste Land*.

From a Jungian perspective, we can read this life after death as the process of individuation. We must die to ourselves, to what we have been taught and what society has enforced upon us, and from this death and merger with the Shadow, we are made into a new creation, a truly whole Self. Once again, Eliot's use of ancient mythology is directly connected to Jung's espousal of primitivism, returning to the basic state of nature in order to become fulfilled. As Spurr remarks in his article, "the myths of Adonis, Attis, and Osiris borrowed from Frazer join Europe and the Orient in a distant past and so have the value, for a poet in the waning era of imperialism, of uniting Europe with its colonized other in an idealized mythic identity" (Spurr 272). Compare *The Waste Land* with *Dracula* in their views of colonialism and foreign mystique. While Stoker showed the dangers of traveling to Eastern Europe and provoking forces beyond one's control, Eliot now embraces the idea, even deeming it necessary for progress and fulfillment.

Throughout the poem are various references to rats, which ties in with "The Hollow Men." One of his most famous verses states, "I think we are in rats' alley / Where the dead men lost their bones." Later in the work, "A rat crept softly through the vegetation / Dragging its slimy belly on the bank" (Eliot 36) and "White bodies naked on the low damp ground / And bones cast in a little low dry

garret, / Rattled by the rat's foot only, year to year" (Eliot 37). Rats have typically held a negative connotation in European society, associated with the plague or famine. In literature, they are often cast as villains, spies, or users. Through his repeated use of rats, Eliot brings an ancient fear into the modern era, bringing the reader a sense of disgust at the greed and selfishness of the human psyche.

While rats are not a specifically Jungian concept, it is important that Eliot has tapped into a universal archetype, that of a disgusting and loathsome creature, one that wallows in filth and will betray ("rat out") his fellows. Jung would have approved of this repetitive image, especially since it reaches into the core of our humanity. "For these ideas *a priori* of the collective unconscious, Jung employs the term 'primordial image,' borrowed from Jacob Burckhardt, or 'archetype' as used by St. Augustine. The peculiar gift of the poet, or of the artist in any field, is his ability to make contact with the deeper level of the psyche and to present in his work one of these primordial images. The particular image that is chosen will depend on the unconscious need of the poet and of the society for which he writes" (Foster 567).

On page 34 of *The Waste Land*, the female narrator laments "What shall I do now? What shall I do?" / 'I shall rush out as I am, and walk the street / 'With my hair down, so. What shall we do to-morrow? / What shall we ever do?'"

According to Jung, this character has lost touch with her vital Self, the complete wholeness that arrives after individuation. She is not whole because she does not understand herself; she does not recognize or accept her darker parts. "[T]he integration or humanization of the self is initiated from the

conscious side by our making ourselves aware of our selfish aims; we examine our motives and try to form as complete and objective a picture as possible of our own nature. It is an act of self recollection...and a coming to terms with oneself with a view to achieving full consciousness” (Jung, “Transformation”).

Brief mention is made in “The Fire Sermon” to a character named Sweeney. He appears quite frequently in Eliot’s works, including being a titular figure in one of his plays, and is often understood to represent the modern materialistic human male, consumed by selfish desires. “Sweeney actually is Eliot’s characterization of the unrefined, sensual, secular man – a debased and a debauched image of what humanity has ultimately been degraded to” (Tiwari 7). As Eliot has been concerned with including Jungian archetypes in his poem, it is only fitting that he include Sweeney as a personification of the Shadow. “In Yeats’ terminology he represents the ‘anti-self’...while Jung would probably call him the ‘shadow,’ the representative of those psychic potentialities that are not a part of the conscious personality” (Foster 572).

Sadly, Sweeney is only mentioned in passing. The much more outstanding character of *The Waste Land* is Tiresias, the blind prophet of Greek mythology. He is hinted at through Madame Sosostris early in the first section of the poem, but really comes into form on page 38, where he briefly narrates The Fire Sermon. “(And I Tiresias have foresuffered all / Enacted on this same divan or bed; / I who have sat by Thebes below the wall / And walked among the lowest of the dead.)” Eliot was wise in his choice of prophet; as Tiresias had been both a male and female, he is perfect as an all-encompassing voice of the

20th century. He is blind, which means he cannot see the world around him (a perfect satire on modern society), but he has understanding and vision far beyond the average person. In Eliot's own notes, he states that Tiresias is the very heart of the poem. This statement "indicates plainly enough what the poem is: an effort to focus an inclusive human consciousness" (Knoll 27). This explains why there are so many voices and narrators – Eliot is simply trying to create a universal experience, a collective thought, a singular voice of the times. "Tiresias defines a binary perspective that serves as the point of view of the poem. He is a figure from the ideal order of myth; yet he is spying on the sordidly historical typist and clerk. By saying that Tiresias is spying on all the characters, Eliot is suggesting that the reader make an effort to perceive them in an equivalent way, from both internal and external perspectives" (Brooker 53).

Part IV of *The Waste Land*, "Death by Water," is extremely short, yet poignant. It continues the prediction made by Madame Sosostris of "death by water" and the drowned Phoenician Sailor. The dead Phlebas is providing nourishment for the ocean. However, Eliot intended for drowning to symbolize more than just physical death; it represents disorientation, confusion, and uncertainty. "The soothing simplicity [of drowning] may mask a tortuous confusion, an irresolvable complexity. At the same time, paradoxically, the metaphor meaning confusion also means escape from confusion into clarity, from complexity into the simplicity of death" (Brooker 170). Phlebas represents the modern soul, overwhelmed by the fast, loose, and immoral world around it, drowning forever in a sea of complexity and anxiety.

But water does not just represent death and destruction; it is a cleansing and vital force of nature. Water is purity and rebirth, arriving before the existence of mankind and bringing vitality to the land. Like the journey that Harker took to Castle Dracula, the journey into the Shadow must involve a “dying” to one’s present nature and a willingness to be “reborn” a more complete person. This process is neither easy nor pleasant, and carries a certain amount of danger, but in the end it is an advantageous decision. “What is desired is a mid-point, a ‘still center,’ in which the conflicting values and attitudes can be reconciled. In Jung’s terminology, this irrational point of reconciliation is called the Self” (Foster 579).

Water also plays a great role in Part V, “What the Thunder Said.” This section begins with a long and rather repetitive entreaty for water among the rocks. “He who was living is now dead / We who were living are now dying / With a little patience” (Eliot 42). The need for water among a parched and dying land symbolizes the need for revitalizing a dying culture as well as a need for rebirth. Obviously, Eliot meant for water to play a major part throughout *The Waste Land*, symbolizing both vitality and forgetfulness. Water has traditionally represented new life; in the Bible, particularly the New Testament, believers symbolically shed their old lives with baptism. “Following traditional theological exegesis, the waters of *The Waste Land* are both the baptismal river and the blood of the Eucharist. Echoing Dante, these waters mark the entrance to a regenerated Earthly paradise at the end of purgatory” (Bloom 134).

Christian symbolism is once again evident when the narrator notices a shrouded figure following his companion. “When I count, there are only you and I

together / But when I look ahead up the white road / There is always another one walking beside you” (Eliot 43). This is most likely a reference to Christ on the road to Emmaus, in which He appears before two of His disciples, who do not recognize Him as they walk together. Interestingly, the Hebrew word for Emmaus, *hammat*, means “warm spring,” in keeping with the water theme. By filling *The Waste Land* with religious themes, Eliot melds the past with modern times. He is hoping for a rebirth of the lost human core, the basic and most fundamental aspects of our humanity, lost since the rise of civilization and the suppression of desires and instincts.

Compare the holy shrouded figure mentioned above with the “hooded hordes” that swarm in the next paragraph. If one believes Eliot’s notes that this paragraph focused on the decline of eastern Europe, “The hordes represent, then, the general waste land of the modern world with a special application to the breakup of Eastern Europe, the region with which the fertility cults were especially connected and in which today the traditional values are thoroughly discredited” (Knoll 78). The swarm of hooded figures, like the traditional plague of locusts, are a marked contrast to the figure of Christ. It is Dracula’s homeland, Eastern Europe, that is now the “waste land.” Merely a few years earlier, in the late 19th century, it was seen as a bastion of traditions and superstitions. Eastern Europeans were generally a very religious and rigid people, with strict codes of behavior and a firm belief system. In less than thirty years between the publications of *Dracula* and “The Waste Land,” it has disintegrated and become its antithesis, a largely disjointed and sporadic society, not bound by any

cohesive elements. Eliot laments this breakup, but it is more than a mere geographical imbalance. At its core, it is an imbalance of humanity; with the fall of the East comes a fall inside all Western Europeans and Americans who have been rooted in that tradition. No longer do we have an “east” in which to return. Modern society is keeping us from discovering our inner selves.

In keeping with the theme of belonging to religious and traditional roots, the final pages contain the phrases “Datta Dayadhvam Damyata” which stem from a Hindu tale found in the Upanishads. Together they mean “giving, compassion, and self-control.” The last phrase of the poem, “Shantih shantih shantih” can be translated as inner peace. Thus *The Waste Land*, which began so melancholy, ends with a note of optimism. It must be noted, however, that this optimism only comes when religion and tradition are paramount. In the Unreal City of London, there is no such promise of tranquility or understanding. In this way, Eliot connects the religions of old with the modern era, and teaches that we must return, at least in some form, to the ancient ways. We would then have come full circle, been baptized by both water and fire, and achieved the “peace which passes understanding.”

Eliot’s *The Waste Land* is a perfect example of modernist literature, with its brutal themes, disjointed narration, and satirical attacks on society. However, it is more than just a textbook example; it also defies modernism by demonstrating a need for a return to traditional ideas and religion, without which humanity is perpetually drowned in a sea of uncertainty. In that sense, *The Waste Land* is the epitome of modernist literature – it embraces the 20th century,

yet recognizes the importance of the past. It is able to step outside of itself, and tenderly show the raw side of modern life while also critiquing it.

From a Jungian perspective, *The Waste Land* is an attack on modern society and its attempts to squash our inner humanity. Eliot is making a passionate plea to return to the primitive state of humankind that dwells inside of us. The writing gets more disjointed as it continues to flow backwards, back into the ebb of time, ending with an entreaty for peace in one of the earliest religions, Hinduism.

Another of Eliot's poems, "The Hollow Men," deals directly with the Shadow, even naming and describing it. He wrote the masterpiece in 1925 after having suffered a nervous breakdown when his marriage fell apart. This is significant because it was the time when he had to face his own unstable psyche and was considered a low point in his life (personally, but most certainly not artistically).

The poem begins with a link to Conrad's *Heart of Darkness*. "Mistah Kurtz – he dead." Kurtz and his depravity were the main focus of *Heart of Darkness*. The novel describes a man's journey into the deep, unexplored part of Africa and his encounter with a soulless ivory merchant. The entire process is a meeting with the Shadow, represented by Kurtz, who, as he dies, finally sees himself and the world for the darkness they inhabit. His final words, "The horror! The horror!" speak to readers across generations. Once again we hear echoes of the Victorian fear of foreignness and the primitive. But Kurtz's exclamation is not actually about the African people or their cultures. He is seeing *himself* as a part

of all the misery and suffering in the world – not just as a hapless victim, but as one of the root causes. Kurtz is a man who gave himself up completely to the Shadow, like Hyde, but did not retain any sense of his identity. There was no Jekyll hiding underneath the surface, helping to rid the world of Hyde. There is only Kurtz, completely under the Shadow, and completely destitute.

Eliot continues on to describe the world the Kurtz saw at the very end of his life, a world full of hollow, stuffed men. They “lean together,” symbolizing the urbanization of Britain in the late 19th century, when many people left their farms and rural areas to migrate to highly populated cities. But by taking people out of their more primitive natural environment and thrusting them into a society of rules, decorum, and stifling order, you have in essence removed their humanity, their core, and their very reason for existence. They become hollow men, with “dried voices” that “whisper” because they are too afraid to assert themselves and speak their desires aloud.

In verse 31, Eliot describes how we should disguise ourselves as scarecrows, wearing “Rat’s coat, crowskin, crossed staves / In a field” (Eliot *Hollow*). This description forms a twofold purpose. First, it highlights the fact that modern urban man is nothing more than an empty, hollow shell (interesting how Eliot combines this critique with distinctly rural imagery). Second, it shows that humankind has lost its identity and now must interact with the world through a “disguise,” but this one involving two animals and a religious symbol (either the cross of Christ or St. Andrew); the latter demonstrates how we use religion as a tool or disguise, but we have taken away the basic, obvious message. Like

Uttersen reading his dusty books on divinity, the cross is meaningless to the modern world of unbelievers. “*The Hollow Men* is both a characterization and a repudiation. Modern secular man performs his idiotic dance, his head filled with straw, because he has rejected revelation for science, because he has ignored the other world in order to try to make the most of this” (Waggoner 102).

In the third section, Eliot describes how the people are praying to broken stone images. This coincides with the religious imagery described above. The gods are broken and dead, worshipped only by empty, futile gestures. There is no genuine life on either side. As the images are broken, so are the people praying to them. They have not achieved individuation yet; they have no core center, or Self. The Self is often portrayed as a circle, encompassing everything that makes up an individual, with the Ego in the very center. Directly under the surface of the Self is the collective unconscious. When that is frayed, the rest of the Self shatters and crumbles. There is no longer a firm traditional foundation to hold it together.

It is Part V of “*The Hollow Men*” that holds the greatest interest to us:

Between the idea
 And the reality
 Between the motion
 And the act
 Falls the Shadow
For Thine is the Kingdom
 Between the conception
 And the creation
 Between the emotion
 And the response
 Falls the Shadow
Life is very long
 Between the desire
 And the spasm

Between the potency
 And the existence
 Between the essence
 And the descent
 Falls the Shadow
For Thine is the Kingdom
 For Thine is
 Life is
 For Thine is the

(Part V, "The Hollow Men," T. S. Eliot)

There have been numerous theories put forth about the origin of these lines, but the most likely theory is that they are a conglomeration of many different sources. The quote is xsimilar to one in Shakespeare's *Julius Caesar*. "For Thine is the Kingdom" is a part of the Lord's prayer, which once again references Christian beliefs. This prayer, however, is not to God; it is an empty, hollow shell, just like the humans speaking it. It is a phrase remembered from the past but no longer with any meaning.

Notice how in the last few lines the prayer is broken. It is no longer a coherent idea, and is written like someone trying to recite it who has forgotten it. The last vestiges of the hollow words are echoed without sentiment, without prayer, and without faith. Science has replaced religion as man's god, and not without serious consequences. "But our scientism, our worship of the factual knowledge...is not the only reason we are hollow men. We are hollow men, futile men, made more futile by the knowledge of our own futility, because the behaviorist's conception of man and the physicist's conception of the world, both of which we accept, leave no room for any other than hollow men." (Waggoner 117)

The Shadow described here is an interactive barrier between thought and action. It is not necessarily the creative force, since the ideas have already been constructed. Neither is it the action itself, which comes afterwards. Instead, it is the *motivation* for the action, the reason that people put their ideas into motion. It is the drive that spurs us to move, to create, and to achieve.

Like *The Waste Land*, Eliot's "The Hollow Men" is a poem designed to mourn the loss of religious identity and primitive traditions in a modern world that has largely forgotten them. Whatever relics are left, such as prayers or sayings, are hollow and pointless. To return to vitality and potency, mankind must embrace the past, with all its myths, legends, and archetypes. This is the only way to unite with the Shadow aspects of ourselves and become a whole Self.

Conclusion

From reading the modernist literature described in this thesis, one can surmise that the turn of the twentieth century was a time period of rapid change and progression. Between the Industrial Revolution, the replacing of religion by science, and the numerous wars that plagued the era, it is easy to see the why the authors would tap into a deep fear. This was the fear of the shadow of mankind's true self, his or her Shadow, capable of great evils and so much violence, yet a creative energy that sparked great marvels, ideas, movements, and inventions.

Modernism was seeking to stifle the individual's desires. The rise of "civilized behavior" and appropriate codes of conduct meant that there was no release for the inner self. While society has always dictated certain behaviors as taboo or forbidden, the repression felt at the turn of the 20th century was especially strong. This was of great concern to Carl Jung.

With Jung's belief in the collective unconscious, the threat of losing one's Self was more than an individual problem; it deeply affected society. Likewise, society's failings were instrumental in every individual's psyche. Therefore, the suppression of the Shadow by Victorian society was a serious problem, as it inhibited the growth of numerous individuals. With the suppression of one's darker self came a dangerous neurosis that could potentially turn psychotic. It was not healthy to hold the feelings and desires inside; a lifelong quest for individuation and oneness with the Self was the only way to relieve the mental tension.

While most stories contain universal figures or archetypes one way or another, these late Victorian authors (James, Stoker, and Stevenson) were especially concerned with the Shadow. But they were not seeking ways to tame or suppress it. Their stories were about facing the Shadow and interacting with it. They wanted their readers to come to grips with a part of themselves that had been severely suppressed by society.

With *The Turn of the Screw*, James shows us a young governess who has never been allowed to discover herself. All her life she has been sheltered and forced to conform to society. When she is finally alone for the first time, and forced to deal with problematic situations without assistance, she encounters her Shadow in the guise of the ghosts of Peter Quint and Miss Jessel. They stand at reflective surfaces because they *are* her inner self, all the passions and desires that she has so long repressed. The stronger she rejects them, the more they appear and take control of her life.

Dracula is about the journey into the Shadow and the consequences of Victorian society's ignorance of it. Harker travels to Eastern Europe to meet Count Dracula, just as we each must lose our inhibitions and discover our early roots to achieve individuation. Dracula was able to victimize society because no one believed in his existence or knew how to deal with him. Using modern methods to combat him was useless, and resulted in the death of Lucy and the mental imprisonment of Mina. Only by traveling back to the Count's homeland, thus journeying into the Shadow to face it, are they able to defeat Dracula and achieve a oneness with themselves.

Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* looks at a man torn apart (literally and figuratively) by his conflicting interests. On the one hand, he wishes to remain a socially acceptable gentleman in the guise of Dr. Jekyll; however, his darker half as Mr. Hyde is constantly pressuring him to be released. In the end, it takes one to destroy the other, since they have not learned to merge with each other as a Self. This story is a warning, not, as on the surface, to any errant chemist who experiments on himself, but for any person who tries to keep his Shadow suppressed, or who allows the Shadow to take full control. One must keep a delicate balance, not allowing either side too much power.

The poetry of T. S. Eliot, especially *The Waste Land* and "The Hollow Men," tell the story of modern man and his downfall from primitivism to the machine age. Once again, society keeps humanity in chains, binding us to its whims and caprices, emptying us of our vitality and history. Without our primitive selves, and this includes our archetypes, we become hollow and empty, with our minds full of nothing of value. Eliot's works are a warning to us to hang on to our past, to reconcile with our Shadow, and to become whole Selves, before it is too late.

All of these works carry a deep warning - a warning not to get lost within society, not to become merely a pawn of the modern world. It is vital to keep our humanity, and as Jung would argue, to become one with our Self. We must keep our traditions alive, our religions relevant, and our past unified. The Shadow is not something to be feared; it is necessary to embrace that aspect of ourselves. Of course, Carl Jung put it best, "We carry our past with us, to wit, the primitive

and inferior man with his desires and emotions, and it is only with an enormous effort that we can detach ourselves from this burden. If it comes to a neurosis, we invariably have to deal with a considerably intensified shadow. And if such a person wants to be cured it is necessary to find a way in which his conscious personality and his shadow can live together” (Jung, “Psychology” 12).

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