



**ARCHETYPAL INDIVIDUATION AND THE  
SEARCH FOR THE SELF- A STUDY OF  
ANGELA CARTER'S *NIGHTS AT THE CIRCUS*  
AND MILAN KUNDERA'S *UNBEARABLE  
LIGHTNESS OF BEING***

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MASTER THESIS  
English Language and Literature**

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## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ayşegül YENİCE AY titled “ARCHETYPAL INDIVIDUATION AND THE SEARCH FOR THE SELF. A STUDY OF ANGELA CARTER’S *NIGHTS AT THE CIRCUS* AND MILAN KUNDERA’S *UNBEARABLE LIGHTNESS OF BEING*” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis. March 22, 2021

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The degree of Master of Science by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ .....  
Director of the Institute of Graduate Programs

## **DECLARATION**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

**Name Surname** : Ayşegül YENİCE AY

**Signature** :

## **FOREWORD**

This study is the result of my passion to learn and endless patience despite all difficulties I have encountered during my education and research.

I would like to express my deepest gratitude to my supervisor Assoc. Prof. Dr Harith Ismael TURKİ for his supportive attitude and helpful suggestions. It was a golden opportunity for me to attend his classes and write the thesis under his guidance. I was highly inspired by his vision and motivation.

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## ABSTRACT

This study examines Carter's *Nights at the Circus* and Kundera's *Unbearable Light of Being* in the light of Jung's archetypal theory. It aims at showing the archetypal images in the archetypal processes that the characters of the two novels possess. Jung asserts that all individuals have got collective unconscious which has been universal and existed throughout years. People carry archetypes in the collective unconscious innately. There are numerous archetypes appearing in many ways. Some of them are mother, trickster, rebirth, and self-archetype. Mother archetype is associated with fertility, darkness, wisdom etc. While the trickster has a deceiving feature, the rebirth has revival. As for the self, it has a unifying function. *Nights at the Circus* by Carter harbours these archetypes. Hence, relevant characters, places and cases are analyzed to present an awareness of relevant archetypes and their relationship with the unconscious. Besides, the significance of individuation process is pointed out through the characters of Walser and Fevvers. Jung thinks it is a must for a person to be aware of the archetypal images. If it is achieved by the people, they can discover their unknown characters. The notion describing this awareness process is "individuation". Jung suggests that when a person knows his persona, shadow, anima-animus, and self by integrating them into his personality in a healthy way, he achieves his individuation and comes closer to become a whole person. In this study the characters in *Unbearable Lightness of Being*, Tereza, Tomas, Franz and Sabina are analysed in terms of their processes of individuation. Since Sabina achieved her individuation, only she welcomes the totality of her psyche and reaches her real self while others are hindered by their unconscious contents and cannot assimilate the archetypes.

**Keywords:** Analytical Psychology; Archetype; Collective Unconscious; Individuation Process; Jung, Carl Gustav.



## ÖZ

Bu çalışma Carter'ın *Sirk Geceleri* ve *Kundera'nın Var Olmanın Dayanılmaz Hafifliği* adlı eserleri Jung'un arketip teorisi ışığında inceler. Araştırma, her iki romanın karakterlerinin sahip olduğu arketipsel imgeleri arketipsel süreçler içerisinde ortaya koymayı amaçlar. Jung tüm bireylerin yıllar boyunca var olmuş olan evrensel kolektif bir bilinçaltına sahip olduğunu öne sürer. İnsanlar bu arketipleri doğuştan kolektif bilinçdışında taşırlar. Pek çok şekilde görünen sayısız arketip vardır. Bunlardan bazıları anne, oyunbaz, yeniden doğuş ve ben (benlik) arketipleridir. Anne arketipi doğurganlık, karanlık, bilgelik vb. kavramlar ile ilişkilendirilir. Oyunbozan aldatıcı özelliğe sahipken, yeniden doğuşun da canlanma özelliği vardır. Ben ise birleştirici bir özelliğe sahiptir. Carter'ın *Sirk Geceleri* adlı eseri bu arketipleri barındırır. Bundan dolayı, söz konusu arketipler ve bunların bilinçdışıyla ilişkilerine dair bir farkındalık sunmak için ilgili karakterler, mekanlar ve durumlar analiz edilmiştir. Bunun yanında, bireyselleşmenin önemi Walser ve Fevvers karakterleri aracılığıyla vurgulanmıştır. Jung birey için arketipsel imgelerden haberdar olmanın bir gereklilik olduğunu düşünür. Bu gerçekleştirilirse, bireyler bilinmeyen karakterlerini keşfedebilirler. Söz konusu farkındalık sürecini tanımlayan kavram ise "bireyselleşmedir". Jung, birey kişiliğine sağlıklı bir şekilde entegre etmek kaydıyla ona ait olan persona, gölge, anima, animus ve benliği tanırsa, onun bireyselleşmeye ulaşacağını ve bütün bir insan olmaya yaklaşacağını ileri sürer. Bu çalışmada *Varolmanın Dayanılmaz Hafifliği* adlı eserdeki Tereza, Tomas, Franz ve Sabina karakterleri bireyselleşme süreçleri açısından incelenmiştir. Sabina dışındaki tüm karakterler arketipleri tarafından engellenirken ve onları tümüyle içselleştiremezken; bireyselleşmeyi yönetebildiği için sadece Sabina karakteri bilinç ve bilinçdışı bütünlüğünü kucaklar ve gerçek "ben" e ulaşır.

**Anahtar Kelimeler (Keywords in Turkish):** Analitik Psikoloji; Arketip; Bireyselleşme Süreci; Jung, Carl Gustav; Kolektif Bilinçdışı.

## ARCHIVE RECORD INFORMATION

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## ARŞİV KAYIT BİLGİLERİ

<b>Tezin Adı</b>	Arketipsel Bireyselleşme ve Benlik Arayışı Angela Carter'ın <i>Sirk Geceleri</i> ve Milan Kundera'nın <i>Var Olmanın Dayanılmaz Hafifliği</i> 'ne Dair Bir İnceleme
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## **SUBJECT OF THE RESEARCH**

This study mainly aims to demonstrate the effects of the archetypes in the process of individuation to reach one's own self by analyzing the novels *Unbearable Lightness of Being* and *Nights at the Circus*. In respect to this, it will clarify theory of the unconscious; the mother, the trickster, the rebirth, and the self-archetype; additionally, it will emphasize the archetypes of persona, shadow, anima-animus, and the self which are crucial for an individual to reach achieve his individuation. Lastly, the study will show the examples of these archetypes through the characters in both novels mentioned above

## **PURPOSE AND IMPORTANCE OF THE RESEARCH**

The purpose of the thesis is to present how the archetypes guide individuals' lives through the novels *Nights at the Circus* by Carter and *Unbearable Lightness of Being* by Kundera; additionally, to raise awareness for the unconscious and archetypal images with the help of the characters and situations in these novels. Besides, it is targeted at illustrating how main characters establish their selves and which stages they go through. Consequently, the reader is allowed to have a wide point of view about the dark sides of the personality with the depiction of collective unconscious in Kundera and Carter's narrations.

## **METHOD OF THE RESEARCH**

The research is depicted from Jungian perspective, for this reason, the analytical psychology which is based on Freudian psychoanalysis is taken as a guide. The theory of individuation which is discussed under the head of the theory of the unconscious is applied to the novels *Nights at the Circus* and *Unbearable Lightness of Being* to clarify archetypal occurrence they have.

## **HYPOTHESIS OF THE RESEARCH**

Both Kundera's and Carter's works harbour archetypal patterns, and the events the characters experience go around under the effect of archetypal contents of their unconscious, by this way, three characters confront and reach the self, whereas others are lost in their inner reality.

## **SCOPE AND LIMITATIONS / DIFFICULTIES**

This study manifests merely certain chosen archetypes such as, mother, trickster, rebirth, persona, shadow, anima- animus and the self. However, there are a lot of various archetypes. Moreover, the same archetype can appear in different areas in different ways with countless meanings. Furthermore, the notion of archetype is highly related to inner reality, thus, it makes the evaluation of any research in this field much harder. Lastly, this thesis is restricted to only two literary works. For all these reasons mentioned above, this study presents a limited portion of perspective.

## CHAPTER ONE

### ARCHETYPES AND INDIVIDUATION PROCESS IN THE LIGHTS OF JUNG'S THEORY OF THE UNCONSCIOUS

In this chapter, analytical psychology, individuation process and prominent elements of the unconscious are due to be analysed in the light of Jung's ideas and principals. In this respect, Jung's main archetypes mother, trickster, rebirth and self archetype will be clarified Besides, conception of persona, shadow anima, animus and self archetypes will be analyzed in detail while individuation process is being discussed.

#### 1.1. Analytical Psychology

In order to understand Jung and analytical psychology, firstly; it is vital to touch upon psychoanalysis and Freud, later to show the differences of these two significant theories. Freud's image of the human mind is seen in the form of iceberg, with three layers: the conscious, pre-conscious and the unconscious. In Jung's theory these concepts are portrayed as conscious, personal unconscious and collective unconscious. It is necessary to explain them briefly, conscious mind represents the state of awareness, pre-conscious (sub conscious) is the area having the contents which can be recalled when they are needed. The divergence between Jung's and Freud's ideas, in fact, begins when the contents of the psyche should be dealt with beyond consciousness. Freud's unconscious layer includes dark and unacceptable items like fears, sexual or shameful desires or irrational ideas. In Jung's theory, these items are found in personal or collective unconscious depending on their specific features. The other difference between Jung's theory of analytical psychology and Freud's psychoanalysis is the quality of libido. As it is widely known, Freud defines libido as a notion mostly based on sexuality, however, Jung (1975) discusses it as a life energy and emphasizes its function of triggering developing process of the individual. "I have suggested calling the energy concept used in analytical psychology by the name "libido... Since Freud confines himself almost exclusively to sexuality and its manifold ramifications in the psyche, the sexual definition of energy as a specific driving force is quite sufficient for his purpose" (p.37). Jung (1975) clarifies this term in the section of "energism and dynamism" in his book *Structure and Dynamics of the Psyche in The Collected Works*

of *C. G. Jung Vol 8*. According to Jung, his conception of libido means a general life instinct and it is replaced by the concept of psychic energy (p.38). To sum up, for Jung (1975) libido arises in the form of “sexual, vital, mental, moral “energy” and so on” (p. 38).

Another different point between these two scholars is that, while Freud unexceptionally only scrutinizes childhood memories and experiences as a source in the formation of personality, Jung applies to future expectation in addition to the past. Additionally, he overemphasizes the concept of the unconscious which will be discussed in the latter parts of this study.

Hopkin’s definition of Jung’s theory will be illuminating before we discuss it more in detail. “ “Analytical psychology” is the name Swiss psychologist Carl Gustav Jung gave to his theoretical and methodological approach to the psychology of the unconscious following his break with Freud and psychoanalysis in 1913” (Hopkins, 2002, p. 95). In this theory it is possible the unconscious carries traces of consciousness, along with this, it also includes contents that are not once a part of consciousness. According to psychoanalysis, the unconscious has items which were conscious before. Jung’s theory complies with this idea, yet it asserts that the unconscious has more items which were not familiar to the conscious part of the psyche before. Though the unconscious is an area gathering the things which are forgotten, past, and repressed, it is also the realm in where all subliminal processes occur, it includes sense-perceptions which are still too weak to attain consciousness (Jung, 1975, p. 339). Symbolic representation of the archetypes belonging to collective unconscious can be given as example of this assertion. To make it clearer, the unconscious has a different dynamic causing confusion to consciousness due to the fact that it cannot perceive the items with the knowledge it harbours. In order to perceive these new different dynamics, analytical psychology asserts that a psychic process -due to be discussed latter in the paper- is needed.

In *Structure and Dynamics of the Psyche Collected Works of C. G. Jung Volume 8*, Jung (1975) draws attention to the shortcomings of psychoanalysis. He thinks that the problem is embedded in the idea that “psychoanalysis has a scientific but purely rationalistic conception of the unconscious.” (p. 338). When people talk about instinct,

they think that they are discussing something known but in reality, they are unknown, the only thing we know is the “effects come to us from the dark sphere of the psyche” (p.338), and he suggests they must be assimilated into consciousness

When we are familiar with the analytical psychology, it has been grasped that the conscious and the unconscious do not reconcile much in terms of their contents and their tendencies, the case is “the unconscious behaves in a compensatory or complementary manner towards the conscious” (Jung, 1975, p. 71).

When we think about Jung’s theory in the field of literature, since analytical psychology goes beyond consciousness and assists in uncovering the deep reality embedded in the unconscious, it offers us a systematic path in delving into the character’s unknown aspects of their psyche. For all these reasons I chose this theory to apply and understand characters as a whole with their all aspects of their psyche and perceive not only their behaviour, thoughts and feelings but also their manners and attitudes in both scientific and metaphysical level with the help of psychology. The significance of the unconscious for human being can be comprehended from Jung’s following remark:

He finds himself transplanted into a limited present, consisting of the short span between birth and death. The limitation causes him to feel that “he is a haphazard creature without meaning”, and this feeling stops him from “living his life with the intensity it demands if it is to be enjoyed to the full” as a result, “life becomes stale and is no longer the exponent of the complete man” that is the reason why “so much un-lived life falls into the unconscious. People live as though they were walking in shoes too small for them” (Jung, 1975, p.351).

As un-lived life falls into the unconscious it is a must for human being to discover this unfamiliar realm for a better understanding of personal and social life.

Psychoanalysis argues that literary works express the unconscious and anxieties of the author. According to Gillespie (2010), the goal of psychological criticism is to make out the forces and underlying motivations of a literary character, an author, or a culture (p.111). In addition to this goal, Jung’s theory pushes us further. Analytical



psychology pulls our care to the notion of fantasy-image coming from the dark sphere of the psyche and enlightens the process in the unconscious.

Now that Jung's theory is analysed in a more general framework, it is time to make it broaden and throw a light on the unconscious to make much truer grasp and reflection of the characters and author's psyche.

## **1.2. Theory of the Unconscious and Archetypes**

Jung divides the unconscious into two levels and calls them "personal unconscious" and impersonal (transpersonal, collective) unconscious. In this thesis, the focus generally will be on collective unconscious.

Jung draws attention to the existence of the unconscious with his explanation "Psychic life always goes far beyond the bounds of what is or may be present in us in the form of conscious contents or images" (Jung, 1975, p. 160). Personal unconscious includes subliminal perceptions, lost memories, repressed torminous ideas or forgotten things on purpose (Jung, 1966, p.55), and it is a superficial layer. "The contents of the personal unconscious are chiefly the feeling-toned complexes, as they are called; they constitute the personal and private side of psychic life" (Jung, 1968, p.21). The existence of personal and collective unconscious is both felt in dreams, images, and phantasies. As the projection is a crucial concept in the formation of these images or phantasies, before discussing the latter level, it will be illuminating for the readers to define what the projection is.

As Nichols (2009) defines, in psychology, projection is an unconscious self-managed operation through which people primarily see in the people, things and incidents in their environment and those images are in very deed their own tendencies characteristics, potentials, and shortcomings. (p. 9). The process of projecting our inner world onto the outer is unconscious, that is to say it is out of our awareness. The projection of the unconscious content is observed in symptoms, dreams, and phantasies. These projections can be founded on personal memories in which the images can be acceptable to some extent, however, sometimes these images can be totally unfamiliar, at that time it will not be wrong to name them as "primordial" images not belonging to

personal memory but to the collective unconscious. In relation to this we can present the features of the other level: collective unconscious.

The transpersonal unconscious is common to all people, it exists naturally in the psyche of an individual. When the libido is released free from the personal unconscious, it can reach to the collective, namely to the depth of unconscious. There, it activates the archetypes. This part can be thought as the very hidden part of the psyche, and many irrational and weird contents like demons, evils, gods or strange ideas or objects reside there. It is inborn and not occupied with personal experience.

In the section of Archetypes of the collective unconscious in the book *Collected Works of C. G. Jung Volume 9* Jung(1968) asserts that he chose the name “collectives” as it is not peculiar to only one person but rather universal; contrary to the personal psyche, “it has contents and modes of behaviour” which are nearly the same everywhere and seen in everyone, in brief collective unconscious is “identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature” which is available in each person (p. 20).

Jung has called the room of people’s psychic heritage “the collective unconscious” as we stated above. He states that “the contents of the collective unconscious are, the results of the psychic functioning of our whole ancestry; in their totality, they compose a natural world-image, the condensation of millions of years of human experience” (1975 p.350).

While discussing the collective unconscious, the notion of archetypes gains great importance as main elements. The archetypes, symbolic expressions, come from the repeated experience of humanity and they dated back to primitive tribes. These definite forms are always ready to function everywhere. They can be seen in ceremonies or rituals among people as well as in dreams, visions and phantasies. Their significant expression is myth and fairytales. In mythological research they are called motifs. As for creative fantasy, the archetypes are in the issue. “In the products of fantasy, the primordial images are made visible, and it is here that the concept of the archetype finds its specific application” (Jung, 1968, p.87).

Primitive man is not much interested in objective explanations of the obvious, but he has an imperative need—or rather, his unconscious psyche has an irresistible

urge—to assimilate all outer sense experiences to inner, psychic events. (Jung, 1968, p.22)

To him, the primitive is not satisfied with seeing the sun rise and set, they expect it to be a “psychic happening” concurrent, the sun in its direction should stand for the fate of a god or hero who, in balance, resides “nowhere except in the soul of man” (Jung, 1968, p.22).

Archetypes are observed in primitives and mythology densely. As it is inferred from Jung’s expression, it is not wrong to assert nature, seasons, or phases of the moon are all representation of the unconscious of the psyche. Like primitives, currently people still trust astrology, superstitions or sixth sense as they have a natural tendency for this archetypal occurrence. For these reasons archetypes which are universal symbolic images are significant throughout years among people in all societies.

It is crucial to be aware of the relevant symbolic representation of any object in any event. The point is that, they have negative results such as neuroses if they are not correctly understood, it “gains its way against all reason and will, or else produces a conflict of pathological dimensions” (Jung 1968, p. 62). If you are much under the influence of the archetypes, it can capture you and gain control. At the very critical point, it has its autonomy vigorously and becomes independent. It happens mainly when the people cannot turn archetypal images into conscious. The neuroses are the results of not being able to cope with the power of the archetypes, therefore; we should try to make them out and integrate to our consciousness, it should be critically known that the real danger arises from the unpredictable nature of the psyche’s responses in which the archetypes are in stages.

“The archetype corresponding to the situation is activated, and as a result those explosive and dangerous forces hidden in the archetype come into action, frequently with unpredictable consequences” (Jung, 1968, 61).

The archetypes are not only private troubles, but social ones as they were seen in old times and still widespread carrying the resemblance to the past. It is normal to see many archetypes as there are many repetitive and similar events or situations.

“Private life, private aetiologies, and private neuroses have become almost a fiction in the world of today. It is clear that the life of the earlier people who have lived

“in a world of archaic “représentations collectives” ” has come out again in our real life, and this is not observed merely “in a few unbalanced individuals” rather “in many millions of people” (Jung, 1968, 62).

When the issue is archetype, symbols have great meaning for long years. Understanding human being and forming a healthy life is mostly based on recognizing ourselves in a complete way and it requires being aware of the symbols that the unconscious reflects. The symbols may be different from case to case effecting our whole life and they all have a meaning. The thing lacking meaning tends to get lost in the consciousness, therefore meaning is an important notion in this theory. When we look around, we can see that everything is experienced in image form. The images are part of our nature, we load deep meaning on them and even guide our life according to these images. “Archetypes are complexes of experience that come upon us like fate, and their effects are felt in our most personal life” (Jung, 1968, p. 45). For these reasons we are supposed to be familiar with some archetypes which have serious strength in comparison to our consciousness and this study will present the main archetypes related to the issue in the following sections.

Jung draws attention to the significance of the archetype: it is often that unconscious motives dominate people’s conscious decisions in particular when the issue is seriously important; in fact, the destiny of the individual is heavily connected with unconscious factors (Jung, 1968, p. 262).

In relation to meaning, spirituality gains importance in this theory. Jung (1968) gives an example of symbolic representation “when spirit becomes heavy it turns to water” (p. 32). Water or lake are the most common examples of the unconscious, representing sprit there. In his opinion, in terms of natural symbolism, that water is a living symbol of the dark psyche and he uses this idea while analysing dream.

As in the example above, there are many symbols representing various ideas and having abundant meaning in terms of their variance and features. In this study mother, trickster, rebirth and self archetype will be explained before passing on to the theory of individuation so as to prepare a general understanding of the contents of some archetypes.

### 1.2.1. Mother Archetype

Mother archetypes can be seen in any form. As widely known, a person who protects and cares for us carries the mother role. Several mother archetypes are available in mythology like Mother of God or The Virgin. This archetype can be found in the things or places which represent the goal of people's redemption like Paradise. Furthermore, the place or people to which we have feeling of attachment and commitment can be the symbol of mother; "for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother-symbols" (Jung, 1968, p. 89). This archetype is related to spirituality, wisdom, fertility, fruitfulness and protection. In my reading the mother archetype part of *The Collected Works of C. G. Jung: Part 1 Archetypes and The Collective Unconscious*, I can easily assert that a cave, a deep well, a tree, the magic circle, garden can be a sign of mother archetype in terms of their protection goal and lively features. For instance, the earth is a symbol of mother archetype. Seeing soil as feminine additionally implies frequently being close to the woman, "a physical interpenetration" (Jung, 1968, p. 197). Beside positive meaning of these symbols, they also may arouse evil feeling as in the example of the grave, the witch, deep water, death, or nightmares. Jung (1968) posits that on the negative case the mother archetype might be related to "anything secret, hidden, dark; abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate" (p. 90). And in these situations, he uses the notion of Terrible mother. There is also a relationship between mother archetype and sacrificing as pointed by Jung (1967); as a primal being the mother symbolizes the unconscious; thus, the myths imply that the drive to sacrifice stems from the unconscious (p. 194). The unconscious, sacrificing represents mother archetype. Sacrificing is highly related to spirituality and comes from the very depth of our psyche.

The following night sea journey myth which represents mother archetype and guides individuation process will be elaborated.

A sea monster in the West devours a hero, the animal carrying the hero travels to the East, in the means time, "the hero lights a fire in the belly of the monster", and as he feels hungry, "he cuts a piece of the heart himself" after that he realizes that "the fish has glided on to dry land" he starts to cut the animal to open it, finally "he slips out;

when he is out, he has lost his all hair due the great hotness in the belly of the fish (Jolande, 1983, pp. 68, 69).

In the belly, water represents womb in this story. Therefore, mother archetype is available, rebirth is also present here since the human being has an innate wish to return to it to be born again. It also shows individuation process and its stages which will be discussed in detail in further pages. Jung's ideas largely depend on this myth. If we look deeply, the unconscious is the focus in this myth. Monster can be thought any archetypal image that haunts us, going inside it means, a person goes into the unconscious dark sphere of his psyche. There, he needs to be enlightened by new experiences especially painful and agonizing. He gains consciousness towards his unconscious realm. This journey happens from west to east. It is used to emphasize the change of point of view of a person. In my reading of Leigh's article Jung asserts differences between Western and Eastern thought. He associates Western thinking generally with realism, empiricism, and logic. He is in the opinion that for Eastern thinker psyche is always important (Leigh, 2011,104). "The West's thinking was materialistic, extraverted, world-focused through science, conscious, objective, giving primacy to the body and the ego; the East's thinking was spiritual ("All Mind"), introverted, self-focused through philosophy and psychology, conscious and unconscious, subjective, giving primacy to the whole psyche over the ego" (Leigh, 2011, 104). However, in the individuation process to interpret the unconscious and the archetypes someone needs to have some spiritual ability and openness to psychic development of the soul which is observed in eastern thought. Losing hair represents maturity of the person. Lastly, going out of belly means being born again as a new identity with a conscious of the unconscious and archetypal contents.

This process mentioned in the myth can be used to explain any stages of individuation process because "Every act of conscious realization is a plunging into the darkness of the underworld and a re-emergence" (Jolande, 1983, p.70). Jung's assertion (1967) will be elucidated to comprehend the story above better: In dreams and fantasies the sea or a large expanse of water signifies the unconscious. The maternal aspect of water coincides with the nature of the unconscious (p. 202).

### **1.2.2. Trickster**

This archetype has not profound representation or meaning like mother archetype, it has the exact meaning of dictionary definition along with some extra features. It is common to see this character in any situation, literary works, or myths. Trickster tricks and deceives the ones around. Çalışkan (2020) clarifies this figure as follows:

The trickster has supernatural powers, it is a cultural hero and religious figure representing a different form of spirituality, she adds the trickster deceives and guides a person into the right or the wrong way playing tricks on them. “The trickster is the symbol of the quest for knowledge and the power that knowledge brings (Ricketts, 2009, p. 87). The trickster helps to transcend the boundaries of the former self in order to create a new self and thereby to find a unique place for existence in the Cosmos (Ricketts, p. 87)” (Çalışkan, p.371).

### **1.2.3. Rebirth**

Rebirth refers to a condition as a result of a transformation process. “Rebirth as the fourth dimension, implies renewal such as in the increase of strength or healing” (Jung, 1981, p.115). Human experiences this in many ways. If we look from the perspective of Jung, it occurs during individuation process, while a person trying to rebuild himself after he is aware of the unconscious. Like many others, rebirth archetype is densely present in myths. There are many events, symbols, images throughout history representing rebirth archetype. As an example, the story which is mentioned in explaining mother archetype above “sea journey” has the notion of rebirth. Because at the end of the struggle, a new person with a different perspective is born, and the water in the story symbolizes a kind of rebirth: “to be born of water simply means to be born of the mother’s womb” (Jung, 1967, p. 207). In the story of Sleeping Beauty, waking of the beauty can represent rebirth as she is thought to experience an unconscious transformation process.

Even the nature of myths harbours rebirth. In mythology it is difficult to interpret one myth without knowing others, this can be accepted as a sign of a wish for immortality, and that is achieved by rebirth. Rebirth is gained by spirituality in human

being according to Jung. A person can experience rebirth by attending a ritual or ceremony or having transcendental experience himself.

#### **1.2.4. Self Archetype**

The self is generally represented in any circle, square or mandala. It expresses the totality of the psyche. Symbols for this archetype have a central position. These are generally in the shape of circles containing square or circle of different dimensions. These shapes are embedded within themselves having various spiritual meaning. “The “squaring of the circle” is one of the many archetypal motifs which form the basic patterns of our dreams and fantasies”; however, self-archetype is the most significant archetypes of all in terms of the functional point of view, additionally, it can be named as “the archetype of wholeness” (Jung, 1967, p. 424). There are ritual or individual mandalas through which people can experience the self. The shapes are associated with the inner and outer worlds of a person, combining conscious and unconscious realms of his psyche. In the center of the self-archetype, there is ego, and the self surrounds it.

#### **1.3. Theory of Individuation**

This section is intended to explain what individuation is, what its features are, how it happens and how the psyche of a person is affected by ongoing process. In relation to these aims, this paper will clarify, stages and phases of individuation, ego consciousness and its relation to the self, four functions of ego and their effects on the process of individuation, and significant elements of the unconscious which are essential for the process.

With its widespread meaning individuation is the process of integration of the unconscious with the conscious in the psyche of a person. As it can be perceived from its lexical meaning, it is a situation that people should differentiate themselves from others to be an individual. It is a long-lasting process beginning in infancy and going with childhood, adolescence and adulthood. The process happens in every individual’s life in a natural way, however; it can be also conducted by assisting in analytical way. The meaning of individuation is to become an individual since individuality encircles “our innermost, last, and incomparable uniqueness”; moreover, it refers to the condition of “becoming one’s own self” for this reason Jung asserts that people can interpret



“individuation as “coming to selfhood” or “self-realization” ” (Jung, 1966, p.151). Aiming at becoming whole and psychologically healthy, a person experiences this phenomenon with the help of knowing different aspects of his personality ready to be discovered. At this point, the unconscious especially the collective one becomes the main core having the elements helping to reach the real self. These elements are the archetypes which are due to be recognized and made meaningful by the person to achieve a proper individuation. As a result, it would not be wrong to assert that individuation means becoming conscious of relevant archetypes mainly the persona, the shadow, the anima and animus, and finally the self to become whole.

By confronting the archetypes and freeing oneself somewhat from their compulsion, one becomes increasingly able to respond the life in an individual way. As we have seen the behaviour of those with little awareness of the archetype is predetermined by unseen forces. (2019, Nichols, p.18)

Who achieves individuation and what is the person’s duty at this continuum? Not everyone succeeds in this process. A person who gets rid of limited perception of himself, confronts his dark side, accepts, and integrates it into his consciousness is the one who will achieve individuation. In order to reach this, the person should first develop ego consciousness towards his unknown part of his psyche, later form a relationship between ego and the self. Such kind of people achieve wholeness and wisdom in consequence of experiencing life and assimilating fight in all battles of their lives.

Now that we are aware of the meaning of individuation and its requirements, it will be appropriate to touch upon its phases and steps. The phases and steps are presented together in most sources, however, in this paper I will tackle them first separately not to cause misunderstanding. There are two main phases of individuation divided as first and second half of life which occurs as the opposite of other.

Jolande (1983) describes first half of the life as initiation into adulthood or initiation into outer reality. At this stage the development of ego is expected, and a person adapts to the external world. To understand the function of the ego, it will be illuminating to have a look at the definition of it. According to online Britannica dictionary “ Ego, is “the portion of the human personality which is experienced as the “self” or “I” and is in contact with the external world through perception” (Ego, 2020). It is said to be the part that remembers, evaluates, plans, and in other ways is responsive to and acts in the surrounding physical and social world”. Indeed, ego is accepted as the

conscious part of the psyche playing an undeniable role in both first and second half of the life, in such a way that, it is responsible for being aware of the outer and inner world via ego development and ego differentiation. The ego, once developed, is capable of change throughout life, particularly under conditions of threat, illness, and significant changes in life circumstances (Ego development, 2020). Ego development is a kind of preparation for the second half. When we carry on with the first half, the situation is this; the person creates a place for himself in the outer world rather than inner one; hence, in this period, family relation, job security, protecting himself are important.

As for second half of the life, generally spirituality gains importance much and the person finds himself looking for a meaning in life, therefore seeks the reality in his inner world more. As Jung mostly keen on the unconscious and as the individuation starts when a person steps on his second half of life, he emphasizes this part of life more. The tendency for insight, psychic development is liable to appear in the second half. The person realizes the reality of death, wonders the meaning of life, he evaluates his former attitude and behaviour following a different path; in fact, it stems from the need of a preparation for death. The more a person feels coming to end of his life the more he is under the influence of the spirit, as a result, he is more into spirituality.

Considering these two phases, individuation is summarized with Jung's ideas with the words of Leigh (2015): For Jung, individuation process usually emerges in two stages: youth and middle age (p.95).

In youth, one develops the extroverted side of the personality through using well one's education, work, marriage, etc. In middle age, one develops the introverted side of the personality by means of uniting the opposites within the psyche through reflection, dream analysis, spiritual exercises, therapy, etc. (p.95)

In this respect, the role of modes of apprehension (four functions of consciousness) and attitude types have a significant role. Four function of the conscious are as follows: thinking, feeling, sensation, intuition; as for attitude types, these are extraversion and introversion. The one which is dominant over others is used by the ego to perceive the inner and outer reality, however, as time passes, the change of function and attitude type is observed during the process of individuation.

The phases of individuation, attitude types, four functions of consciousness, the role of ego, the archetypes are all serve a function in the stages of individuation. Before

I discuss these stages step by step, I would like to point out the transition period which contributes as a starting point to the process.

Transition is the point where individuation first begins, it happens between two phases, at the end of the first half, on the start of second half of life. The reason is this, the person gains enough knowledge about outer world and forms necessary main establishment in life in the first half, later he needs more meaning in life; consequently, a feeling of change of life is felt. For all these reasons a person is exposed to “an urge for spirituality and psychic development” (Jalonde, 1983, p. 22).

The emergence of individuation comes about “in the transition to second half of life” when we are in need of struggling with “the displacement of the ego”, and looking for higher meaning (Gibb, 2014, p.16). With transition, in fact individuation process begins. However, it doesn't occur in the same conditions in every individual due to their different personalities. Some people meet and put into practice the process in a softer way having less trouble, whereas some others must pass through more suffering and painful experiences. Its duration depends on people's maturation; it may happen suddenly or take years. If there is enormous difference between the initial and final situation of the individuation, transformation, the feeling of change stated above, will be sudden and requires much experience and knowledge. Unless there is a considerable difference before and after the process, the gradual and slow happening occurs, on such occasion, generally the person has positive attitude towards the process and have already a valuable maturation level preventing a sudden transformation.

When talking about the stages of individuation, they can be thought as steps which require some tasks a person's life journey. There is no certain time to ascend these steps. First step is developing ego consciousness, second is creating a proper persona, third is realizing and accepting the shadow, fourth one is being aware of anima and animus and integrating these archetypes, the last one is reaching the self and becoming the whole. If a person meets the tasks of all stages, he can feel completion towards the end of his life.

### **1.3.1. Developing Ego Consciousness**

Forming ego consciousness is the first condition for individuation as it helps the expansion of field of consciousness towards the unconscious in the further development. A person understands the reality and is aware of his surrounding with the help of the ego he forms. If he evaluates reality both in an objective and subjective way, if he balances his inner and outer world and makes reasonable decision, it means he has developed a strong ego. This kind of person can overcome his problem in his life journey. “An individual with a strong ego is thus one who is able to tolerate frustration and stress, postpone gratification, modify selfish desires when necessary, and resolve internal conflicts and emotional problems before they lead to neurosis” (Ego strength, 2020). Since the ego must recognize the unconscious elements during individuation process, it is vital to have a strong ego. Because, at that time ego needs necessary strength to resist the situations coming to surface from unconscious, hence, a strong ego is not overwhelmed by the unknown parts of the personality. On the other hand, if a person creates a weak ego, that means he will have much way to go in the process of individuation. a person with a weak ego cannot control stress and frustrations. He “suffers from anxiety and conflicts and is likely to develop neurotic symptoms” (Ego weakness, 2020). Additionally, it is possible to develop “a sense of inferiority, a fragile sense of identity, unstable emotionality, and excessive vulnerability” due to having weak ego (Ego weakness, 2020).

“If the ego remains weak and fragmentary and does not achieve independence, for it may then fall a defenceless victim to uncontrollable impulses and be inundated and extinguished by a flood unconscious content” (Jolande, 1983, p. 31).

There are some elements that accelerate or delay ego development. These are attitude types: introversion and extraversion, and functions of conscious: thinking, feeling, sensation and intuition. These features are all present in human nature innately. When a person is unbalanced among these features, put it differently, when he develops one sidedness, he has unavoidably some problems in any parts of his individuation process. When talking about introversion and extraversion, the one which is used and concentrated more by the people develops more, therefore it becomes dominant, the other remains undeveloped, weak and less functional. It can also be called inferior as it

is repressed. As, a result, when it is needed it cannot be used well. For instance, it is difficult for an introvert to adopt external reality in his first half of life, while he can more easily turn to his unknown parts in his second half . The opposite situation is valid for the extravert, he has difficulty for internal reality during the second half of his life, while he becomes successful in adapting the outer world in his first years . An introvert may feel restless when he is getting older, thinking his unlived, unsatisfied youth, since he is awake to missed opportunities corresponding spring of his life, in the same way, a contend extrovert in his first phase of his life may feel an emptiness in his heart when he steps into his second half of life.

If the ego develops one sidedly overmuch and resists everything that comes out of the unconscious, it is highly possible that it will find “itself in a kind of hypertropy, in a rationalistic attitude cut off from the world of inner images and emotions” ( Jolande, 1983, p.31).

As Jolande (1983) posits, “self regulating mechanism of the psyche immediately answers any one sidedness with another one sidedness” (p. 31). If this attitude continues or gets stronger, it involves considerable psychic danger. Neurosis happens, as a result, a feeling of emptiness isolation, insecurity meets us. Less developed modes of behaviour comes to the stage. “This shows itself in the sometimes kaleidoscopic change of our moods, in the fluctuation of attention, and in the lability of our psychic manifestation” (Jolande, 1983, p. 36). It happens under the pressure. If a person is dependent on only one function all his life and repress others, he is under the risk of having neurotic disturbance. “In such cases the person concerned remains without a standpoint, torn between extremes” (Jolande, 1983, p. 36).

It is important to personify the unconscious elements and gain consciousness about them. If ego consciousness does not show the unconscious contents, they turn back to the dark. If ego develops a comprehension about the unconscious seen through the images, symbols or dreams, then transformation happens and individuation proceeds. Briefly to do the tasks of the process of individuation, first condition is to form ego consciousness.

### **1.3.2. Creating a Proper Persona**

Persona is a kind of mask we present to the world. It is about our appearance rather than the real us. We shape it according to culture, place, time, environment and it is necessary for a healthy relationship with the society. Having a name, position, and the way we behave to others when the people watch us are all related to our persona.

“True, whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor” (Jung, 1968, 36).

A person must form a persona to follow a certain and logical path to establish a balanced communication with others, and the reason is also, a wish to be accepted by the society; thus, the construction of an artificial personality grows into an inevitable entailment (Jung, 1966, p.170). There are no traces of our unconscious in our persona because we create it deliberately. It is normal to be identified with his persona at the beginning but later a person should get rid of this unreality; otherwise, it will not be possible for a person to discover his unconscious sphere of his psyche. “Individuation begins with dissociation from Persona and continues with deepening into the unconscious” (Danylova, 2015, p. 30). We use the persona to be safe against outer life, “Through the persona a man tries to appear as this or that, or he hides behind a mask, or he may even build up a definite persona as a barricade” (Jung, 1966, p. 152). However, it is dangerous to stick to it. If a person remains identified with his persona, the individuation is interrupted, and the process is delayed. If he cannot manage to accept it as an artificial identity, then he never reaches his real self. When there is an identification trouble with the persona, neuroses may occur. These might be bad moods, moral problems, phobias, or obsessive ideas. These people cannot see their weakness and inability; therefore, they turn their faces away from the real problems which they are supposed to cope with. As a result, they go in their lives blindly with the strange person inside them. People who are stuck in their persona cannot move to other dimensions, anima, animus and self, hence they all remain in the dark. Even if the others are projected, ego cannot differentiate them. In this regard, it is a must and crucial to

differentiate persona and skip to other steps in order to maintain the process of individuation.

### **1.3.3. Realizing and accepting the Shadow**

After a person accepts his persona as his social role and once the persona is differentiated from the ego, the second step is on stage: realizing the shadow. Jung (1966) implies this further step with his remark “When we analyse the persona, we strip off the mask, and discover that what seemed to be individual is at bottom collective” (p. 258). At this step, ego is ready to broaden his field of consciousness towards the unknown and it starts with shadow.

Jolande, (1983) implies the features of the shadow as follows:

The unconscious is generally considered as a kind of "incapsulated fragment of our most personal and intimate life like “heart” and “the source of all evil thoughts, in the chambers of the heart dwell the wicked blood-spirits, swift anger and sensual weakness”, the unconscious seems in this way when it is observed from the conscious side (p. 37).

Shadow is available in collective unconscious of our psyche. It represents our dark, unknown, mysterious sides. The unwanted, selfish immoral wishes reside in shadow. It includes “repressed ideas, weaknesses, desires, instincts and shortcomings, existing in the unconscious mind” (Gibb, 2014, p. 20,). In fact, it is the ego which creates them, however, we put them together in our shadow to cover as if they never existed. Since the shadow belongs to unconscious, ego cannot interfere with them anymore. People cannot be aware of their shadows unless a maturation of ego is provided to some degree; thus, first, a person should gain a conscious realization to the shadow to assimilate and go on with other steps in the individuation process. The shadow wants what the persona does not approve, it reflects illogical, negative sides, because they are not accepted by the society in terms of normality and rationality. Although ego and shadow form an opposition to each other, both belong to individuals and constitutes a unity. Indeed, opposing points carry completing function and are positive for the development of the psyche; thus, they contribute the process.

As they form a pair of opposites which are taken together to constitute a “whole”, healing power is attributed to them. And indeed, experience confirms that the conscious realization of the shadow, the disclosure of its qualities and integration of its contents always have a therapeutic effect because this is a step on the way towards man’s wholeness. (Jolande, 1983, p. 40)

Nobody easily makes this dark personality their own. Because people tend to feel and believe themselves perfect. We discover our shadowy part with the help of experience and suffering, it is generally not so easy since we are not willing to face the reality that we have negative unwanted, repressed qualities as others.

Jung holds the opinion that if people can see their own shadow and can stand the reality of it, at that time a small portion of their problems is solved, at least they are remarkably close to reach the personal unconscious. (Jung, 1968, p. 36). “The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness”, this problem is considerably hard as it not only forces the whole man but evokes him of his desperation and impotence at the same time (Jung, 1968, p. 36).

Someone becomes conscious of his hidden quality through some projections. He generally projects his dark part to other people. Then, the shadow is portrayed as a different person, different but necessary for the completion. It can be commonly found in myths and fairy tales where the hero always needs a friend his own shadow side, as a companion to overcome the dangers of his quest.

In respect to this, Jung touches upon the point of necessity and importance of a person’s assimilating his shadow. To him, one way or another, one must admit the fact that there are problems he cannot easily solve on his own methods; while admitting this reality he treats himself honest, and “this prepares the ground for a compensatory reaction from the collective unconscious”, then he becomes more prone to care “a helpful idea or intuition, or to notice thoughts which had not been allowed to voice themselves before”, besides he is more probable to watch out his dreams and to consider definite inner and outer incidents which occur in specific time, if the person has such kind of attitude, at that moment “the helpful powers slumbering in the deeper strata of man’s nature can come awake and intervene, for helplessness and weakness are the eternal” (Jung, 1968, p.36).



It is vital to confront and integrate the shadow so it makes the ego stronger and it will help in the life journey to reach a person's real self. "By confronting the long repressed contents of the unconscious, the ego is able to objectify them so that they can now be recognized and understood" (Jolande, 1983 p. 43).

#### **1.3.4. Being aware of Anima and Animus**

Anima and animus are other components of the unconscious and they are separate personalities like shadow or persona.

Anima is the word used to represent feminine qualities and animus is the masculine qualities which are already present in the collective unconscious of the psyche.

As naturally femininity is dominant on women, and the masculinity is on men, the concept of anima is generally discussed through man, and animus through women. In respect to these archetypal images, in the article of Danylova (2015), anima is explained as "the personification of all feminine psychological patterns" in a man, it is approached as "unconscious female component of the male psyche"; as for animus, it is stated as "the personification of all masculine psychological patterns" in a woman and it is described as "unconscious male component of the female psyche" (p.35).

When we look at the terms which were coined by Jung, they are presented as follows:

"The anima, being of feminine gender, is exclusively a figure that compensates the masculine consciousness". In woman the compensating figure is of a masculine character and can therefore appropriately be termed the animus" (p.181). Jung also states that "animus produces opinions" while "anima produces moods" (Jung, 1966, p.183).

As the people have some gender roles and guided by the society to some extent, no matter what the reason is, they are up to behave in a predictable way in accordance with their gender features. For this reason, two categories are formed called feminine and masculine. It is not so hard to predict the notions such as emotion, sensitiveness, maturity, caring, aesthetics, and weakness are associated with femininity; and the words like power, protecting, fight, responsibility, rationality evoke masculinity. Indeed, both

aspects are available in all people, however they use some of them less and repress. As a result, they find themselves not being familiar with their repressed tendencies and cannot dig them out of their collective unconscious easily.

As Jung remarks “no man is so entirely masculine that he has nothing feminine in him”; in fact, man having masculine features densely are “hidden a very soft emotional life, often incorrectly described as feminine” (Jung, 1966, p. 165).

Jung asserts that there are some contrasexual demands related to both men and women. He indicates that a man avoids his feminine traits although he needs them, and this is the same for the woman who ignores her masculine features. “The repression of feminine traits and inclinations naturally causes these contrasexual demands to accumulate in the unconscious” (Jung, 1966, p.166). Thus, they see these repressed contents outside through projection. The anima and animus are projected in outer reality, on people, dreams, or phantasies. Owing to their features, they are especially projected on people. Considering contrasexual demands, it is not surprising for a man to be attracted by a woman having the image of his anima; and for a woman to fall in love with a man carrying the traces of her lost animus. In fact, they both look for their unconscious, their anima and animus.

For a healthy individuation, it is a must for a person to be differentiated from his/her anima and animus. As Jolande (1983) states “The encounter with anima and animus makes it possible for us to apprise ourselves of our contrasexual traits in all their manifestation and to accept at least a part of the qualities projected on the male or female partner as belonging our own selves” (p. 45). At the beginning it is normal to have projection of these, they are attracted by their anima and animus, yet with maturation; realizing and confrontation of the persona take place, as a result, they are withdrawn. Indeed, on this step a person should live by himself as an independent individual and accept his features belonging to contrast gender. This is possible through the inner development about his anima and animus. Anima has some high spirituality; she has a strong ability for inner development having great power on people. As I discussed above it exists in both sexes; however, it is more efficient and guiding in the lives of men. Anima other side of a man needs separation, and for this a man should differentiate himself from his anima A person can feel his anima through the dialogue with himself

as well as coming across it on images dreams or phantasies. If a trouble exists in relation to the acceptance of anima, isolation, estrangement, evil thoughts, moodiness, loneliness come out and a person must cope with these. Jung thinks that striving for anima might be ridiculous for a western man thinking always in a logical and concrete way, it requires primitive mind. Therefore, a man needs some inner adaptation at this point along with some spirituality and belief to the unknown. Because anima resides in the darkness of the unknown.

Jung thinks that, as the contents of the inner world affect people in a strong way increasingly due to their being unconscious, it is a must for the people who want to proceed in “self-culture to objectivate the effects of the anima and then try to understand what contents underlie those effects” (Jung, 1966, p. 181) by doing this, a person can adapt to his anima.

Animus is also projected, but it is different from anima projection in terms of its multi personality features, it can be projected on many people. Functions or features of anima might be founded separately on more than one person. Each one is projected as different person. “A passionate exclusiveness therefore attaches to the man’s anima, and an indefinite variety to the woman’s animus” (Jung, 1966, p. 186) in my view, it is possible this stems from woman’s way of thinking more than one dimensions. “The conscious attitude of woman is in general far more exclusively personal than that of man. Her world is made up of fathers and mothers, brothers and sisters, husbands and children” (Jung, 1966, p.185).

In the process of individuation, it is crucial to be aware of a person’s anima and animus and differentiate them as different personalities. Otherwise, confrontation is not realized, and the process is delayed. At that point, they may have to deal with some neurosis, symptoms and troubles due to inadequate power of the ego. Anima and animus form a union, and after completing tasks of them, a person can continue with the next step and strive for the self in his life journey

### **1.3.5. Reaching the self -Ego Self Relationship**

Under this headline, the individualized person and his peculiarities, the necessity of transformation and inner voice in reaching self, and the nature of the self-archetype

beside its relationship with the ego will all be examined. Additionally, the efficiency of combining the opposing contents will be covered.

A person who accomplishes the tasks of persona, shadow, anima and animus is the one who is ready to pursue his own real self. Such person has a certain level of understanding and interpreting his parts of the unconscious. He is aware of the projections of his other personalities and he is successful in balancing them. This person has a strong ego as well; for this reason, the ego does not let the persona, shadow or others overrule the person. That person appreciates his inner world as well as his outer one, in the same way, not only does he value his conscious side but also cares his unconscious parts. “Everything he says or does appears to arise from his deepest center, so that even his most ordinary remark shines with new meaning” (Nichols, 2019, p.19). Nichols also holds the idea “when a human being has achieved some degree of self-awareness, he is able to make choices that are different from those of the flock and to express himself in ways that are uniquely his own. Having contact with his own true self he will no longer be prey to the chatter of other selves, inner or outer” (Nichols, 2019, p.18).

“Being touched by an archetype will always evoke an emotional reaction of some kind”, by finding these unconscious reactions, people can unveil the archetype which is misguiding them and get rid of its negative effect and stress; with the help of this discovery, when they meet this archetypal figure again in “outer reality”, their reactions may not be “irrational and automatic” (Nichols, 2019, p. 11).

Individuation is a kind of transformation process, during the journey to the self, transformation proceeds, and it is at the top. Once a person reaches the self; then integration takes place, and the individual becomes whole. In this transformation process, a person feels that he changes into another person, this person is different from the one at the beginning of the process. Since a person develops a resistance to this newly formed self, reaching this new identity is not an easy task. One other reason of this hardship is due to the fact that people are afraid of being confronted by the reality that they are not the only power in their lives. A man who achieves the self, accepts that he is not the only master in his world. By doing this, he acknowledges his former identity, accepts the possibility of new personalities and powers of them in his psyche. Thus, he

creates new self, new identity, he realizes the self-archetype which is deeply embedded in collective unconscious.

In the process of individuation, listening to inner voice has a meaningful role, as it helps ego reach the self. Through meditation, asking questions to himself, a man can hear and interpret his inner voice. Once the ego is conscious of the self only then it “gives the individual an inner certainty and feeling of security” (Jolande, 1983 p.53). The meaning of life and spiritual values are experienced with the help of inner voice.

“What comes to us from outside, and, for that matter, everything that rises up from within can only be made our own if we are capable of an inner amplitude equal to that of the incoming content”, to Jung, actual growing up of personality comes into existence with the help of “consciousness of an enlargement that flows from inner sources” (Jung, 1968, p.124).

After some challenges, strains and suffering, in the end ego reaches the self. It happens towards the end of the individuation process because it is the final and crucial one. At bottom, the self is always there to be understood by the ego; yet, it belongs to the unconscious and demands a strong ego consciousness before being realized and achieved.

Self is the central archetype and the most important of all discussed above, it organizes individual, it is associated with mandala image which describes a circle within a circle, representing outer and inner world. Jung emphasizes the functions of shapes in the form of mandala. Mandalas in dreams or phantasies can be related to the self-archetype and interpreted as a way to a person’s self, symbolizing psychic wholeness.

“For Jung and others, mandalas often symbolize the Self, and appear symbolically to represent the striving for individuation, wholeness, and psychological integration through the reconciliation and unification of opposites” (Miller, 2005, p.166)

While pursuing the self, combining the opposite contents is necessary. This is how an individual becomes whole and united. He merges his anima and animus, integrates his persona and shadow, and creates a united person of himself. Looking deeply at each one, in fact, they all have contrary elements within their contents. Anima has the items which lacks animus and animus has the contents which anima is in need. In the same

way, a person is truer person with his shadow along with his persona. Persona and shadow acts opposing to each other; however, they are united by the person. When we look at conscious and unconscious parts, the case is similar, they seem totally different from each other, though, they are realized and integrated by the individual. Men can reach the top of their self by managing to comprehend the meaning of opposing, different factors and accepting all as their own part, therefore, in fact, a person can compensate all missing points with their oppositions. For instance, an extremely extraverted person can compensate his one sidedness by gaining some introvert abilities. A realist woman can complete herself by improving her emotional sides. Consequently, it can be said that all opposing factors serve a completion function in forming the Self, in the individuation process.

“The goal of individuation is not union or salvation but rather integration and wholeness as a result of forging the opposites into an image of unity” (Gibb, 2014, p. 31). Other statement supporting the function of opposing elements is portrayed by Jung (1966) “conscious and unconscious are not necessarily in opposition to one another, but complement one another to form a totality, which is the self ” (Jung, p.155). In this respect he presents unifying feature of the self. “But the self, as an inclusive term that embraces our whole living organism, not only contains the deposit and totality of all past life, but is also a point of departure, the fertile soil from which all future life will spring” (Jung, 1966, p.169).

Viewing the aims and benefits of individuation in life, its main aim is to be a complete person and to reach psychic wholeness, as Jolande (1983) asserts, to reach “the most complete and comprehensive development of the personality” (p.17). It also aims at living in a cooperation with all factors in life which is necessary for human health and well-being. With the help of this, a person can find or try to create a proper solution to his problems or crisis. If a decision is given by both unconscious and the conscious of the psyche, in other words, in a harmony of both, then that person becomes ready to confront the consequences of his decision or behaviour in a healthy and tolerant psychology.

At bottom one never knows in advance whether one has done the right thing. One must therefore be prepared to accept responsibility for everything one does, even if

it should later turn out that the “right” thing was the wrong (Jolande, 1983, p. 20). Once a person reaches a remarkable level of individuation, he becomes strong enough to cope with his problems as he understands they are not unique to himself but universal for the humanity. He feels and knows that he is not alone experiencing the problems. He knows it from the depth then.

If you want to go your individual way, it is the way you make for yourself, which is never prescribed, which you do not know in advance, and which simply comes into being of itself when you put one foot in front of the other. If you always do the next things to be done you will go most safely surefootedly along the path prescribed by your unconscious. (Jung, 1973, p.132,133)

In this chapter, theory of the unconscious, individuation process and archetypes are analysed in the light of Jung’s ideas. Nature of these Jung’s theories are explored and exemplified with the help of analytical psychology.

## CHAPTER TWO

### ARCHETYPAL IMAGES IN *NIGHTS AT THE CIRCUS* BY ANGELA CARTER

The purpose of this chapter is to present certain archetypal images projected in characters and places in the novel of *Nights at the Circus* authored by Carter. Since the novel includes many mythic motifs and numerous symbolic representations, there are considerable instances and cases of primordial archetypal images. The archetypes to be discussed through the lens of Jung's unconscious theory appear as mother, rebirth, trickster, and self archetype.

In relation to mother archetype, the characters of Lizzie and Fevvers; Ma Nelson's brothel, Madame Schreck's museum will be analysed. The main character Fevvers harbours the image of mother in both positive and negative ways. According to Jung (1968), greatness, mystery, any qualities of caring, wisdom and spirituality, the magic authority of the female are all associated with mother archetype (p.903). Firstly, Fevvers carries the image of Great Mother archetype in that she asserts that she is virgin. When she is working in Ma Nelson's brothel house, she is accepted as the only virgin in that place.

Furthermore, the second mother image comes from a mythic motif. In the Roman mythology, Venus is the goddess of love, sex, beauty, and fertility. Due to the fact that Fevvers is portrayed as Venus in the novel, it is another instance of mother archetype. Fevvers has a marvellous beauty and a great fame exceeding continents, she is an aerialist and called as "Helen of the High Wire. As Fevvers is hatched from an egg, the myth of Helen of Troy is found in her situation. Egg also symbolizes mother archetype in terms of its protection. Fevvers works and provides money for her cousin, it presents her caring features. Additionally, her unique nature has an aspect of protection, as she has huge wings. It is made obvious in the scene by Carter (1984) "they all seemed sheltered by Fevvers' outspread wings in the same way that the poor people of the world are protected under the cloak of the Madonna of Misericordia" (p. 145). Fevvers is the embodiment of the notion of mystery; therefore, her mysterious nature arises another demonstration of the mother archetype in the novel. The best expression for Fevvers is



“is she fact or is she fiction” (Carter, 1984, p. 3). Seeming half human, half animal, Fevvers has real wings, arms, and long legs. Her unknown nature preserves its mystery and becomes the core point of most conditions throughout the novel. Walser who is another significant character in the novel is attracted by Fevvers, this journalist has regular interviews with her. Considering Fevvers as his harbour, Walser feels peaceful and safe in her room. Carter (1984) illustrates his need for Fevvers with the lines: “Walser, pale, shaking and, once again, drenched to the skin, ducked his own dance with the tigress and sought refuge in Fevvers' dressing-room, only to find the place festering with discord” (Carter, 1984, p. 209). Furthermore, he is often rescued by Fevvers when he falls in trouble. The presence of her gives him courage. Fevvers is willing to be a protector and healer of Walser in the novel. Carter (1984) indicates the mother archetype in Fevvers's manners and thoughts: “I'll sit on him, I'll hatch him out, I'll make a new man of him. I'll make him into the New Man” (p. 334). The feature of mother archetype is also observed in Fevvers's thoughts. She thinks that money is wasted on rich people. Amazed by Mr Rosencreutz's wealth, her being considerate is clear in her opinion stated by Carter (1984): if Fevvers had been as so wealthy as her host, she would have enjoyed “to make each passer-by smile, a reciprocal gift to those from whom the wealth had” (p. 217).

Besides, Fevvers symbolizes wisdom which is another aspect of the mother archetype. She is presented as a knowledgeable aerialist. Since she feels a necessity to fly, she makes a lot of scientific readings. She spares most of her long free time for searching aerodynamics and the physiology of flight in the library of Ma Nelson, she picks up various books and she tries to get as much knowledge as she can. (Carter, 1984, p. 30). Moreover, Fevvers is known by the men doing science. Walser remembers how Fevvers amused the keenness of the whole Royal College of Surgeons for three hours and she is known to have debated navigation of birds in a conference with the Royal Society with a high self-confidence. (p. 67) As a last sample of the mother archetype positively, magic authority of the female is distinctly available in Fevvers's nature. She looks enormous. While Fevvers is flying, her carmine, purple wings block the roof-tree of the Imperial Circus; nevertheless, she glides with her huge arms and legs with elegant movements in the air (p.185). Along with positive sides discussed above, Fevvers also reflects negative sides of the mother archetype. Jung (1968) posits that “anything secret, hidden, dark; abyss, anything that devours, seduces, and poisons” (p. 90) carries the

trace of the mother archetype. Fevvers's greediness and seductive feminine power can be related to the negative aspects of the mother archetype. Her appetite for diamond can be depicted as a sample of this assertion. After one of her performance, she is sent flowers, Fevvers checks over the stalks of the flowers which were wrapped by ribbon in a greedy way and finds a shagreen box (Carter, 1984 p.201). She finds a glittering diamond bracelet in the box. It leads to Fevvers to accept Grand Duke's offer to get more diamond, "she wanted to eat diamonds" (Carter, 1984 p.213). Fevvers's big mouth also represents her greediness, "Her white teeth are big and carnivorous as those of Red Riding Hood's grandmother" (Carter,1984 p. 17). She has a great appetite throughout the novel, she often devours, eats and drinks while having interviews with Walser. She dyes her feathers to seem a more attractive bird on the trapeze. Her attraction is nourished by the darkness of her unknown nature. Carter (1984) reveals this hidden darkness realm of Fevvers's psyche as follows:

Walser felt the strangest sensation, as if these eyes of the aerialiste were a pair of sets of Chinese boxes, as if each one opened into a world into a world into a world, an infinite plurality of worlds, and these unguessable depths exercised the strongest possible attraction, so that he felt himself trembling as if he, too, stood on an unknown threshold. (p. 31)

Walser is also bewitched by her voice, "Her dark, rusty, dipping, swooping voice, imperious as a siren's" (Carter, 1984, p.33).

Lizzie is another character representing mother archetype. She takes care of Fevvers from the moment she meets with her. While Fevvers is working as an aerialist, Lizzie gets her ready for performances, dresses her, does her hair, brings food, she does any help Fevvers needs. It is told in the novel that Lizzie gives her bath and soaps her feathery buds. Being a kind of a stepmother for her, she accompanies her in every situation. When Fevvers falls down in one of her flight testing in Ma Nelson's house, Lizzie who is the housekeeper there helps her recover. As Carter penned (1984), Lizzie's affection is apparent while describing the event to Walser. "I had the remedy for her bloody nose to hand ... Then I mops her up with my apron" so Lizzie takes her down to the kitchen and wraps her up in a blanket to make her warm and applies Germoline on her wound, finally puts some plasters on her skin. (p. 32) Fevvers states Lizzie's contribution to herself in the interview with Walser, she wants him not to think she did all those studies on her own, though Lizzie cannot fly, she "took it upon herself the role of bird-mother" (Carter, 1984, p.33). The affection of Lizzie is apparent while Fevvers

is getting ready to go Grand's Duke's house alone. Lizzie is worried about her, but Fevvers refuses her support. "Lizzie groused towards the mirror but could not help herself depositing a kiss on her foster-daughter's defenceless nape as she pinned up her curls" (Carter, 1984, p. 212). The archetype is also evident in the statement of doorkeeper while informing Walser "Lizzie guards her like a watchdog" (Carter, 1984, p. 102). In Siberia the train carrying the members of the circus has an accident. Fevvers is in a hard condition like everyone there, Lizzie stands by her. Liz hugged and kissed her and, "no matter what state she might have been in under her surface calm, she was fast asleep" (Carter, 1984, p. 269). Lizzie again takes the role of the mother upon herself in the train. One day Fevvers watches what Lizzie is doing with amazement, Lizzie wants the fire boy a knife and starts to cut the bearskins, then Fevvers remarks "she has a plan to make us all some good new clothes of a kind to withstand the weather outside" (Carter, 1984, p. 277).

At any rate, the scene when Fevvers and Lizzie leave Walser after a long interview at night is depicted by Carter (1984). Due to the fact that they had different heights, they were not able to walk arm in arm only hand in hand and, "from a distance they looked like a blonde, heroic mother taking her little daughter home from some ill-fated expedition up west, their ages obscured" (Carter, 1984, p. 104). Taking the intimate relationship between Fevvers and her foster mother into account, mother complex is seen in Fevvers. At the end of the novel when Fevvers gets mature and establishes her individuation, she rejects Lizzie's authority. As Jung states (1968) "the mother as representative of the family (or clan) causes violent resistances (p.98). Fevvers does not want to be accompanied by Lizzie and wants to actualize herself as an individuated person. She desires to have her own decisions without being under influence of anyone.

According to Jung, in order to create a free field of interest, a daughter resists to her mother, resistance leads to a spontaneous development of intellect, this growing stems from the actual needs of the daughter "its real purpose is to break the mother's power by intellectual criticism and superior knowledge, so as to enumerate to her all her stupidities, mistakes in logic, and educational shortcomings" (Jung, 1968, p. 98).

In the light of Jung's ideas, Fevvers's reaction can be interpreted as a struggle for extending her consciousness. In Siberia, they have a serious conversation. Admitting

the burden she feels owing to Lizzie, she remarks that she does not want her affection and help anymore. Having suffered enough and seeing her as hindrance her unconscious comes to the surface by Carter's lines (1984): "I never asked you to adopt me in the first place, you miserable old witch", Fevvers thinks that she was "unique and parentless, unshackled, unfettered by the past", once Lizzie begins to care her, she turns her into "a contingent being" enthralling her as her daughter who is "nobody's daughter" (p. 332).

The last character to be analyzed in the way of symbolizing the mother archetype is Mr Rosencreutz. He indicates negative and dark features of the discussed archetype. When Fevvers works in Madam Schrecks' museum as a protector of Sleeping Beauty, a man often visits her, and offers a job providing a lot of money and wants her. As a result, Fevvers is brought to Mr. Rosencreutz's weird house. This man is living in a mansion in a Gothic style. He has a pendant in the shape of a phallus with rose and wings. This is a symbol explaining why he needs Fevvers. Mr Rosencreutz is so heavily under the influence of his unconscious and excessive inner world that he almost lives in his own dark world far away from reality. Fevvers has extraordinary and spiritual meaning for him as his unconscious content is projected on Fevvers unnatural body. Reading Bible, he welcomes her :

Azrael, Azrail, Ashriel, Azriel, Azaril, Gabriel; dark angel of many names. Welcome to me, from your home in the third heaven. See, I welcome you with roses no less paradoxically vernal that your presence, who, like Proserpine, comes from the Land of the Dead to herald new life! (Carter, 1984, p. 91)

He addresses Fevvers as "Queen of ambiguities, goddess of in-between states, being on the borderline of species, manifestation of Arioriph, Venus, Achamatoth, Sophia" (Carter, 1984, p 92). Fevvers is amazed and begins to realize approaching danger. Indeed, she faces a terrible condition. Mr Rosencreutz plans to make a May sacrifice on Fevvers. He orders her to lie down and Fevvers sees the blade. By the way, he is murmuring a song "Unite and unite! oh! let us all unite!" (Carter, 1984, p.94). By sacrificing her, he believes he will experience a rebirth and get rid of his ageing. What is more, he believes, he will unite his body with Fevvers. "He thinks that, by uniting his body with that of Azrael, the Angel of Death, on the threshold of the spring, he would cheat death itself and live forever while Flora herself will be forever free of winter's chill" (Carter, 1984, p.91). He is densely into mysterious spirits, and his wish to rejuvenate himself by sacrificing Fevvers represent the mother archetype. In this case,

growth and fertility of the archetype cannot be interpreted truly and turns out to be negative. For Jung (1967) the unconscious is the representation of the mother; thus, “the myths tell us that the impulse to sacrifice comes from the unconscious” (p. 194). Since Jung considers myth as representation of psychic world, mythic resonance of Mr Rosencreutz’s speaking can be associated with the excessive influence of his archetypal contents. To sum up, Mr Rosencreutz’s case represents the dark, hidden, poisonous side of the mother archetype owing to the death image.

Except for the characters, there are also some places in the novel carrying traces of mother archetype. Ma Nelson’s brothel and Madam Schreck’s Museum can be asserted as instances. Ma Nelson’s brothel is a place representing mother archetype. As Fevvers is left on the doorstep, she is raised there. With this aspect the house provides affection and shelter for her. She works there as a living statue posing in the reception room. It was her apprenticeship for life as she learns much there. Ma Nelson “always urged the members of her academy to prepare themselves for a wider world” (Carter, 1984, p. 34). Ma Nelson's house harbours an entirely female world. Carter (1984) shows the image of mother that the house has: “Even the dog who guarded it was a bitch and all the cats were females, one or the other of 'em always in kitten, or newly given birth, so that a sub-text of fertility underwrote the glittering sterility of the pleasure of the flesh” (p. 42).

When Madame Schreck’s museum is analyzed, it is seen that both Madame Schreck and her house include dark and dreadful aspects of relevant archetype. Jung (1968) posits the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead (p. 903). In Madame Schreck’s museum, the image of the underworld is available, and the world of the dead is observed. This museum is Fevvers’s second working place. After the compulsory evocation of Ma Nelson’s house, Fevvers needs a place to stay and money for her little nephews and nieces. Therefore, Madame Schreck’s offer seems the only option for her. “I want you for my museum of woman monsters” (Carter, 1984, p. 61). Madame Schreck, her house and her workers all represent dark sphere of the unconscious. Once a person goes there, he discovers his unconscious contents and the clients there symbolize this case. Her house has got a gloomy garden with leafless trees. A man with no mouth appears as a housekeeper and his eyes are full of sorrow. Madam Schreck looks more dreadful while saying she is

happy to see Fevvers and her voice resembles to “wind in graveyards” (Carter, 1984, p. 64). Carter (1984) presents Fevvers’s fright : “What a shock I got when I felt the rasp of her finger-tips on my palm, for they were indeed hard, as if there were no flesh on 'em” (p.65). Her house has workers like Fanny Four eyes, Sleeping Beauty, Wiltshire Wonder, Albert/Albertina, Cobwebs. Her museum at downstairs is called as Down Below or The Abyss. The working girls stand in carved stones for the visitors, the ground is sectioned, and there are curtains for each girl. “There'd be a lot of clanking of chains, there being several doors to open, and it was all dark” (Carter, 1984, p.69). When you think this house with its all darkness and mystery, the mother archetype is found in many conditions. All the inhabitants are female, and all the workers have different horror or mysterious features. They all have separately their own inner worlds. At this part, Carter describes a world within a world. There is an underworld in the house and there are many worlds in that world of the dead. Madame Schreck cares for them and the house is a shelter for these needy strange women. Although the museum presents darkness and horror, it also provides a protection for the ones working there. “Madame Schreck, she catered for those who were troubled in their souls” (Carter, 1984, p. 63). Fevvers remarks and adds she came under the horrible protection of Madame Schreck” (Carter, 1984, p. 77).

Lizzie, Fevvers and Shaman appear as trickster in the novel. Trickster has supernatural powers and plays tricks on people. Fevvers as a heroic figure is half bird and half human. Lizzie is described as a witch and plays with time in the novel. Shaman shows up as a religious and social leader of a tribe and deceives the ones around him with his superior knowledge. All these three characters plays tricks on Walser. As Gustar states (2004) Lizzie and Fevvers are the symbols of the “bewitching power of narrative” and Walser feels enthralled by Fevvers and Lizzie's telling (p. 349). Fevvers having huge body and weird physical appearance arouses great interests in Walser and she tells odd stories about her life. As a result, “Fevvers, in effect, imprisons him with her words” (Gustar, 2004, p. 349). Carter (1984) demonstrates the case: “he is sure that “they are confidence tricksters” and “he has been made their dupe” (p.169). Fevvers confesses to Walser at the end of the novel that they played a trick on him with the help of Nelson's clock the first night they met, in the Alhambra, London (Carter, 1984, p.346). Lizzie indicates her danger for Walser saying that Fevvers is a devil for a lovely face implying Walser (Carter, 1984, p.201). Another sample of Fevvers’s coming out as a trickster

figure is inferred from Cella's article, Cella (2004) argues Fevvers's theatrical performance during the interview. She pretends that Fevvers omits key details and tells Walser stories she has constructed herself. Fevvers goes beyond the deletion or omission of certain facts, "indeed, she turns her delivery into theatrical performance ... As a dedicated illusionist, Fevvers retains narrative control over her own rhetorical performance" (p.57).

On explaining the relationship between Fevvers's immense appetite and her sexuality, Dennis (2008) touches on Fevvers's deceiving aspect in her article. She is in the opinion that foods are vital for Fevvers's spiritual, moral and physical wellbeing (p.121); nevertheless, she argues that her "animalistic, carnal relish with which she attacks her food signifies an earthy sexuality" (p.121) and her appetite functions to emphasize her intense sexuality therefore, her seductiveness can be deduced as another trick Fevvers plays. To Dennis, Fevvers rejoices in being in the limelight, especially in Walser's eyes, besides, she controls her sexuality and wants to be the focus of "Walser's sexual desire" and she adds that "sexual drive may experientially resemble the desire to satisfy a hunger" (Dennis, 2008, p. 122). As a result, it is possible that she carries the image of femme fatal as a trickster. While Fevvers is working in Colonel Kearney's circus, she meets with Mignon. She is an abused, helpless girl. After she is helped and given food in the circus, she was trapped by Fevvers for a performance on the stage. Mignon was in hesitation she holds Fevvers' hand and utters something vaguely with horror but Fevvers hugs, puts her in a cage and closes the door of it in cold blood (Carter, 1984, p.180). In another case, Fevvers's criticism for Lizzie shows Lizzie's trickster aspect "Seems a shame to play a trick like that on such a nice young man." (Carter, 1984, p.201). She always plays with cards and keeps Ma Nelson's timepiece in her handbag. When she loses her handbag and timepiece, the time becomes obscure in the novel which shows her control over time. As Gustar (2004) supports "Lizzie plays with time through the intercession of her magical clock" (p. 349). Fevvers's description can be given another example "Lizzie extracted the letter cards from the Colonel's pocket without him taking a blind bit of notice" (Carter, 1984, pp. 275, 276). Additionally, Fevvers calling Lizzie a witch puts her forward as a trickster archetype. Shaman in the novel shows up as a knowledgeable leader. "His was the supreme form of the confidence trick" (Carter, 1984, p.312). He is a talented dream reader and the fortune-teller, the intellectual and the philosopher. He gains money from the tribe with his tricks and tries to abuse Walser

for his own benefits. He negotiates with natural forces and interprets them (Carter, 1984, p. 312). Besides, he shines out as a trickster figure with his guiding aspect. He helps Walser learn another language and form a bond with his unconscious enabling him to reach his self.

Rebirth archetype is observed through the characters Mignon, Walser, Sleeping Beauty, Buffo the Great, Mr Rosencreutz, and Fevvers. Mignon is saved from cruel men and copes with misery and reconstructs her soul again. She finds a new life with the Princess and music. Under untimely sun and with the effect of the voice along with the piano, “all the wilderness was stirring as if with new life” (Carter, 1984, p.295). Carter (1984) manifests Fevvers’s amazement to this rebirth, Fevvers asks herself if this renewed girl is really the same tattered child asking her for help a couple of weeks ago (Carter, 1984, p. 327). When Walser is wandering around the woods in Siberia like a shaman, he hears a voice raised in a song. Walser with a new self feels the emotion and rebirth effect of Mignon’s voice. He describes this beautiful voice of the woman as a source of revivification and renewal. A person may believe that such kind of voice embraces springtime unseasonable, and this voice can accelerate “all the little flowers so that they came out of the snow to dry their petals. A voice to make the larches shiver with pleasure and stretch their branches like children eager to dance” (Carter, 1984, p.318).

Rebirth archetype is present in Walser too. As Çalışkan states (2020) “Jack Walser becomes a blank page after amnesia, on which to write a new self ” (p.370). Thus, he creates a new self and experiences rebirth. It is made clear by Lizzie too when they see Walser for a short moment, he is on a reindeer and has a frock, he seems that moment “he is not the man he was” (Carter, 1984, p. 331). Tribal rituals Walser adopts in Siberia also include rebirth motif. At the beginning of the novel, he is a journalist and adventurer, at the end he turns into a man having spirituality and insight. He has transformed himself throughout the novel. By rebuilding himself, he first becomes a clown, later a primitive tribal man, finally, he combines his former and current self and creates a new Walser. Rebirth archetype is available in Sleeping Beauty’s situation in Madam Schreck’s museum in that she wakes at sunset to eat every day. She dreams in her sleep experience a lot but when she wakes up, she starts fresh without remembering anything. Another demonstration of rebirth motif takes place in the clown’s funeral



occurring as a performance in Clown Alley. Buffo the Great the master of the clowns turns and falls on the ground; two musical clowns play death march during the show. Other clowns bring a large coffin to the stage, put Buffo in it and carry him on their shoulders. It is a show of thundering awakening of the clown. Though the followers carries it in a high position, he jumps out of the coffin “performing a double somersault on his way to the ground. ... Buffo who was dead is now alive again” (Carter, 1984, p. 137). Other sample of the archetype is seen in the scene of Mr Rosencreutz’s preparation for sacrifice of Fevvers. Carter (1984) presents it. "Flora" and “Quick spirit of the awakening world! Winged, and aspiring upwards! ... May eve, Flora” Rosencreutz yells and says to Fevvers “in but a few moments, it will be your day, the green hinge of the year” then carries on “the door of spring will open up to let summer through. It will be the merry morning of May” (pp. 88, 89). As Gustar (2004) exemplifies “she personifies the object of desire: the desire for eternal life (Mr Rosencreutz)(p.358), he is densely under the effect of his unconscious, especially rebirth archetype “tomorrow on all the village greens of merrie England will spring the sacred phalloi of this blessed season” (p.89). “Rosencreutz in fact wishes to annihilate Fevvers, to symbolically devour her, in an attempt to distil the essence of life” (Dennis, 2008, p. 127).

The last character to be discussed harbouring rebirth archetype is Fevvers. She makes a journey from London to Petersburg, from there to Siberia. Through the journey she suffers and has considerable hardships, she transforms and rebuilds herself and constructs a new self. Lizzie explains to Fevvers that Fevvers does not exist previously, “there's nobody to say what you should do or how to do it. You are Year One” and adds that she hasn't any history remarking “there are no expectations of you except the ones you yourself create” (Carter, 1984, p. 232). Carter here implies that Fevvers is born again during her journey.

Self archetype is mainly demonstrated on Walser and Fevvers character. The ring of the circus also represents the archetype. For Jung, self-archetype is the symbol of the harmony of the inner and outer world. As Fevvers and Walser form harmony between their conscious and unconscious parts, they succeed to reach the self which is the last step of individuation process. In this respect, their understanding of inner and outer world, extending their field of consciousness, and the journey which enables them to

transcend themselves and how they come out as individuated people are to be discussed in this part.

Fevvers is half human and half animal, alert and spiritual at the same time, she has bonds with both to the earth and air. In other words she has a unifying nature. Carter (1984) shows Fevvers in the image of self in that she incorporates different features. "Lady of the hub of the celestial wheel, creature half of earth and half of air, virgin and whore, reconciler of fundament and firmament, reconciler of opposing states through the mediation of your ambivalent body, reconciler of the grand opposites of death and life" (p. 93). In the novel Fevvers might be thought as a monster, woman or man, or a freak. She harbours both animalistic and humanistic features symbolizing a completeness. She is not presented only as a woman; additionally, she has masculine features. Her strength is seen in the scene she disagrees with Mrs Schreck: Fevvers "grabs hold of her shoulder and picks her right up out of her chair and gives her a good shake... I hooked the old girl on the end of the curtain rail by her back collar and left her there" (Carter, 1984, p.82). She also has the freedom vital for establishing psychic wholeness. As Punday (2002) notes that by using wings Carter gives freedom to her character (p.807). As Walser cannot solve Fevvers at the beginning of the interview, he gets frightened and puzzled with her power and gender: "Her face, in its Brobdingnagian symmetry, might have been hacked from wood and brightly painted up by those artists who build carnival ladies for fairgrounds or figureheads for sailing ships" and asks inside himself "is she really a man?" (Carter, 1984, p. 37). In one of their interviews when Fevvers raises her arms, Walser is thrilled, "confronted by stubbled, thickly powdered armpits, felt faint; God! she could easily crush him to death in her huge arms" (Carter, 1984, p. 57).

Moreover, another depiction of her masculinity is present in Fevvers's attitude towards her gender. While she is telling her waiting for her fate in Ma Nelson's house, she says to Walser "I did not await the kiss of a magic prince, sir!" (p. 42). The thing she waits is her own transformation. As Moreira (2008) claims, Fevvers does not depend on any man to support her since her childhood, "even before she grew her wings. Subverting the role of heroines in fairy tales, which are invariably portrayed as passive beings waiting for Prince Charming – or another male character – to rescue them to a better fate, Carter's heroine's fate is in her own hands" (p.82). In my reading of *Nights*

at *The Circus: Subverting Male Representations of Women*, Moreira (2008) draws attention to the new paradigm of femininity Carter gives. “Although she is the femme-fatale of the moment, Fevvers is far from being ravishingly beautiful like Helen: she is much taller than most women, she does not have the best manners” (p.82). Fevvers’s male representation of woman is revealed by Moreira (2008) when she is emphasizing the male myth of femininity. As it is remembered, Fevvers resembles herself to Helen in the novel. “Helen became the epitome of the beautiful, yet powerless, woman who can turn men’s heads but does not have a voice; a male myth of femininity. This is the first male representation of women which Carter challenges in her novel” because Fevvers, in comparison with Helen, is an independent and self-confident woman, and she is successful enough in her occupation by holding her fate in her hand (Moreira, 2008, p.82). Thus, Carter changes the perception of woman in terms of the features attributed to them. For Jung, in order to be complete, an individual should realize and accept both his feminine and masculine sides. Fevvers is presented as a whole existence in the novel, at the end of her journey to self, she confronts with her difference and accepts it as her part.

Fevvers has a journey on a train as an aerialist with other members of Colonel Kearney’s imperial circus. This symbolizes her journey to the self; with the help of this journey, she goes through her individuation process and reaches a psychic wholeness. Before the train, she has already suffered a lot and has a maturation level which is necessary for an individual to pursue his self. First, in Ma Nelson’s house she is brought up, she learns the outer world, after Ma Nelson’s death she is obliged to deal with her life on her own. “The luxury of that place had been nothing but illusion, created by the candles of midnight, and, in the dawn, all was sere, worn-out decay” (Carter, 1984, p. 54). The hint of her transformation is depicted by Carter (1984) while Fevvers is explaining her situation in Ma Nelson’s house. “Sealed in this artificial egg, this sarcophagus of beauty, I waited, I waited. . . So I waited, with lithic patience, for that destiny to manifest itself” (p.43). Fevvers is on the verge of transforming herself. She only has Lizzie’s support from that moment, she needs her as she cannot do her daily activities, and Lizzie provides her opportunity to practice her flying skills; hence, she learns outer and inner world better and discovers herself slowly. She suffers while learning to use her wings. In the interview she tells Walser her hardship she faces during flying practise. Carter (1984) presents Fevvers’s situation: “I suffered the greatest

conceivable terror of the irreparable difference with which success in the attempt would mark me. I feared a wound not of the body but the soul, sir, an irreconcilable division between myself and the rest of humankind. I feared the proof of my own singularity" (p. 36). These lines show the identity crisis she faces. She also suffers in Madam Schreck's museum as she is a slave in darkness. Carter (1984) expresses Fevvers's sorrowful feeling in that museum. Seeing those lights in joyful houses makes Fevvers cry since she is in "a house that shows no lights, no light" (p. 66). Fevvers is about to die after she is brought to Mr Rosencreutz's house to work. She hardly gets rid of his hand. After that, with the support of Lizzie she proceeds in her flying ability. With the help of her learning to fly, she shines with great glory as the most famous aerialist in London. News mentions a notion of "Fevvermania". Everywhere people see her picture. She is so famous that "the shops were crammed with Fevvers' garters, stockings, fans, cigars, shaving soap. She even lent it to a brand of baking powder" (Carter, 1984 p.5). She is also famous in Berlin and Vienna. Then, she has limited knowledge of her inner world "I saw my future as criss-crossing the globe for then I knew nothing of the constraints the world imposes; I only knew my body was the abode of limitless freedom" (Carter, 1984, p. 45). She signs a written agreement for a Grand Imperial Tour, planned for Russia and from there to Japan.

Within the scope of this agreement, Fevvers travels with the circus to Saint Petersburg. While she is on trip, she is charmed by the wealth of Grand Duke. She has really hard moments when she is with him. Realizing that she will be detained as a toy for Duke's collections desperately for the rest of her life, she escapes from him at the last moment. Thus, she confronts with her dark side, her greediness for jewellery. She leaves the diamond necklace downstairs and considers life as a play (Carter, 1984, p. 45). After the event, gaining self-knowledge of her being she says to Lizzie that she has learned her lesson (Carter, 1984, p. 226). On her travelling, she comes across another danger. She nearly falls from a trapeze; she is nearly about to die in one of her performance due to her rope's breaking. Fortunately, she is able to overcome the danger. "She swung upon it, faster and faster, and, when she gained enough momentum, only then did she let go, and launched herself off, again, to arrive at the other side of the big top, where she landed upon her other trapeze" (Carter, 1984, p. 186)

Petersburg is a place where Fevvers starts to lose her great power, it is a part of her journey to the self, providing an opportunity to make progress in maturation of her soul. It symbolizes Fevvers's unconscious part of her psyche. Therefore, it enables her transformation. Fevvers feels the city's cold. Carter (1984) presents the nature and climate of the city "white, transforming fall, the first touch of winter, a visitation that arrives with such a magical caress" a person can hardly believe, and "the winter of these latitudes will kill you at its vast leisure if it gets the chance" (p. 216). Fevvers does not see any doom and danger in the snow, she welcomes her unconscious and survives there. A person loses, suffers, gets stronger and experiences the rebirth to actualize herself. It is what Fevvers goes through, she copes with the storms of her soul in Petersburg and Siberia. Losing the power of her glorious days in England, she discovers true Fevvers behind her persona in Russia. In the circus of the train through the performances of the clowns, Fevvers develops more understanding towards her unconscious. Siberia is much more terrifying than Petersburg. "The train took them further and further into bitter weather that would penetrate their leather boots and freeze their feet, invade and devastate their lungs" (Carter, 1984, p. 236). The train goes to the unknown and Siberia represents the unconscious, she is interrogating the depth of it in the dialogue with Lizzie "And were we not progressing through the vastness of nothing to the extremities of nowhere?" (Carter, 1984, p. 233). After gaining more knowledge about the unconscious she begins to see Jack Walser differently. That happens owing to the fact that he resides in Fevvers's unconscious as another self. The more Fevvers goes far away, the more talented she becomes in knowing the archetypes of her unconscious. Thus, she notices the reality beyond Walser's persona: She talked to herself asking what Walser reminds her of, thinking possible answers, "a piece of music or an oil sketch for a great canvas?", she came to the conclusion that he was unfinished, paying attention to his sun burned bones and sun bleached hair, she realised the face underneath his make up, "that face like a beloved face known long ago, and lost, and now returned", though she never knew him before and he is a stranger, the face is still the same one that she has always loved before she ever saw it, to sum up she reaches this reality: "to see him is to remember, although I do not know who it is I then remember, except it might be the vague, imaginary face of desire" (Carter, 1984, pp. 239,240).

In Siberia, the train is wrecked. It gets derailed and every member of the circus spread around facing the hardest circumstance. "The train immediately ceased to be a

train and turned into so many splinters of wood, so much twisted metal, so many screams and cries” (Carter, 1984, p. 240). Fevvers’s right wing is broken in the mishap, adding another suffer to her. The accident causes her to feel extreme pain hurting a lot. Carter (1984) states the case “we were translated into another world, thrust into the hearts of limbo to which we had no map” (p. 265). She gets more into her unconscious and is more with the self she is looking for. The wreck symbolizes her transformation in that, after it, she finds herself looking for Walser who is lost. She has lost most of her supernatural power and her previous fame and wealth. Gradually, she feels herself going down (Carter, 1984, p. 323). It becomes a must for her to recreate herself. With the help of her deepening archetypal knowledge, she feels Walser her another part, the other in her psyche. As Carter (1984) depicts "She longed for him to tell her she was true. She longed to see herself reflected in all her remembered splendour in his grey eyes. (pp. 323, 324). As Punday (2002) argues “Carter suggests that Fevvers depends on Walser to make her 'whole' and to give her meaning” (p. 808). For Jung to be an individuated, a person should balance his power of anima and animus. Fevvers does this thanks to Walser. She is kidnapped by the people living in that area. The scene is reflected by Carter (1984), ahead they go “deeper and deeper into an unknown terrain” which in the same breath “claustrophobic” owing to the trees surrounding them, and “agoraphobic”, due to the huge area that the trees filled (p.266). She is still up “While there's life, there's hope” (p. 270). While she is with them, she finds Walser coincidentally. As Carter (1984) shows: Fevvers gets extremely excited when she is watching him, he is amazingly enthralled by the song like a savage beast though he knows the song and the owner of the voice, after that Fevvers’s heart “went pit-a-pat, and turned right over, Jack! Jack!” she yelled, “interrupting the last verse” she says, “I’m sorry to say, such was my impetuous haste, and breaking, alas! the entire spell” (p. 296).

Assimilating her persona, she confronts with her shadow. In her journey, she loses her sword, she breaks her arm and realizes the transformative power in Walser. She delves into her unconscious and comprehends the archetypes as a result, she creates herself a new identity and value Walser who is her missing part. Owing to all her sufferings, she gets matured and closer to her real self. With regard to this, she transforms herself gradually, creates herself as an independent being. In the circus, on the train, she also helps Walser to experience transformation. Because Walser attends

the circus to know more about Fevvers, while she is discovering her nature and life, he indeed discovers himself.

Walser is another character representing self archetype. It appears on him at the end of his journey when he reaches the top level of his individuation process like Fevvers. Coming from California he joins Colonel Kearney's circus and has a long journey with the members of the circus. According to Çalışkan (2020), Walser has the journey starting from California to London and then into Russia "to find the origins of his past and the promise of his future" (p.373). This journey represents his mental and spiritual process into the unconscious. There he faces the archetypal images. He goes beyond his persona, he witnesses people and animals actualizing themselves, and like them, he gets through a transformation process.

Jack Walser is an adventurous journalist in America. In his interview with Fevvers, he is captured by her and struck by a desire to know more about her since she is the missing part of himself. Indeed, Fevvers is a part of his unconscious; yet it takes time for a realist man to comprehend this weird creature, in other words his unknown sphere of his psyche. Not believing her nature, he has great doubts about her. Because he acts more with his conscious part, with Carter's lines (1984) "he was a kaleidoscope equipped with consciousness" (p. 7). Walser needs to be completed but he never seeks his real being until he meets Fevvers. Carter (1984) presents this:

Yet there remained something a little unfinished about him, still. He was like a handsome house that has been let, furnished. There were scarcely any of those little, what you might call personal touches to his personality, as if his habit of suspending belief extended even unto his own being. I say he had a propensity for "finding himself in the right place at the right time. (pp. 6,7)

Walser decides to join the journey to pursue his archetypal contents. "I need to be refreshed. I need to have my sense of wonder polished up again. What would you say to a series of inside stories of the exotic, of the marvellous, of laughter and tears and thrills and all?" (Carter, 1984, p. 105). With the help of Grand Imperial Tour, Walser gets rid of his persona, experiences different selves until he reaches his own real self. Accordingly, first he becomes a fool. Colonel Kearney welcomes him "some was born fools; some was made fools and some make fools of themselves", he wants him to make a fool of himself and says he will take him on as "apprentice august" then makes him sign a written agreement for six months to bring him across Siberia (Carter, 1984, p.

118). Walser is accepted as a clown to the circus and forgets his previous journalist identity which means he experiences transformation. When he puts on his make up, he feels a sense of freedom “within dissimulation, the freedom to juggle with being, and, indeed, with the language which is vital to our being, that lies at the heart of burlesque” (Carter, 1984, p. 119). It is seen in the remarks of Buffo the Great the most experienced clown in the circus: "we possess one privilege, one rare privilege, that makes of our outcast and disregarded state something wonderful, something precious. We can invent our own faces! We make ourselves” (Carter, 1984, p. 141). According to Cella (2004) “Carter emphasizes the mutability of identity and the function of the mask” and she presents “indefinite possibilities of "being" in performance” (p.58). After being accepted as a clown, Walser is educated by the headmaster of the clowns. The case represents Walser’s adding archetypal knowledge to his inner world. However, he is humiliated as a clown there and feels the pain other clowns have. Because ,Walser, on the path of reaching his self needs suffering to get more matured like Fevvers. “Nothing will come of nothing” (p.143).

Likewise, the clowns are portrayed as worthless and non-functioning beings in the novel. “The clowns were lodged among the poorest” (Carter, 1984, p. 113). They make people laugh even if they are full of sorrow. Walser witnesses Buffo’s suffering, with the other words, his own suffering is projected on Buffo. Captured by disconsolate sorrow, Buffo cries “the sky is full of blood, and they laughed all the more” (Carter, 1984, p.140). Walser is humiliated by Fevvers too “Don't you know how I hate clowns, young man? I truly think they are a crime against humanity." (p. 167). It is something no one dares in his previous life, but he lets her. He has fallen love with her, and it is a completely new experience. Now he is into the love, freedom, suffering in a new identity on the way of exploring his self. “He is no longer a journalist masquerading as a clown; willy-nilly, force of circumstance has turned him into a real clown” (Carter, 1984, p.169).

Travelling to Russia, he passes to Petersburg and Siberia. These places provide necessary circumstance to Fevvers and Walser to create themselves again. Due to the hardest weather condition there, a person is expected to suit himself to the climate of those areas. “With her fiction Angela Carter creates her own alternative communal space on Earth, especially, on the desert to create a new self” as the desert represents a



“physical space of spiritual quests, scientific testing and the land of the nomad” (Çalışkan, 2020, p. 370) And those areas are the places where both characters actualize themselves. From this point of view the cities represent their unknown world with a lot of archetypes. It is obvious in Walser’s notes. He likens Russia to a sphinx and regards St Petersburg as a sweet smile of Russia’s face.

Petersburg, loveliest of all hallucinations, the shimmering mirage in the Northern wilderness glimpsed for a breathless second between black forest and the frozen sea. Within the city, the sweet geometry of every prospect; outside, limitless Russia and the approaching storm. (Carter, 1984, p. 111)

In Walser’s note there is also an explanation of the name of St Petersburg. The city takes its name from a prince whose command transformed the rocks of the wilderness into palaces, the prince’s name is also “the same name as the saint who holds the keys of heaven... St Petersburg, a city built of hubris, imagination and desire” (Carter, 1984, p. 111).

It implies the limitless, liberative, traumatic and saviour features of the unconscious. Michael (1994) clarifies that *Nights at the Circus* is divided into three sections, the titles of them come from geographical location: London, Petersburg and Siberia, and he adds “the movement toward increasingly foreign and remote places is accompanied by a movement away from any stable ground of reality and toward the ever more fantastic” (p. 495). From his assertion it can be concluded that the movement is from conscious to the unconscious realm of the psychic world. Çalışkan (2020) asserts that Walser is subjected to experiential learning in Russian Tundra which she calls as Third Space. As Third space Petersburg and Siberia harbour hybrid living (p. 373). From this side, self-archetype is observed in this hybridity. According to Gustar (2004) “Walser's story is of a progression from the third-person "he" to the first-person "I," (p.364). He carries on “the realist journalist Walser finds himself finally in a place where "there existed no difference between fact and fiction; instead, a sort of magic realism" (p. 260). In his assertion he draws attention to the notion of unconscious. In the circus which Walser participates, there are many different beings. Both human and non-human creatures are available in it. Tigers, bears, clowns are observed. There is a princess playing piano, and an abused woman who is singing. There is even a talking pig. Considering all these, the community is quite complicated to comprehend. According to Jung (1968), unconscious incidents introduce themselves in considerably “chaotic and

unsystematic form” (p.257). From this perspective, the circus can be thought as a representation of Walser’s unconscious. Walser finds or discovers himself in magical, fictional unconscious. Thus, he once referring to merely his thinking skills in comprehending the events, now practices his intuition and feeling modes. It enables him to balance his unconscious and conscious parts on his psyche.

Walser’s identity crisis and suffering go ahead, “In a state of mental tumult, conflict and disorientation, he wanders the freezing city night, now gazing at the ice thickening on the dark waters of the Neva” (p.169). After the train wreck, he lost his consciousness, falls into a deep sleep. As noted by Çalışkan (2020) “Jack Walser becomes a blank page after amnesia, on which to write a new self (p.370). When he is awakened, after being clown this time he feels himself as a cock, only reaction he shows is “Cock-a-doodle-dooski!” He has learned this in his training in the circus. It is a sample of his new identity. He crows like a cock and flaps his arm up and down. His maturation process, training and suffering go on with a Shaman who Walser begins to live with after he gets out of the ruins of the train wreck. He is again discovering another realm of his unconscious in the village among the forests. He rarely remembers his memories about the circus and the train in his previous life. It disturbs him.

The dwellers of the remote parts of Siberia think that Walser is hallucinating, and this case is common for them. The Shaman is a pedant, and he is believed to have necromantic powers. Through dreaming he acquires information and interprets the visible world. Shaman’s and other natives’ beliefs are their knowledge and their world. This world represents a circle of the cycle of self archetype. Walser experiences this spiritual realm and assimilates it into his own being. In this direction, he adopts their life styles, learn their language and forces himself to comprehend this realm. Walser is thought as a representative of the spirit world by the natives. When he tries to remember the words of his own language, natives consider this as a wholly trance. Walser slowly recovers from amnesia. The Shaman blindfolds Walser and goes after him with an axe. Fortunately, Walser opens his eyes and beats the Shaman. It means he overcomes the archetypal images in the unconscious. The Shaman who is hosting Walser, also hosts a bear. As the spirits who manifest themselves in dreams or extra-terrestrial cases want, the villagers sacrifice the bear as a kind of ritual. The Shaman and the natives are believed to communicate with the spirits. They believe the bear being killed will carry

messages to the dead. In this ritual, being a part of self archetype, rebirth motif is seen. The bear “would soon be up and about again, to be born again, captured again, reared again, killed again” in an incessantly reiterative “cycle of return” (Carter, 1984, p. 306).

Before the bear is killed, he gets on well with Walser. Once they experience a weird situation. Walser teaches bear how to dance. While they are dancing, the image from his former life lights up. In their dance, their circling the hut is the symbol of self-archetype. At that time under the effect of the archetype, he remembers his dance. Walser dances too in the ring which can be associated with the self-archetype. Because all transformations of the people and animals take place in that ring, Walser calls the ring magic circle. It can be thought as mandala in the light of Jung’s ideas. Walser’s ego experiences a lot of hardship to reach his self in that magic circle. As the ring is round, it is likened to an eye with a vortex (Carter (1984p.123).The magic of the ring is described by Carter (1984) as follows:

Give it a little rub as if it were Aladdin's wishing lamp and, instantly, the circus ring turns into that durably metaphoric, uroboric snake with its tail in its mouth, wheel that turns full circle, the wheel whose end is its beginning, the wheel of fortune, the potter's wheel on which our clay is formed, the wheel of life on which we all are broken. O! of wonder; O! of grief. (p.123)

Walser’s former archetypal activity is projected in his dancing with the bear and he has a feeling of completeness with the dance. He goes back to his former identity with the help of experiences he has latter. He recalls the dance, waltz, and finally his name, Walser. As a result, he starts to flashback gradually, and visits his previous selves. He enlarges archetypal knowledge, Carter (1984) makes it clear: Walser gained “an inner life, a realm of speculation and surmise within himself” which completely belonged to him, before he dealt with the circus to follow Fevvers, “he had been like a house to let, furnished, now he was tenanted at last, even if that interior tenant was insubstantial as a phantom and sometimes disappeared for days at a time” (pp. 308,309). Walser learns to speak in images and the Shaman interprets these. If the Shaman is thought as a personality in Walser’s psyche, it shows that Walser has gained ability to interpret archetypal images.

The Shaman prepares a drumstick and a drum for Walser. He is expected to play the drum and sing songs which is an archetypal ritual for the tribal people in the village. The Shaman gets his cousin to prepare a dress, a shamanism gown. It is made of an elk

hide. There are stars, and stripes on it. There are various ornaments and little bells out of metal on the dress. There are also feathers on either shoulder. Shaman paints the surface of the drum creating a complex and harmonious motif representing Walser's all experiences in his former life. On the upper part there is a moon, a sun, trees and horned mammals. At the bottom, there are men and animals. "In the middle, feet in the lower part and head in the upper part", an anthropomorphic figure was illustrated to enable a function to "travel easily between the two zones; this figure was human, or, at least, bipedal, with nothing about it to hint at whether it was supposed to be male or female, and of impressive size" (Carter, 1984, p. 315). As it is understood from the figure and as it has outspread wings, it symbolizes Fevvers. Carter (1984) portrays Walser's communicating with his unconscious : All at once, he looked at the drum for a long time by cheeping and tittering, as though experiencing his "new-born sensibility, he knocked and tapped at the drum with the furry drumstick, trying to persuade it to speak to him" then he looked at the figure with a smile and danced with the effect of it, lastly, he approaches the figure to hug it (p.316).

Fevvers sees a group of natives in the forest. Although she cannot distinguish Walser among them at first sight, he draws her attention. On knowing him, she cries his name. Walser turns to reality with Fevvers. He maintains a communication between his conscious and unconscious parts of his psyche. "He felt he was getting out of his depth." (Carter, 1984, p 319). Before Walser has the Grand Imperial tour, when he is introduced with Fevvers at the beginning, when he hears her voice, he cannot interpret its meaning and he became a slave of her voice, "her cavernous, sombre voice, a voice made for shouting about the tempest, her voice of a celestial fishwife. Musical as it strangely was, yet not a voice for singing with; it comprised discords, her scale contained twelve tone" (Carter, 1984, p. 47) yet he is dragged by the great power of its influence to the longest distances. He goes "across the border between the visible and the invisible" (Carter, 1984, p. 318). He transforms himself gradually. After he extends his archetypal experience during all journey, this time he knows Fevvers when he hears her voice. Because he has equipped with a high level of understanding of his unconscious. According to Gibb, "individuation is transformation and there is no short cut" (p.33). Walser is at the last step of this process and he individuates himself through transformation. While explaining individuation Jacobi states that individuation is a kind of "maturation process of the psyche" and its aim is the "completion of the personality

through the maximal extension of its field of consciousness” (p.14). Walser is close to complete his personality and he immediately recognizes needing part of his soul when her voice is heard. Because Fevvers symbolizes self, and Walser’s unconscious part. As for Fevvers, as a consequence of her transformation, she knows him better. She says she sees and knows him very well. Seeming a savage beast, Walser is holding his drum in his hand and singing a song. Fevvers gets really excited but Walser is far away, he walks and disappears. Not much later, Fevvers sees a village and wooden houses and thinks that Walser is there. “She would see, once again, the wonder in the eyes of the beloved and become whole” (Carter, 1984, p. 338), she asserts that Walser will be the new man of the century. Entering a wooden house, she sees a man wrapped in furs and recognizes him. When Walser asks the same questions once they first met in the interview, she feels happy and relaxed; consequently, they start a new beginning.

Walser appears completely a new being at the end of the novel, it corresponds to the time when Fevvers finds him after the train wreck. He gains insight and forms an inner world, furthermore he becomes a sentient person, he is no longer a rational one; moreover, he is elevated. “He was as much himself again as he ever would be, and yet that "self" would never be the same again for now he knew the meaning of fear as it defines itself in its most violent form, that is, fear of the death of the beloved, of the loss of the beloved, of the loss of love” (Carter, 1984, p. 347). His new identity and the effect of Fevvers is made clear by Walser’s speaking “And now, hatched out of the shell of unknowing by a combination of a blow on the head and a sharp spasm of erotic ecstasy, I shall have to start all over again” (Carter, 1984, pp. 348, 349). In respect to this, Gamble (2020) states that Walser has a “slow process of self-reconstruction” though he does not return to his previous “complete state of detachment” anymore, the thing hindering him from going entirely back to his former self is “not the memory of his picaresque adventures so much as his new willingness to love, and thus surrender detachment in favour of emotional involvement” (p.165). Feeling and having intuition, Walser explores his emotional sides which are underestimated by his previous realism. It means, the notion of fact changes for him; he begins to accept fictional, spiritual world of his psyche besides his conscious one. This enlightenment occurs as a consequence of his journey to self. When we consider the train, it goes from west to east, From California, London to the remote areas of Russia. Additionally, it travels from the crowd to the isolation. All these are the samples of the journey to the self. While Jung is discussing the notion

of reality in his book *Structure and Dynamics of the Psyche*, he asserts that the conception of reality needs revision. According to Jung (1975) A Western man's restricted image of the world stems from his one sidedness. "Restriction to material reality carves an exceedingly large chunk out of reality as a whole, but it nevertheless remains a fragment only, and all round it is a dark penumbra which one would have to call unreal or surreal"; this limited point of view is not familiar to the Eastern perspective of the world for that reason Eastern perspective does not need "any philosophical conception of super reality. Our arbitrarily delimited reality is continually menaced by the supersensual the supernatural, the superhuman" (p.353).

Walser having a limited picture of the world travels from his only reality to the other realities found widespread in the East. The thing Jung is trying to say is the familiarity of the East to the notion of fiction, mystery, and spirituality. From this perspective, remaining far away from the material world and entering to the psychic world, Walser can be thought as a wanderer from his conscious part to the unconscious one already embedded in his psyche.

He gets rid of all his doubts and accepts Fevvers as a unique creature with all her features. As Gamble (2020) remarks "he now accepts her entirely as she is. Reciprocally, Fevvers has learnt that it is possible for her to be accepted as a woman, wings and all, without becoming either the embodiment of an abstract idea or a freak" (pp.165,166).

To sum up both Fevvers and Walser mean a wholeness for each other. Ego and self relationship is established in both characters. They go through a healthy individuation process and touch the self and assimilate it into their unconscious. "The individuating ego comes again and again to points where it must transcend its previous image of itself. This is painful, for the ego continually identifies with images of itself, believing that the image with which it is presently identified is the "real" person." (The Jungian Experience, James Hall)" (Carl Jung: What is the individuation process, 2017).

As Jung puts forward the protagonists experience different selves and continually recreate themselves passing through different stages. They overcome their identity crisis, welcome the totality of their psyche. With the help of their strong ego and maturation of their soul, they survive in hard condition of their collective unconscious associated with Siberian Tundra. Remaining isolated in deserted areas they discover

themselves. Their travelling symbolizes their journey to their selves. Appearing as a testing area, Siberia is the last point they reach, they cope with it and reach the self. Walser and Fevvers are bewitched by each other. Being dragged by their contrariness, they enter the collective archetypal world. They lose their personas, face real identities after reconstructing themselves. Walser becomes clown; suffers; via ritual and a new language of other he reaches his self. Fevvers breaks his wing, loses all her power, confronts with her dark sides. Broadening their fields of consciousness and gaining the ability to interpret the archetypal images inside their unconscious, they show up as individuated beings. As D’Cruz (2016) indicates Fevvers is after something she is not certain of yet prefers to “fight the current rather than go with the flow” and “Jung’s theory of individuation is the light at the end of the tunnel that contributes to the essence of self-awareness and transformation” (p.1757). When we consider Walser’s and Fevvers’s experiences and the archetypal occurrence in the novel, it is seen that self-archetype is dominant and comes out as a significant element. As D’Cruz (2016) depicts in the article '*Individuation' brought out in Angela Carter, 'Nights at the Circus* Fevvers and Walser realize their limitation, they remain far away their shadow and have a fresh start. “All the happening from the beginning of the novel to the end in based on unconscious action” (p. 1759) . As individuation is a process not happening overnight, journey which Fevvers and Walser take brings them self realization which is the key to transformation.

To wrap up, this chapter is a study of representations of Jung’s main archetypes in the novel *Nights at the Circus* authored by Angela Carter. Mother archetype, the archetypes of trickster, rebirth and self are the major emphasis within the scope of Jung’s archetypal theory. Relevant characters, places and cases are analyzed. While the study is carried on relevant connections are established in relation to Jung’s collective unconscious and individuation theories.

## CHAPTER THREE

### THE STRUGGLES OF THE CHARACTERS FOR THE SELF IN THE CONTEXT OF INDIVIDUATION PROCESS IN *UNBEARABLE LIGHTNESS OF BEING*

In this chapter Kundera's four main characters in his novel *Unbearable Lightness of Being* will be the focus. Their journey for real self will be portrayed step by step in the context of Jung's Individuation theory. The characters are Tereza, Tomas, Franz and Sabina. The chapter is due to analyse the formation of their persona, the relationship with their shadow, anima, animus, and struggle for the self along with the elements affecting this process.

The novel is about the individuals who strive to survive and cope with their personal and social matters in the shade of war. Zurich, Paris and New York are the cities the events take place in, yet Prague is the central place in the novel. The time corresponds to the years before, during and after the invasion of Prague by Russian. The novel mainly sheds light on the lives of Tereza, Tomas, Franz and Sabina covering the relationship among them. While doing this, it presents some philosophical ideas about lightness and weight. It takes the reader in and enables to quest himself with the help of the characters. The perception of the characters changes gradually as the novel proceeds, and the reader witnesses their confusion and critical decisions, helplessness and striving for meaning while they are scattered from here and there. Kundera uses contrast characters and mindsets to create a unifying atmosphere for his characters to help their completion in the way of becoming individuated.

Ego consciousness is the first precondition for individuation. When the characters are considered, they have a certain level of ego consciousness. They can understand their outer and inner world to some extent. The analysis of this formation is not possible separately for each character, as there is no information about their childhood. The efficiency of their ego consciousness can be concluded from the reaction and attitude they show in the course of events. Therefore, in relation to this, the chapter can only analyse Tereza's ego development in detail when the focus is her character, as there is enough background for her. The others' will be dealt with parallel to their other



steps for the process of individuation. The second step for an individual is to create a proper persona. After recognizing persona, necessary circumstances occur, and a person knows his shadow, anima, and animus. Finally, if he is matured enough, being able to balance his conscious and unconscious well, he can reach his self and feels a complete person in his life. The chapter will discuss these steps for each character in the context of individuation theory.

When we start with Tomas whom Kundera portrays as alienated, carefree character, he meets the readers as a Czech doctor. He works as a surgeon in a hospital in Prague. He is a divorced man and has a son, but he gives up seeing him after some problems with his ex-wife. He is a man with a dominant rationalist thinking and looks the life in a concrete way avoiding close intimacy with women. He is a womanizer to the bone. Considering these features, he has a persona. His position, the way he behaves, and the artificial reality of which he wishes others believe, all represent his persona. Through his persona he puts a border with himself and others. Tomas accepts his persona and assimilates it as a different part of his psyche.

Tomas's shadow is projected on Sabina whom he has a regular erotic relationship with. Sabina is a discreet, trustworthy, and understandable woman and knows Tomas's nature. She is a painter and has a studio. They look like each other in the way that, both adopt lightness principle in life, being free from all sanctions and responsibilities. "The shadow is the figure nearest his consciousness and the least explosive one" (Jung, 1968, p. 252). Sabina is a strong woman; she carries the features of a man. She does not see herself a woman or a man and rejects the roles of being a woman. She presents a hermaphrodite figure. She is an artist and has an education about it. These features enable this character to come out as a figure of Tomas's shadow. Their lifestyles and positions in the society make them closer to each other. They make love in Sabina's studio and Tomas always feels comfortable with her. The studio and Sabina's bowler hat are divine images representing originality and freedom. This courageous liberal artist represents Tomas's hidden fantasies and desires. And whenever he visits her studio, he goes to the depth of his psyche. This is shown in this line "Her studio greeted him like a memento of his past, his idyllic bachelor past" (Kundera, 1999, p. 22). There is a secret and mysterious bound between them. While they are together, their shadowy desires reveal, and they become themselves. She represents Tomas's unconscious. They both

look at the mirror when they are alone and try to discover their body and soul. According to Jung (1968), the mirror does not tell a lie, it exactly reflects whatever looks into it. He is in the opinion that there is a hidden face that people do not unveil to the outer world and they guard it with “the persona, the mask of the actor” (p. 36). Tomas goes beyond his persona and realizes his shadow with Sabina. With his shadow, psychic energy transformation actualizes through sexual dynamism. Tomas was guided by his unconscious content and his libido takes the role of himself. However, he is aware of the power of his shadow and does not let her capture him. That he does not behave Sabina in the same way he does to other woman shows uniqueness of her. Being with Sabina is always different and appalling for Tomas. He sees only her regularly, and they see each other for years He knows her effect, accepts her and gets on well with Sabina. It means he assimilates his shadow without any trouble. By this way, he realizes his ego cannot wholly control all experiences he will have. From Jung’s point of view, it can be clearly said that Tomas sees one of the doors of his unknown sphere of his psyche. Jung posits that when people are conscious, they master most of things in their lives, however, the moment they “step through the door of the shadow” they amazingly find out with horror that they are the playthings of unknown agents (Jung, 1968, p. 38).

Now that Tomas has been familiar with his shadow, it is time for him to meet the anima archetype. Tereza comes on stage as Tomas’s anima and Tomas shows up as Tereza’s animus. It happens when Tereza and Tomas meet at a hotel restaurant in a small Czech town where Tereza lives. More precisely when the fate puts them together in a moment. Tereza was serving there, and Tomas was killing time while waiting for his train to Prague. Both are under the influence of their unconscious, with one difference, Tereza is aware of this, but Tomas is not. The archetypes are activated in Tereza’s psyche the moment she sees Tomas sitting alone. She loads a huge meaning to the stranger who called her. There is an irresistible psychic energy in the air to which both cannot be indifferent. As Kundera (1999) posits the atmosphere and the situation in his novel, Tomas calls Tereza and this call is enchanting enough. It is due to the fact that Tomas is a stranger who does not know Tereza and her miserable life. As a result, his outsider position differentiates him among the others. (p. 47). He was reading a book and “in Tereza's eyes, books were the emblems of a secret brotherhood” (Kundera, 1999, p. 47), she reads a lot and sees the books as a way of escaping from reality. At that time Tomas turns out to be an image of saviour, he is the very way of real escape that moment.

Her soul recognizes him among others, and she felt an intimacy in a moment. This man with a modern outlook arouses her unconscious contents suddenly. He has a kind voice, “Tereza felt her soul rushing up to the surface through her blood vessels and pores to show itself to him” (Kundera, 1999, p. 35). The radio was playing Beethoven whom Tereza has a special interest. She labels the musician as an “image of the world on the other side, the world she yearned for” (Kundera, 1999, p. 48) These are all messages and Tereza is willing to read each of them in detail. Kundera (1999) makes use of the efficiency of collective unconscious by drawing attention to notion of chance. To his belief, while ordinary happenings emerging in the same way, do not have a meaning, chance carries a message for people, merely chance can speak to people “We read its message much as gypsies read the images made by coffee grounds at the bottom of a cup” (Kundera, pp. 48,49). Tereza is taken by the magical atmosphere and amazed at coincidence. Because of the moment of her serving to a stranger coincides with the moment of playing Beethoven’s music. (Kundera, 1999, p 49).

After that moment, Tereza is ready to discover her hidden unconscious part of her personality. They are taken by each other within a short time. She sees Tomas again in that evening and they become friends. She is on the verge of transformation; a new phase begins in her life because it is the time she meets with her animus. “She knew then (the birds of fortuity had begun alighting on her shoulders) that this stranger was her fate. The crew other soul rushed up to the deck other body.)” (Kundera, 1999, p. 50).

Kundera (1999) draws attention to the archetypal images in relation to Tereza’s meeting with her animus with his lines: “Guided by his sense of beauty, an individual transforms a fortuitous occurrence into a motif, which then assumes a permanent place in the composition of the individual's life” (Kundera, p. 52). As it is stated before, Tereza appears as Tomas’s anima, they form a contrariness which is a condition for a person to complete his missing part in the process of individuation. Jung asserts that people should “realize that the tragic counterplay between inside and outside represents, at bottom, the energetics of the life process, the polar tension that is necessary for self-regulation” and he continues “However different, to all intents and purposes, these opposing forces may be, their fundamental meaning and desire is the life of the individual: they always fluctuate round this centre of balance” (Jung, 1966, pp.172,173). Tomas’s refusal of love, emotion, caring, and weakness is embedded on Tereza. It means Tomas’s repressed

part of his personality is projected on Tereza. Tomas lacks the thing Tereza has and it is in the same way for Tereza. She lacks rationality, logical thinking and strength which are projected on Tomas. That is the reason Tomas welcomes her as the image of anima. As Webb (1990) states Tomas humiliates sentimentality with the control of his emotions. Being humorous, he is unfailingly “a man of thought rather than a man of feeling” particularly when approaching feeling as a field of study (p. 358). As it is stated in chapter one in detail, the process of realizing the anima and animus is painful, it needs some struggle and suffering, and that is what happens to the characters of Tomas and Tereza. After they realize each other, nothing is the same as before. It is stated above Tereza is willing for her animus. However, Tomas is not eager as her. Tomas resists to the idea of being with a waitress whose social class is lower than himself. He is a womanizer and assumes that she would be one of his womanizing memories. Therefore, Tomas realizes the power of his anima much later than Tereza. He is not quick to interpret the signals coming from the unconscious while Tereza is able to do this. It is because Tereza listens to her inner voice which makes easier for her to realize her dark hidden personality. It becomes incredibly difficult for Tomas to comprehend his unconscious. Something has been going wrong since he met the girl. He is unsure to see her again, his mind gets complicated. Kundera (1999), portrays the dilemma Tomas has while telling his protagonist’s hesitations. Tomas is unsure to call Tereza back to Prague as he doubts the responsibility he will take. His offer to Prague means offering of Tereza’s life for Tomas as it is highly possible that she will accept the invitation. Tomas cannot decide whether he should keep away from her or not. If he doesn’t call her “she would remain a waitress in a hotel restaurant of a provincial town and he would never see her again” (p. 6).

Tomas’s unconscious is on the stage at that time. She is different from other women he knows, and this is a kind of proof that she belongs to an unknown place which represents Tomas’s inner world. The transformation begins to take place slowly in Tomas’s psyche. When they are together first time in his home, Tomas feels the warmth in his heart which he conceals from everyone including himself. Her anima comes to surface with the help of the woman’s existence. It is clear from his thoughts: Out of nowhere, he imagined he had been with her for a long time and she was about to die, and “he had a sudden clear feeling that he would not survive her death. He would lie down beside her and want to die with her” (Kundera, 1999, p.7).

Tomas tries to understand if this is love or not. He contemplates and talks to himself which help to delve into his veiled parts of his soul, “He had come to feel an inexplicable love for this all but complete stranger” (Kundera, 1999, p. 6) No matter how close to his anima, Tomas’s ego manages to find necessary excuses not to admit the reality of the anima. He reminds himself that he saw her only once in his life. His ego looks her down. Then a serious conflict between his conscious and unconscious starts, and the case goes along with him throughout the novel. It is made clear with the following questions and judgement of Tomas: “Was it simply the hysteria of a man who, aware deep down of his inaptitude for love, felt the self-deluding need to simulate it? His unconscious was so cowardly that the best partner it could choose for its little comedy was this miserable provincial waitress with practically no chance at all to enter his life!” (Kundera, 1999, p. 7).

On the second coming of Tereza, Tomas is overjoyed again. Tomas accepts her with her heavy suitcase which means to be a great burden in Tomas’s life. Firstly, in the middle of night Tomas offers her to drive her the place she stays. However, Tereza is in Prague to find a job and needs a hotel. Instead of taking her to a hotel, Tomas takes her suitcase from the station and brings it to his own home. It is seen in his behaviour that; he cannot resist his anima and welcomes her. “Tomas’s acceptance of Tereza was an embracing of the powers of “others” ” (Lauen, 1988, p. 29).

He is sure to have violated his principles with women, and this is an indication of that he is under the influence of his anima. He is surprised at his hasty decision (Kundera, 1999, p.10). He is confused but sure that he encounters a totally new phase in his life. On Tomas’s watching Tereza, he cannot make up his mind, yet he feels extraordinarily blissful when he thinks the hours they share together. With Kundera’s lines, “he began to sense an aura of hitherto unknown happiness emanating from them” (p.14).

On the way of individuation, after realizing the anima, it is crucial for a man to assimilate it as a part of his unconscious. If this is not achieved by the ego, the process results in neurosis and troubles. It is what happens to Tomas. He realizes but cannot differentiate Tereza as a part of his psyche. As a result, he suffers, and remains captured by his anima. There are a lot of reasons preventing him from individualizing himself.

As Tereza is inexperienced and innocent, Tomas's ego does not match Tereza with himself and sees her as a child who needs caring. He thinks Tereza is a child left in a river in a basket and he cannot be so cruel to "let a basket with a child in it float down a stormy river" (Kundera, 1999, p.10). Tomas is far away from reality, seems strong but his ego is weak.

Furthermore, Tomas is totally one-sided person, he uses mostly his rational thinking, underestimating the spiritual thinking. This hinders his ego from extending his consciousness towards unknown contents. After he comes across Tereza, his ego contacts with his unconscious by dialogues Tomas has with himself. He has mental thinking process, he thinks long hours, tries to evaluate the events. He speaks to and answers himself which is a way to get in touch with his anima. As he does not live in the past; his sufficiency is his intellect and his relentless questing (Lauen, 1988, p. 32). He changes his old ideas and admits some reality that he has been running away for a long time. The point he reaches is this: neither does he accept Tereza wholly, nor does he desert. He is afraid of losing his freedom and being captured by his anima. Because when he is blind to the realities of his unconscious, he is carefree; while he knows his anima, it brings some responsibilities. He blames his feeling of compassion. His ego does not want to accept his feeling of compassion, the emotional side, as a part of Tomas's personality. The ego wants to remain as a unique power since it is frightened of a drastic change. Consequently, he deceives himself by blaming his affection and Tereza. He tries to make himself believe that Tereza's having left him is a good thing and he believes he is sick with compassion, the compassion that he thinks he is immune to until she infects him with it (Kundera, 1999, p.31). He has a fight against his compassion coming out through Tereza. In fact, his anima, his emotional caring features are projected on Tereza. He finds himself in a terrible conflict, though in the beginning he ignores the spark of the change already begun in his soul like a restless wind.

Despite all his resistance, he has been oppressed by his anima to some extent. Kundera (1999) draws attention to the irresistible power of the unconscious by stating "On Monday, he was hit by a weight the likes of which he had never known" (p. 31). Tomas starts to embrace the opposite of what he thinks in the course of time. His anima is complete opposite of himself. Contrary to Tomas, Tereza is someone who pursues meaning. Tomas surrenders to fate which comes from the unconscious. He mentions a

myth which harbours the archetypes most and gives this example “we all more or less share it: we believe that the greatness of man stems from the fact that he bears his fate as Atlas bore the heavens on his shoulders” (p.33). Kundera (1999) draws attention to the collective unconscious and universality of the case which soothes Tomas for a time.

In the course of time, Tomas loses some of his strength dominating Tereza. He realizes her strength, while he is thinking of her absence and the possibility not to have loved him. Tereza gains power towards Tomas, his ego consequently forms balance between ego and anima. He still attempts to explain fate from logical and scientific perspective:

Seven years earlier, a complex neurological case happened to have been discovered at the hospital in Tereza's town ... It had taken six chance happenings to push Tomas towards Tereza, as if he had little inclination to go to her on his own. (Kundera, 1999, p.35)

For Tomas, as it is indicated above, it has been hard to differentiate his ego as a separate personality. It stems from his being stuck in his identification with his ego. Since Tomas behaves merely in a determined way, he faces neurosis; he visits women more and more, he never accepts the change. If a person is not ready enough for the change he can be overwhelmed. “If the change of dominance fails to appear, the psyche knows no rest, it gets into a state of discontentment and uncertainty finally ending in neurosis. Everything cries out for readjustment” (Jolande, 1983, p. 22).

According to Jolande (1983), people need to change to adopt their new situations in life. Divorce, change of job, change of housing, financial hardship, physical or psychic uneasiness require readjustment (p. 23). Tomas faces all these conditions; he adapts to them but not wholly. He suffers from his one sidedness which makes the individuation difficult. As Jung indicates, suppressed inferior functions can any time have an effect on our life due to the fact that one-sided development causes a reaction one way or the other (Jung, 1974, p. 84). Tomas's inferior functions slowly come to surface as well. He welcomes what he rejects before.

After welcoming irrationalities in his life, he quits his job, moves to countryside, accepts his son's offer to talk to him while he completely rejected to see him before. He goes into the unknown. While he is in Zurich, Switzerland he is safe. But after Tereza leaves him and returns to Prague, which is under an invasion, Tomas goes after Tereza

and delves into the unknown sphere of his soul. Prague is not safe; anything can happen any time there. Prague is as uncanny and strange as Tomas's unconscious. He does not oppose to his irrational feeling. He listens to his inner voice, that is the power of his anima. And that is his anima which drags him from his comfort zone to the unknown. Now he can touch upon his unconscious. A new man is born but he still depends on his previous bounds. The more he represses his new entity, the more active the energy is in his unconscious, and troubles multiply. Tomas faces neurosis as Tereza has. He has dreams about women. Once, he sees an ideal woman in his dream and interrogates himself: if he comes across the ideal partner in real life will he quit Tereza? He thinks about this long time. He has affair with many other women. He interprets his being keen on women as a kind of scientific research. In the book it is stated that he is not after women but after undiscovered points in them, that is subjectivity. "Some seek their own subjective and unchanging dream of a woman in all women" (Kundera, p. 201). Kundera (1999) states the idea about the uniqueness of a person: Uniqueness is hidden in unimaginable side of a person. "The individual I is what differs from the common stock, that is, what cannot be guessed at or calculated, what must be unveiled, uncovered, conquered" (p.199).

In respect to this, Kundera (1999) makes a relation between Tomas's love affair and his searching for individuation. Having a great appetite to discover and possess the unknown of women, Tomas is obsessed with unimaginable sides of them, he is obsessed with "the one-millionth part that makes a woman dissimilar to others of her sex" (p. 200). "Since he longed to take possession of something deep inside them, he needed to slit them open" (Kundera, 1999, p. 200) and he establishes a similarity between his job and his love affairs. He treats them as scientific situations. Both are about bodies, both are about concrete thinking, and they are the means of discovering Tomas's hidden contents.

"Being a surgeon means slitting open the surface of things and looking at what lies hidden inside." (Kundera, 1999, p. 196) In can be inferred that he is after his own individuality. And her anima shows itself by this way. In his dreams and imagination, he forms fantasies about the women. As time proceeds, he is captured and controlled by his unconscious totally. "Tomas is obsessed with the "small gap of the unimaginable" where the unreality of reality exceeds his imagination; this is the monster in Tomas"



(Lauen, p. 30). It is an evil manner even if it is not for Tomas, he considers these things very normal, it is for Tereza. Tomas is a kind of devouring monster for Tereza. The manner Tomas's anima creates has a fatal effect on Tereza's life. After his painful experience with his anima, not perceiving his inner world, he cannot cope with the results, the illness and unhappiness of Tereza, his own feelings and wishes, consequently, his inner and outer world mixes. While approaching her circle, he loses his outer one. He loses his job under the influence of his repressed character. She cannot cope with the troubles about his job.

Tomas decides to quit his job and resigns owing to some troubles. Tomas is in a hard situation, but he cuts it off suddenly without contemplating about the case thoroughly. It is interesting because his life is his job, on the other hand it is understandable, he listens to his inner voice and wants to feel lightness. He loses his job, his position, his old habits. That is not an expected situation in a successful individuation process. As he resists his spiritual sides, he creates another imaginary circle around himself where Tereza is not. But he is trying to keep his ego rigid and safe. He is not taking life seriously. However, the more he wants to be carefree in life, the more he is compelled to confront the realities of his life. And the more he escapes heaviness, the more he has to take responsibility. Responsibility and love are evidently his repressed dark side. Falling from certainty, he does not let himself an awareness of the wisdom of his soul. "The only certainty is: the lightness/weight opposition is the most mysterious, most ambiguous of all." (Kundera, 1999, p. 6). He is in contradiction with his soul and body. He wants to dismember these rather than unite. He behaves his soul as an outsider. But for Jung a person must unite his different counterparts and come to an agreement with his opposing contents. Tomas is a divided personality. Tomas is portrayed to the readers as a rationalist entrapped in the unbearable lightness of being (Lauen, 1988, p. 30). He has a western mind thinking which is far away meaning and spirituality, therefore he has a sharp distinction between his body and soul. In this case, soul represents the unconscious and body represents the conscious part of the psyche.

Tomas totally becomes a different person at the end of the story. He moves to countryside and is far away from the hectic life. He has a humble life with a simple job. He is married and have a pet. He quits listening only his mind and gives up controlling everything. He is compelled to do because everything derails slowly, and he is changing

gradually. "Tomas's state is sad in that he no longer is the ever-questioning Don Quixote" (Lauen, 1988, p. 39) yet he feels free and joyful because he is not heavily depending on his thinking self and he does not see the world as his operating table (Lauen, 1988, p. 39).

As he cannot block the events, he chooses to surrender. He accepts the fate and follows "es muss sein" philosophy. In German, it means if something is to happen, it will happen. It seems he surrenders but his unconscious does not. His ego resists, the more he represses the helplessness, the more complicated his soul has been. He is torn between his mind and soul. They cannot reconcile and the situation of being in conflict never stops following Tomas. His unconscious becomes uncontrollable. This awareness brings pain and destruction. As a result, Tomas never reaches his real self. As Lauen (1988) states "Tomas's perspective on himself was disastrous in that it was a suicide of self" (p.27). He cannot form a relation between his ego and self, he dies with Tereza in a traffic accident in Prague. He is resistant not to reach for his real self, ignoring the meaning of life. Yet, he is successful in accepting her shadow and anima. He deals with both Sabina and Tereza well, but he cannot pass the other stage which requires great struggle and spirituality, instead he goes on his life with the neurosis, and becomes a kind of slave of his unconscious.

Tereza, another important character in the novel goes through the same stages as Tomas. She creates a persona, confronts her shadow, animus, but she suffers more, gets hardship a great deal during this process in contrast to Tomas. She also cannot go beyond her animus and cannot reach the self. Tereza is an unhappy woman, after meeting Tomas, her life changes, she marries him, suffers from his infidelities, and is lost in the power of her animus without completing individuation. Due to her mother, it is hard for her to form a healthy ego consciousness. She develops a weak ego. Therefore, the troubles she has in her childhood delays her transformation process and her being free from projections of her hidden personality. Although she is often with her shadow, it takes time to assimilate it. Tereza is together with her animus and shadow for a long time. She accepts her shadow while she is still fighting with her animus, and lastly, she becomes aware of her animus. Without reaching the self, she dies at the end of the novel. All in all, she cannot individuate herself and reach completeness.

Tereza is portrayed as a helpless and needy person, she is a daughter who cares her mum and house. In terms of her persona, living with her mother and stepfather unhappily, she is silent, self-sacrificing and a simple waitress working in a small town. She cannot express her soul to anyone as there is no neat, peaceful, and welcoming atmosphere neither at home nor at work. Thus, she lives her inner world, her dream and hopes by herself. She knows her position but knows she deserves more as well. Thus, she faces her persona assimilates it easily as a different part of herself. Because in the depth, she herself knows that she belongs to a different world. She knows the other person inside her. And she is willing to discover her other possible sides. Listening to her inner voice, interpreting the images and messages she faces, Tereza knows the mask does not represent her real identity. She wants to be different from others and is willing to interpret the archetypes. She is eager to transcend herself. But for this, first she has to overcome her mother's damage stuck to her soul. It is possible for her to follow the self after she gets rid of the terrible mother archetype. Her weakness, lack of confidence, and fragility come from the negative and hindering manner of her mother. Thus, she has many problems in her first half of years. It takes time for Tereza to understand and accept her shadow. Her dark sides are the traces of her mother, her similarity with her mother, her unwanted dark past and her childhood. She always sees her mother's reflection when she looks at the mirror. As Kundera (1999) shows her struggle with the shadow, Tereza's mystery can be understood from "her long looks and frequent glances in the mirror. It was a battle with her mother" (p. 47).

Another example of the effect of her shadow is the feeling Tereza has : "She felt as though she were carrying her mother in her stomach and her mother had guffawed to spoil her meeting with Tomas." (Kundera, 1999, p. 53). As it is understood, the first obstacle in creating an identity for Tereza is her mother. Her soul will be locked in her body unless she comes to term with her mother. For Jung, the task of a person is to unite his conscious and unconscious parts to feel complete. As it can be inferred from the novel, Tereza's mother is embedded in her unconscious and her task is to make out this to continue her steps and to be a free individualized person. Her mother's tyrannical manner delays Tereza's developing her individuation. Her image of mum has a traumatic effect in her life. She is humiliated by her and deprived of personality. Kundera (1999) illustrates an example of relevant situation, while she is living with her mum, she is not allowed to lock the bathroom door, she means that her body is just like all other bodies,

“you have no right to shame; you have no reason to hide something that exists in millions of identical copies” (p.42). Her mum hinders Tereza’s being different from others and expressing herself in a liberal way. In her mother’s world, the individual is trivial and worthless, and she wants her daughter “remain in the world of immodesty where the world is nothing but a vast concentration camp of bodies, one like the next, with souls invisible” (Kundera, 1999, p. 47).

Long years she escapes her shadowy part. However, the shadow dwells in her collective unconscious. Even if the mother archetype is shadowy, even if it carries the image of terrible mother archetype, the unconscious harbours her mum in the depth of Tereza’s psyche. She always runs away from its destructive power of her shadow. At the end of the novel, despite everything, she manages to confront it after immense suffering much time later. The freedom is clear from the following lines:

“It was not vanity that drew her to the mirror; it was amazement at seeing her own I ... she thought she saw her soul shining through the features of her face” (Kundera, 1999, p. 41). In relation to her shadow, another example is observed in the way of her admitting betray to her mother: “She had betrayed her mother”, she says herself reprovingly “for a man who did not love her”; yet, she was eager to pass the sponge over every torment related to her mother (Kundera, 1999, p. 61). Finally, the realization and acceptance of the shadow occur. Tereza gets rid of her shadow’s possession after a tiring experience. While she gets older, her fate resembles to her mother’s, she understands her better. Coming back to Prague where she was born, shows that she embraces her childhood and the city she wanted to escape once upon a time. Once she assimilates the shadow, she gets strength from it and it helps her in a dead lock situation.

That Tomas is Tereza’s animus is stated while discussing Tomas’s individuation process at the beginning of the chapter. In addition to that, some detailed clarification will be done in terms of the power of her animus. As it is discussed, from the moment she sees Tomas at the restaurant, he becomes indispensable in her life; she realises her animus the very moment. She looks as if waiting for someone to take her a place where she belongs. That the archetypes in her collective unconscious are activated can be concluded from the following lines:

“All her eagerness for life hung by a thread: Tomas's voice. For it was Tomas's voice that had once coaxed forth her timorous soul from its hiding place in her bowels” (Kundera, 1999, p.55).

Tereza is subject to Tomas. Having a painful transformation process, she has to suffer a lot and it takes time to differentiate her animus. In the beginning, while she is with her animus, she is willing to reach her self. Under the influence of her animus, she leaves her hometown Prague with a heavy suitcase to live with Tomas. She wants to step another phase of her life wanting a change that will renew her. Thus, she is in search of a new identity. Briefly, she wants to “pursue something higher” (Kundera, 1999, p. 70). She desires a new world, for this aim; she goes after her passion and lets her unconscious take her to another realm. She has a job with the help of Sabina who is Tomas’s mistress, but not being satisfied, to improve herself, goes further in her job. The energy inside her pushes her further, she wants to take picture and Tereza realizes she is into photography. She takes the advantage of her animus. She wants Tomas to take her every exhibition in Prague. She compensates her weakness. As she wishes, she steps into another world with the help of her animus’s power. She gets a promotion and begins to work as a professional photographer. At first, her job is in a darkroom in which she develops photos. She is not lost in darkness instead she does her job properly, after that she creates a light herself to form a real self which belongs merely to her.

Not comprehending the effect of her unconscious, Tereza cannot move forward in her individuation process. Torture of her animus gets stronger day by day, and Tereza lets her soul get wounded. She wants to divide her body and soul but cannot manage it. To make out her animus, she forms intimacy with a stranger. It happens due to Tomas’s manner towards bodies. Tereza tries to be like Tomas; as a result, her soul suffers when her body betrays. The man she is with him turns out to be a man sent by secret police. She feels miserable and trustless. Another instance showing great effect of her animus are Tereza’s horrifying dreams. In most of her dreams, the cruelty of Tomas appears; either Tomas kills her or gets her killed. In one of her dreams, she is sent by Tomas to a hill to be executed by a man. In order not to disappoint Tomas, she does not reject her own execution. The man whose duty is to kill Tereza is the unconscious of Tereza, the annihilating effect of her animus is unveiled in this dream. As it is inferred from the dreams, Tomas is associated with Tereza’s death. The animus guides her to death in the

dream: she is subject to the animus helplessly until she understands she wants to survive. She gives up being killed at the last minute. In her another dream, Tomas is controlling her and other naked women, he kills the women if they do not obey him. She has some neurosis, showing itself as illness, vertigo. She defines this insuperable longing to fall. "Anyone whose goal is something higher must expect some day to suffer vertigo" (Kundera, 1999, p. 59). It is associated with the ideas of Jung who asserts an individual must suffer across her unconscious contents and get matured to increase the field of ego consciousness. Death wish does not get her tail. "It is the voice of the emptiness below us which tempts and lures us" (Kundera, 1999, p. 60). She is on the verge of the capture of her unconscious, as she cannot properly differentiate and assimilate Tomas as her animus. Most of her dreams show that the animus is activated. She tends to fall. And in times of frailty, she is willing to give up getting matured and return to her mother. It means she is in conflict. She finds herself torn between struggling for a new identity or give in and turn to previous life her mother has provided, that miserable and ordinary life. Backward or forward? She is contemplating if she is strong enough to overcome the identity crisis she faces; this dilemma is continually in her mind. Reaching self is a rough path, and Tereza is already exhausted. Tereza then thinks in this way: "when the strong were too weak to hurt the weak, the weak had to be strong enough to leave" (Kundera, 1999, p. 75).

After spending years with Tomas in Prague, she finally makes out that Tomas is her animus, her missing part. It was just a projection of her another part. The decision of leaving Tomas is a turning point in her life. Tereza realizes Tomas's weakness about herself and feels she should be strong and give Tomas's life back to him. At that moment living a transformation she accepts and assimilates his anima. She understands that Tomas's being strong is the main reason why Tereza depends on him. Tomas was captured by anima, and Tereza is captured by her animus. Both needs to be freed from this annihilating and harming effect of their unconscious. Therefore, Tereza frees her ego from her anima, and sets off her hometown, Prague which is invaded by Russians. By leaving Zurich he goes back where she belongs to. At that moment. Roles change, she feels the power to live alone and ignore Tomas. It means, she realizes her own weakness, and accepts it. And it is a sign of strength in fact. Then she has the strength of the anima and knows that it belongs to her own psyche. Tomas on the other hand feels relieved first, then he finds himself in Prague to find her wife Tereza. Surely, Tereza is

the happiest seeing Tomas across herself. Tomas carries the weakness of his anima at that time. For this position Kundera states that any man who confronts with something having more power than himself is a weak person “even if he has an athletic body” (Kundera, 1999, p. 73).

The couple begins living in Prague. It is impossible to live in peace in their country. As all Russian effect is felt everywhere. One day, Tomas and Tereza meet a farmer, Tomas’s previous patient, and during the chat about country life, a spark of light appears on Tereza’s eyes. Suddenly, she comes up with the idea of living in countryside. The idea of living in peace away from the people especially women without troubles attracts her. Her image of living countryside comes totally out of the things she read or heard, or “received unconsciously from distant ancestors” (Kundera, 1999, p.168). Tereza tells her wish to move to the countryside. “That it was their only path to salvation” (Kundera, 1999, p. 170) therefore, they move and live in an isolated way in a small village. When Tereza evaluates their lives at the end, she finds herself guilty as she prevented Tomas from going further in his career. Because Tomas is a prosperous doctor in Zurich before he goes after Tereza to Prague. Her awareness is made clear in the novel. She, then, realizes that she was unfair, “if she had really loved Tomas with a great love, she would have stuck it out with him abroad” she is amazed at how cunning she could be, in the village Tomas is tired and turns grey, “with stiffened fingers that would never again be capable of holding a scalpel” (Kundera, 1999, p. 309).

The negative powers of both animus and anima are felt at the end of the story. The end is not satisfying for Tereza. She remains far away from reaching her self. Although she confronts the animus, she does not have much time to assimilate it properly and strive for self. Her wish to survive means to be with Tomas. And it is too late for everything at the end of the novel. Tereza dies in a traffic accident and never completes her individuation process. Creating persona, accepting shadow are completed, she has been partly aware of her of animus, but her ego is not able reach the self.

Another character captured by the terrifying power of the anima is Franz in the novel. He is an academician in a university and a Czech intellectual. He is married and has a daughter. These form his persona. He makes relation around him with his position. He is a caring thoughtful husband and successful instructor giving lectures. He accepts,

realizes the persona, shadow, and animus with the help of Sabina. He assimilates them but cannot reach his self, due to the strong effect of his animus.

One day Franz falls in love with Sabina another significant character in the novel. Her nature appears contrary to Franz's. Kundera portrays dissimilarity of them by bringing the music theme in the novel. Franz likes all kinds of music and can listen to loud music. Sabina on the other hand, hates the noise of the music, she prefers relaxing, soft music. Compatible with Jung's theory, this opposing factor helps Franz to discover his hidden side. Sabina describes her opposing view about music with these lines : "The total ugliness to come had made itself felt first as omnipresent acoustical ugliness: cars, motorcycles, electric guitars, drills, loudspeakers, sirens. The omnipresence of visual ugliness would soon follow" (Kundera, 1999, p.93). After their chatting about music when Franz is alone, he remembered the raucous music at the restaurant and interpreted by himself that noise is a helpful thing in that "it drowns out words" (Kundera, 1999, p. 94), from that he perceives something new and real regarding his life.

That is the moment he realizes his persona and assimilates it as another part of himself. He feels another Franz inside him and welcomes his shadow: All of a sudden, he notices that he didn't do anything except talking, writing and lecturing, beside searching for formulations and amending them, "so in the end no words were precise, their meanings were obliterated, their content lost, they turned into trash" and the only thing he wishes at the time is limitless music, "absolute sound". (Kundera, 1999, p. 94) Then, Franz meets the archetypes of his unconscious for the first time. He regards music as a liberating force, as it liberates him from "loneliness, introversion, the dust of the library", and it is a kind of key to the "door of his body and allowed his soul to step out into the world to make friends" in addition to music, he was interested in dancing and felt upset in that Sabina had not hold the same desire (Kundera, 1999, pp. 92,93).

He has interacted with the archetypes and has inclination for transformation. When he was twenty, he was aware of the fact that his life would maintain within the restriction of his room at the university, conference halls and libraries, yet "the idea of such a life made him feel suffocated. He yearned to step out of his life the way one steps out of a house into the street" (Kundera, 1999, p. 99). He starts to wonder and discover



himself and to do that he has to go out the expectation of his surroundings. His not being satisfied with his job, life and wife form his shadowy part.

According to Jung's theory, another task of Franz in his individuation process is to know his anima and animus. It also occurs thanks to Sabina. He has a great respect towards woman. He does for his wife too, but he marries her not to make her feel sorrowful. When his wife learns his love affair, he thinks that she will be sad, therefore he is worried about his wife. That is due to his caring women's vulnerability. He worshipped his mother. When she was left by his father, Franz supported and cared for her, so Franz has loved her mother deeply since his childhood. After her death, he loves her in his memories. For this reason, she adopts fidelity as a primal virtue in his life.

Being a weak character, due to extreme value for his mother, he puts his wife in her mother's place. Thus, the power passes to his wife. And Franz has always been under the effect of his anima. Not being able to stand keeping his relationship secret, he tells he loves another woman to his wife. He has considered his wife like her mother until that event. The reason of his affection and his anxiety are clear in the following lines:

For many years he had fancied his mother, "a poor, weak creature" who is needy for his shelter, in his wife; as a result, "this image was deeply rooted in him" and he is often under the effect of this image (Kundera, 1999, p. 117). On the way home he starts to feel restless as he is worried for Marie-Claude. He expects that he would find his wife in a terrible condition due to the idea of breaking up.

But it turns into a total deception. She does not show enough kindness to her husband. But Franz treats her kindly not to worry her. After the event, Maria Claude does not show any sorrow about the divorce decision, Franz is wrong. The things turn out to another dimension. It means, with the help of Sabina, Franz sees the reality first time in his life about her wife. Her wife in fact is not the woman he knows for years. Franz has a shadow over his eyes. The thing he sees in his wife is his own shadow, his own affection and sensibility. He married her not to harm her. A man under the influence of his anima can only behave in this way. He did not specially have interest for Marie-Claude herself; however, "he was very much taken with her love" (Kundera, 1999, pp. 89,90).

On her learning Sabina, Marie Claude, Franz's wife humiliates Sabina in a cocktail party. Franz cannot take that moment out of his mind. He holds the opportunity to set eyes on Marie Claude from a completely new perspective. "Her aggressiveness—invulnerable, noisy, and full of vitality—relieved him of the burden of goodness he had patiently borne all twenty-three years of their marriage" (Kundera, 1999, p. 113). Through Sabina he is differentiated from his anima. He gets rid of the effect of it and feels freedom to some extent.

Gaining more freedom takes place through his recognizing the animus he witnessed on Sabina. He sees it in Sabina's nature. Sabina appears as Franz's animus. Freedom, strength, rationality is projected on Sabina. Contrary to his mother and wife, she is a strong woman. She has lived alone and practised her art which city she goes. She has been living by and overcoming hardship by herself. She has an original way of life which makes her unique among many other women. She completes Franz and her life represents the life Franz wishes. After Sabina realizes he does not want him anymore, she quits him. As his thoughts and view are different from hers, she withdraws herself back. After she leaves, Franz realizes that he was living in unreality. He thinks Sabina loves and cares him a lot as he thinks his wife does. He is wrong again. Because Franz looks the world merely from his window. After Sabina's leaving, he hires an old house in the Old town and begins a new life with a new identity. After a short time, he feels himself quite perfect, his sadness does not last long as he thinks. He is content with his small and cosy room after a stuffy flat. He realizes that it is not Sabina he is impressed by. It is his own freedom, own maturation. He is happy in his new house which harbours his individuality and originality. He sits down at the desk he chose on his own, "for twenty years he had lived among furniture not of his own choosing", Marie-Claude held control of the most of things at home; but now "at last he had ceased to be a little boy; for the first time in his life he was on his own" (Kundera, 1999, pp. 119,120). He takes the spark of individuation from Sabina and chooses the way of his life himself this time.

People must suffer to gain the essence of transformation, Franz suffered luckily not much, his ego is strong enough to cope with the mishap. He realizes the mishap is his golden key to discover his real self and for his blind eyes. He has transformed. Sabina left an indelible mark in his life. Beside the animus, the self-archetype is also projected on Sabina. Franz realizes this image in his soul when Sabina goes away. It is

the originality of a man what he finds in Sabina. He is amazed at that her physical presence is not important that much as he thought, “what was important was the golden footprint, the magic footprint she had left on his life and no one could ever remove... A sudden happiness, a feeling of bliss, the joy that came of freedom and a new life—these were the gifts she had left him” (Kundera, 1999, p. 120).

Franz is on the way reaching his self. He has individuated himself a great deal. Though, he is carrying the effect of the self-archetype projected on Sabina. He has a curious sympathy for the countries invaded by the Russian empire. One day he attends an anniversary of the invasion held by a Czech group. He remembers Sabina when the matter is Czech invasion. He listens enthusiastically to the speaker in the hall. The more he looks at grey haired man, the more enchanted he feels, he regards him as “an angelic intermediary between him and his goddess. He closed his eyes and dreamed. He closed his eyes as he had closed them on Sabina's body in fifteen European hotels and one in America” (Kundera, 1999, p. 127). As it is inferred from Franz's thought Sabina represents God image for him and according to Jung, self-archetype is associated with God image. Franz gets more influenced by the archetype deeply. He finds spirituality in her and calls her his goodness Franz cannot overcome the results of his self-knowledge he gains after the encounter with his animus.

Franz has attended Grand March political movement for a long time. It addresses to his unconscious feelings; he finds a group unity and spirituality in it. He attends it as he feels satisfied when he marches with a group of community. He is not into politics. It is a kind of getting away from his libraries and university business. Kundera (1999) defines this movement “The Grand March is the splendid march on the road to brotherhood, equality, justice, happiness; it goes on and on” (p. 257) and he shows the superficiality of it: without doubt political movements depend on irrational attitudes such as “fantasies, images, words, and archetypes that come together to make up this or that political kitsch” (p. 257). Being charmed by the images and phantasies in his mind, one day Franz accepts a dangerous offer by the group of Grand march. He thinks that Cambodia is so similar to Sabina's country, as it was invaded by a Communist army too, therefore if Franz went on the march, Sabina would be grateful to him, “she would understand that he had remained faithful to her” (Kundera, 1999, pp. 258, 259).

Thus, he goes to Cambodia with the group. The intellectual, doctors and artists want to stop the war and help Cambodians by passing the border in Cambodia. On the other side of the border Vietnamese wait with their fires. Doctors want a green light to access the land of Cambodia and propose help. The answer is only a silence. Franz is overwhelmed by his emotions. Standing only a few steps far away from the bridge connecting Thailand and Cambodia, he feels an irresistible desire to run towards it, to “scream blood-curdling curses to the skies and die in a great clatter of gunfire” (Kundera, 1999, p 268). His wish of passing the border symbolizes the desire to overcome all his wrongdoing and misunderstanding. It represents Franz’s wish to reach his self. All of a sudden, Franz picked out that the Grand March was close to end, and “Europe was surrounded by borders of silence, and the space where the Grand March was occurring was now no more than a small platform in the middle of the planet” (Kundera, 1999, p. 266). Franz cannot accept the reality that Grand March functions nothing. He has lost his temper and has been captured by his unconscious for a long time, he does not in fact believe in that movement. But this useless attempt shows that the Grand March has really no impact on people. This is the first time he understands Grand March is a trivial issue and yet it is the first time Franz really has faith in it. He is wrong again. After his wife, he is bewildered by Grand March. Those protests in Cambodia go on a few days. Franz encounters the attack of a few strange men while going out his building where he stays. Franz manages to defeat them “Sabina fixed her eyes on him, unreal Sabina with her grand fate” (Kundera, 1999, p. 274). Thinking that Sabina would be proud of himself, he feels satisfied. But later, “Suddenly, he felt a heavy blow on his head, and he crumpled immediately”. His being killed symbolizes his failing in individuating himself. “Then he was thrown into emptiness and felt himself falling. A violent crack, and he lost consciousness” (Kundera, 1999, p. 213). It is the indication of his being overwhelmed by his unconscious contents.

Franz cannot balance his unconscious and conscious part of his psyche and fails in individuation. Having fantasies in his mind, Franz is often under the influence of Sabina “the invisible goddess” (Kundera, 1999, p. 94) densely. His own repressed identity has been on the stage so far. He has discovered it but cannot control. As Webb (1990) indicates “even if one succeeds in liberating oneself from repression, one has only taken the first step towards liberty; one has not achieved liberty itself (p. 366). Franz cannot achieve his self. The image of self, originality of a person’s identity which

is projected on Sabina has been a burden to Franz. Being threatening, the self-archetype he meets turns out to be dangerous. Not being able to comprehend his unconscious contents Franz dies before his self-actualization.

Sabina meets us as a character on the way of searching her real self. There is no observation of her meeting anima or animus in the novel, but only a shadowy side of her is revealed. Being associated with the self-archetype from the notions of Jung, she helps all the characters this way or that way in the novel. She contributes to all of them to discover their unknown parts and helps the improvement of the characters. Sabina has been charmed at first by Thomas and Franz, later they lose their beauty. However, she is not affected much by the results of both separations. As Sabina is ahead of all the characters in terms of individuation process, they have no efficient trace in her life. Sabina has a high level of maturation; she has already suffered when she is little. She starts to live alone earlier and deals with life on her own. She is a painter and keeps her own reality for herself. Her motivation highly stems from her unconscious. "The thing that gives our every move its meaning is always totally unknown to us." (Kundera, 1999, p. 122).

To Sabina, meaning is embedded in the depth and a person must interact with it to understand what the meaning is. Sabina always interacts with her unconscious with the help of her studio, art, and cemetery. Her struggle to create her own being actualizes through her passion for freedom, and through her manner being against kitsch which enables her to be original. Her bowler hat inherited from her grandfather symbolizes the integration of her past and present. For Jung, an integrated personality occurs when a person embraces both his past and future with their all aspects. Sabina takes her hat with her wherever she goes, "it was a sign of her originality, which she consciously cultivated" (Kundera, 1999, p. 65). The bowler hat also symbolizes her masculine side. When she wears it, Sabina becomes a complete person. "It signified violence; violence against Sabina, against her dignity as a woman. The lingerie enhanced the charm of her femininity, while the hard, masculine hat denied it, violated, and ridiculed it" (Kundera, 1999, p. 65). "Being a woman is a fate Sabina did not choose. What we have not chosen we cannot consider either our merit or our failure" (Kundera, 1999, p. 67). Sabina believes that it is important to adopt the right attitude to this unchosen fate. Rebellious against being a woman does not sound a good idea it is "as foolish to her as to take pride

in it” (Kundera, 1999, p. 67). All these features of her show her masculine features besides her femininity.

Considering her feelings and thoughts about her nature carrying the features of both man and woman, Sabina represents a hermaphrodite figure which is a proof that she is a complete person. Her studio represents psychic wholeness and self-archetype, and she experiences many things there. Viewed from this aspect her studio symbolizes her unconscious. She meets Tereza and Tomas there, and produces her art in it, it is a kind of secret place where she becomes herself. And both Tereza and Tomas, even Franz meets their hidden contents in that studio. Sabina writes to Tomas in one of the letters: “It will be like a stage surrounded by people. The audience won't be allowed up close, but they won't be able to take their eyes off us” (Kundera, 1999, p. 16). It is like a platform where their hidden parts of their unconscious reveal, thus it symbolizes a kind of mandala. It can be thought as a big circle including two circles belonging to Tomas's and Sabina's inner worlds. All characters are attracted and amazed by its atmosphere. Sabina is an artist and the way she communicates with her unconscious especially self-archetype is through her drawing and painting. When she is talking to Tereza in her studio, she shows one of her old painting from her school years and describes her art. (Kundera, 1999) presents her art as follows:

I called it Behind the Scenes. Of course, I couldn't show them to anybody. I'd have been kicked out of the Academy. On the surface, there was always an impeccably realistic world, but underneath, behind the backdrop's cracked canvas, lurked something different, something mysterious or abstract ...On the surface, an intelligible lie; underneath, the unintelligible truth (p. 63)

She comes up with a new style in her art and this symbolizes her way of life. All of Sabina's paintings her former and current ones discuss the same idea, they all indicate the blend of “two themes, two worlds, that they were all double exposures” (Kundera, p. 63), from these lines, it can be inferred that she embraces both her conscious and unconscious part of her psyche and her art symbolizes two different realms of a person's personality. She holds the privacy and is an introverted person who does not want people know everything about her life. She establishes a certain persona, and let others know only a small portion of her character. She is well aware that, “living in truth, lying neither to ourselves nor to others, was possible only away from the public”, when someone

watches what a person does, with the acceptance of that eye that person cannot live in truth; “having a public, keeping a public in mind, means living in lies” (Kundera, 1999, pp. 111,112). In that way she has a strong persona which is already assimilated by her. She is in the opinion that “A man who loses his privacy loses everything” (Kundera ,1999, 113). That is why he leaves Franz when he announces their relationship.

Although Sabina seems dull, she is after meaning, she is after her self-actualization. She has the capacity to interpret her unconscious contents when she meets them. She is a mysterious and ambiguous character. Franz’s not understanding her, brings her forward as a self-archetype. Because the self is the most esoteric and peak archetype requiring great endeavour to comprehend. It is the final point in achieving one’s own psychic wholeness. She always ponders and evaluates the events and tries to understand herself. “She looked into the mirror with the same long questioning stare” (Kundera ,1999, 84) this habit can be put forward as an example. Betraying is a notion associated with Sabina in the novel. It liberalizes her. Not being bound to any restrictions, she can create her own being and interact with her unconscious. Kundera expresses the relation between betraying and self-actualization with these lines: “Betrayal means breaking ranks and going off into the unknown. Sabina knew of nothing more magnificent than going off into the unknown” (Kundera, 1999, p. 91). Sabina is after betraying due to the limitation she feels on her. She betrays her home, goes to Prague to have an art education. In Academy of Fine arts, she does not have permission to practise her art as she wishes due to socialist realism, the students are forced to produce realist art. The ones excluding this are associated with being against communist system. Thus, she betrays socialist system. “Her longing to betray remained unsatisfied”, to her communism is a kind of father in terms of its limitation and toughness, it reminds Sabina her father as he forbade her love and Picasso, (Kundera, 1999, p. 91). Sabina also betrays Franz. But later she realizes Franz’s thoughts about life is truer and finds him right. Changing her point of view, while she is living in Paris, she realizes the window she sees the world becomes closer to Franz’s. There she leads a new life, has new experiences, new perspectives. And one day she misses Franz terribly, but she is aware that it is too late. She regrets yet confronts her wrongdoing and accepts the case calmly. Her manner is a sign of her being individuated. She keeps away the things slowing down her individuation. These are extremity, kitsch, and emotionality. “Extremes mean borders beyond which life ends” (Kundera, 1999 p. 94). Being against extremity, she

balances her inner and outer world living in a harmony like mandalas. She finds conflict, drama, and tragedy meaningless, not considering them valuable.

Additionally, Sabina asserts that nothing in them deserves respect or admiration. That is because she sees them as a kind of hinderance in individuating one's self. Because most people hide behind a drama in their lives ignoring other realities. Being against kitsch, she tries to create her own originality. According to her, kitsch is an obstacle in being individualized. Once, she has love affair with Tomas that is because she considers him original and "complete opposite of kitsch" (Kundera, 1999 p. 12), later, she concludes that Tomas loses his originality and resembles him a falling Don Juan. She tells Tomas "I see the beautiful, betrayed world of the libertine" (Kundera, 1999 p. 22). Kitsch is a notion to describe a thing or situation when an illusion or imitation takes place the real value of something. If something is kitsch, it is meaningless, superficial, and ordinary. "The true opponent of totalitarian kitsch is the person who asks questions" (Kundera, 1999 p. 254) and Sabina manages this well. "A question is like a knife that slices through the stage backdrop and gives us a look at what lies hidden behind it (Kundera, 1999 p. 254). Sabina questions every case she encounters to comprehend it to the best as expected from an individuated person.

The only shadowy side Sabina discovers in the novel is her understanding of kitsch. She considers kitsch as her enemy all the time, yet she is with it inevitably. Her image of home is presented as her kitsch in the novel. This image is "all peace, quiet, and harmony, and ruled by a loving mother and wise father. It was an image that took shape within her after the death of her parents" (Kundera, 1999 p. 255). She confronts with her shadow when she meets an old couple. She starts to live with them like a daughter of the home. She is contented that she finds her missing childhood with them. Sabina's mother dies when she is little, and after that, her father commits a suicide due to the great grief for his wife. Thus, when she meets with the old couple, a simple and warm family atmosphere which she calls a kitsch has attracted her. She has escaped and criticized kitsch all her life. The image is projected on that couple. And she accepts her wish for a family, she deals with and assimilates it into her character. When the effect goes away, she turns to her own loneliness and lightness again. She becomes aware that even if kitsch is a part of human life, it is also deceiving and there are more than it. "For none among us is superman enough to escape kitsch completely. No matter how we



scorn it, kitsch is an integral part of the human condition” (Kundera, 1999 p. 256). After the death of the old man, his wife goes to Canada where his son lives, and Sabina carries on her isolated previous life in America. She remembers a song “from the depths of her being, a silly mawkish song about two shining windows and the happy family living behind them” (Kundera, 1999 p. 256), however she knows the song is a lie. As the novel comes closer to the end, Sabina begins to feel coming to the end of her life and she is more into spirituality. Her point of view about betraying also begins to change. She experiences a transformation process when she feels satisfied with all her betraying. Her nature needs a different change this time and Sabina is to comprehend that in the rest of her life: One day in America she has an absurd feeling; she faces the meaninglessness of life. “Until that time, her betrayals had filled her with excitement and joy... One could betray one's parents, husband, country, love, but when parents husband, country, and love were gone—what was left to betray?” (Kundera, 1999 p. 122).

Only Sabina has achieved to perceive her soul and body wholly and only she is close to achieve her individuation. We see the spirituality on Sabina’s behaviour and thought when she thinks about death. She evaluates her past, her previous attitude. She is more likely to feel the spirit in her than the others in the novel. Towards the end of the novel, her friends are dead, her old family is dead. She feels empty, and a strange feeling catches her, that is unbearable lightness of being. Cemeteries represent Sabina’s unconscious when she feels terrible, she visits there “no matter how brutal life becomes, peace always reigns in the cemetery” (Kundera, 1999 p.104). The ones in her home country are full of green and flowers, she experiences a kind of rebirth there. Once she visits Montparnasse Cemetery in Paris, there is a funeral and the hole for the body is so deep, she is amazed. She remembers the cemeteries in her country. “In Bohemia the graves were not so deep. In Paris the graves were deeper” (Kundera, 1999 p.123). On her visit, she sees the tombs are full of stones and concludes that: when a person is buried there, she does not have any chance to interact with the world anymore. “When graves are covered with stones, the dead can no longer get out” (Kundera, 1999 p.123), she feels cold and frightened. Sabina thinks about her father’s grave. It is covered by soil with flowers and a maple tree reaches down to it, and the flowers and roots serves as a way out of his grave for his corpse. “If her father had been covered with a stone, she would never have been able to communicate with him after he died and hear his voice in the trees pardoning her” (Kundera, 1999 p. 124). Sabina moves to America from

France as she does not want to be buried deep down that will stop her from coming to the earth again. She wishes her dead body would be cremated so that its ashes can be thrown to the wind. Thus, she can reach the life again and feel the lightness of being in the air. A wish for rebirth is what Sabina is after in her latter life. Having individuated herself and with her lightness of being, she embraces everything life brings including death. “When the sun goes down, the cemetery sparkles with tiny candles. It looks as though the dead are dancing at a children's ball”, Sabina describes the scene as a children's ball, as she believes that “the dead are as innocent as children” (Kundera, 1999 p. 104).

Considering all characters together in the novel. They all have relations with the archetypes and their unconscious contents. Kundera's all main characters rebel for their “individual integrity and truth-seeking against totalitarianism, reject the intelligible reality of the sanctioned surface world and pursue a relentless inner quest” (Webb, 1990, p. 365). This chapter is the analysis of their process in struggling for reaching self within the scope of Jung's theory of individuation. In Brief, the characters of Tereza, Franz and Tomas cannot balance their inner and outer worlds. They are trapped by the archetypal images. Sabina is the only character who manages to comprehend two realms of her being. Not being overwhelmed by her unconscious contents, only Sabina has achieved to perceive her soul and body wholly and only she reaches the self by individuating herself.

## CONCLUSION

This study has shown the significance of archetypal images in struggling for the self by analyzing Kundera and Carter's novels in the light of Jung's theories. It aims to demonstrate the relation between archetypal awareness and self-development. Both Kundera and Carter considerably present archetypal occurrence and unconscious elements in their works *Nights at the Circus* and *Unbearable Lightness of Being*.

The first chapter demonstrates the features and importance of the unconscious and archetypes. Jung asserts that there is a collective unconscious in each person no matter how different they are. It has existed from primitive times to the present harbouring archetypes. According to Jung it is vital to be aware of archetypal images for the people to form a strong character. This study shows the stages, requirements and functions of the individuation process which is a must to reach psychic wholeness. One can also infer the accelerating and slowing conditions of the individuation; hence, the reader can compare their individuation process with the explanations given in chapter one and evaluate which stages he is in or to what extent he is close to achieve. Furthermore, the main tasks to actualize individuation can be grasped. Jung suggests a person should realize his archetypal contents to reach his real self. These archetypal contents are indeed the unknown parts of the people's characters. They are called as persona, shadow, anima-animus, and the self. They all symbolize different spheres of the psyche. Briefly, persona is the mask shown to outer world, shadow is the hidden dark side of the character, while anima is the feminine side, animus is the masculine side of a person, and finally self is top level of the individuation representing totality of the psyche. As Jung states people come across these archetypal contents in their lives, however, as they are embedded in their collective unconscious, they may not be familiar with them. The chapter enlightens the readers in terms of projections on which these archetypal occurrences are reflected. If an individual realizes his archetypal contents and integrate them into his own personality with the help of increasing his own field of consciousness, with the other words, if his conscious part of his psyche welcomes and accepts his unconscious part, that individual makes a harmony between his inner world and outer world. As a result, he becomes psychologically a healthy individual without having any hindrance on his progression. If the process is not completed, the individuals

run into many neurosis, traumas, and troubles, if they go ahead and comes close to the end of the process, they will reach a psychic wholeness.

In the second chapter firstly Jung's four archetypes mother, trickster, rebirth, and self are discussed through Carter's novel *Nights at the Circus*. The focus is mainly on the self-archetype as the thesis emphasizes mostly the individuation theory of Jung. As the last step of individuation is reaching self, the struggles of Walser and Fevvers in the novel is broadly portrayed. While describing their journey to the self, the study reveals how these characters are affected by the unconscious and archetypal images during their journey. In the light of the analysis of the protagonists, the reader becomes familiar with the power of collective unconscious and its undeniable effect on people's behaviours and feelings. After experiencing dangerous and different scenes, Walser and Fevvers reach their real identity at the end of the novel. In respect to their individuation process, both form persona, encounter their shadowy sides. After they broaden their archetypal awareness towards their undiscovered parts of their psyche, Walser accepts Fevvers as his animus and Fevvers accepts him as her anima, consequently, they come closer to achieve their selves. As it is stated above Carter includes rebirth motif in the novel, it is densely applied especially in the process of Walser's and Fevvers's constructing new identities. It can be concluded that these characters are the representation of their unconscious. With the help of each other, they have access to archetypal world and begin to interpret their inner world. Jung believes that contrary points form a union which is demonstrated in this study through the main characters. Fevvers and Walser complete each other and form a union, therefore, they help each other with their transformations. Since Fevvers is presented by Carter as a half woman and half bird, the self-archetype is embedded mainly in Fevvers's nature. Additionally, second chapter focuses self-archetype by demonstrating Walser's and Fevvers's unification. Therefore, their being together at the end of the novel symbolizes an individuated being who reaches psychic wholeness. This study concludes that Walser and Fevvers achieved their individuation creating new self.

Third chapter is the analysis of the main characters in Milan Kundera's *Unbearable Lightness of Being* in terms of their struggles for the self. While Kundera presents inner feelings and thoughts of the characters related to meaning of life, he underlines the notion of fate. For this reason, archetypal patterns are easily observable

in the novel. The elements are discussed through Jung's individuation theory. This study reveals how the characters are affected by archetypal elements in their journey to self. It also aims to show how they are successful to complete each steps of their individuation. From the chapter, the significance of an individual's compromising with his persona, shadow, anima-animus, and the self can be concluded. As it is demonstrated, the protagonists are highly under the effect of their unconscious, and they gradually gain consciousness towards the archetypal contents of their psyche. In their discovery process, the troubles, neurosis and transformation they experience are pointed out. The idea that people's conscious decisions are generally results of unconscious motives is one of the main focus of the chapter. Likewise, Kundera's characters guide their life according to this. Even Tomas has a proper persona, and realizes his shadowy part, he cannot assimilate his anima by rejecting feelings for Tereza. As for Tereza, although she creates a persona and confronts her shadow which is her mother, she still cannot consider Tomas as his animus, in that, she becomes obsessed with him. For both characters, it can be concluded that they are the slaves of the power of anima and animus, namely, their unconscious. When we move on the character of Franz, his formation of persona, realizing his anima which is his wife is successful. He also assimilates his animus into his character. Though he is further than the previous characters in terms of individuation process, he is delayed by the self-archetype. He is trapped by his unconscious as he cannot interpret his inner realm of his psyche. As a result, he can never reach his real self. The only character in the novel who gains whole insight into the archetypal images is Sabina. She is the one who balances her inner and outer world and forms a character with its all aspects. Therefore, she appears as the self-archetype, symbolizing a union of two realms of the psyche.

All in all, this thesis is a criticism of the novels Milan Kundera's *Unbearable Lightness of Being* and Angela Carter's *Nights at the Circus* through the lens of Jung's analytical psychology shedding light on the archetypal patterns and individuation process. Within the scope of Jung's unconscious theory which emphasizes the collective unconscious, the archetypes are exemplified in the novels especially through the characters struggling with them. The study additionally allows the reader to unveil deep reality of the unconscious and travel in the hollows of the psyche. This reading not only reveals the function and vitality of assimilating archetypal contents for an individual, but also presents a path for a self-discovery.

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