

Maria de Fátima de Castro Bessa

Individuation in Aldous Huxley's
Brave New World and *Island*:
Jungian and Post-Jungian Perspectives

Faculdade de Letras
Universidade Federal de Minas Gerais
Belo Horizonte
2007

Individuation in Aldous Huxley's
Brave New World and *Island*:
Jungian and Post-Jungian Perspectives

by

Maria de Fátima de Castro Bessa

Submitted to the Programa de Pós-Graduação em Letras:
Estudos Literários in partial fulfilment of the requirements for
the degree of Mestre em Letras: Estudos Literários.

Area: Literatures in English

Thesis Advisor: Prof. Julio Cesar Jeha, PhD

Faculdade de Letras
Universidade Federal de Minas Gerais
Belo Horizonte
2007

To my daughters Thaís and Raquel

In memory of my father Pedro Parafita de Bessa (1923-2002)

Acknowledgements

Many people have helped me in writing this work, and first and foremost I would like to thank my advisor, Julio Jeha, whose friendly support, wise advice and vast knowledge have helped me enormously throughout the process. I could not have done it without him. I would also like to thank all the professors with whom I have had the privilege of studying and who have so generously shared their experience with me. Thanks are due to my classmates and colleagues, whose comments and encouragement have been so very important. And Letícia Magalhães Munaier Teixeira, for her kindness and her competence at PosLit I would like to express my gratitude to Prof. Dr. Irene Ferreira de Souza, whose encouragement and support were essential when I first started to study at Faculdade de Letras. I am also grateful to Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq) for the research fellowship.

I would like to express my many thanks to my daughters Thaís and Raquel for their loving support, generous confidence, and unending patience. Thanks are due to my father, for teaching me the value of the ethical search for the truth, and to my mother, for teaching me the importance of beauty. Liliana Parafita de Bessa also deserves my gratitude for showing me that art can be a means of transcending time and space. I thank my brother Romeu and my sister Letícia, who have taught me about the importance of self-realisation, and Dr. Marco Heleno Barreto, who helped me understand that, despite its many dangers, life should be lived to the full.

Finally, I would like to thank my very dear friends, who have assisted me with love, laughter, some good wine, and lots of confidence. It has meant a great deal to me.

If he follows his intention, he will discover
some important truths about himself,
but will also have gained a psychological advantage:
he will have succeeded in deeming himself
worthy of serious attention and sympathetic interest.
He will have set his hand, as it were, to a declaration of
his own human dignity and taken the first step towards
the foundation of his consciousness.

C. G. Jung

Thankfulness for being at once this union with the divine unity
and yet this finite creature among other finite creatures.

Aldous Huxley

Abstract

Aldous Huxley's novels *Brave New World* (1932) and *Island* (1962) share the utopian/dystopian tradition, depicting imaginary societies and their solutions for the basic problems of the human existence, with *Brave New World* showing a catastrophic view of a society of the future and *Island* an optimistic one. Both novels present a marked concern for the way the social organisation affects the individual and his quest for self-realisation. This point allows us to analyse them using C. G Jung's theory of archetypes and examine how far the novels illustrate the process of individuation. This process, according to Jung, conducts us towards becoming whole individuals, and each of its steps is associated with a certain archetype that presents specific characteristics. The archetypes of individuation are the persona, the shadow, the wise old man and wise old woman, and the self, and since it is the ego that deals with the problems these archetypes raised, it has been included in the analysis as well. The investigation compares the features of these archetypes with certain elements in the novels, notably characterisation, plot, and setting, and shows that there are similarities as well as discrepancies. According to classical Jungian theory, it is possible to establish that *Island* shows a better illustration of a person's journey towards individuation than *Brave New World*. Post-Jungian theorists have revised some of Jung's concepts, giving a different view of the archetypes and of the process of individuation itself, and in this case, *Island* seems to be closer to these new formulations than *Brave New World*. Individuation, in this case, does not refer to an aim to be achieved at the end of your life, but to a series of meaningful experiences throughout life. Finally, it is also possible to establish a connection between the way the process of individuation is shown in the two novels and the social context in which they were written.

Resumo

Os romances *Brave New World* e *Island* de Aldous Huxley fazem parte da tradição utópica/distópica, mostrando sociedades imaginárias e suas soluções para os problemas básicos da existência humana, com *Brave New World* mostrando uma visão catastrófica de uma sociedade do futuro e *Island*, uma visão otimista. Os dois romances apresentam uma preocupação marcante com a forma como a organização social afeta o indivíduo e sua busca por auto-realização. Essa característica nos permite analisá-los usando a teoria de arquétipos de C. G. Jung e examinar até que ponto eles ilustram o processo de individuação. Esse é o processo, segundo Jung, ao final do qual nos tornamos indivíduos completos e cada um dos seus estágios está associado com um arquétipo específico. Os arquétipos de individuação são a persona, a sombra, o velho sábio e a velha sábia e o self. Como é o ego que lida com os problemas levantados pelos arquétipos, ele também foi incluído na análise. A investigação compara certas características dos arquétipos com elementos dos romances, principalmente em termos de caracterização, enredo e cenário para estabelecer onde se encontram as semelhanças e as discrepâncias. Utilizando a teoria junguiana clássica, é possível dizer que *Island* oferece uma ilustração mais completa de uma jornada pessoal em direção à individuação do que *Brave New World*. Teóricos pós-junguianos revisaram alguns dos conceitos de Jung, oferecendo uma visão diferente dos arquétipos e do próprio processo de individuação, e também nesse caso *Island* parece estar mais próxima dessas formulações do que *Brave New World*. A palavra *individuação*, nesse caso, não se refere a um estado a ser atingido no final da vida, mas a uma série de experiências significativas durante toda a vida. Finalmente, também é possível estabelecer uma relação entre o modo como o processo de individuação é mostrado nos dois romances e o contexto social em que foram escritos.

Contents

1.	Introduction	1
2.	A Jungian Approach to the Archetypes of Individuation in <i>Brave New World</i> and <i>Island</i>	8
2.1.	The Collective Unconscious and the Archetypes of Individuation	8
2.2.	The Ego	12
2.3.	The Persona	22
2.4.	The Shadow	29
2.5.	The Anima	40
2.6.	The Wise Old Man	51
2.7.	The Self	58
3.	Post-Jungian Perspectives	67
3.1.	After Jung	67
3.2.	A Post-Jungian View of the Persona	70
3.2.	The Shadow and the Anima	73
3.3.	The Feminine Process of Individuation	77
3.4.	The Partial Selves and the Total Self	84
4.	The Process of Individuation: Aim or Quest	97
5.	Works Cited	114

I. Introduction

Aldous Huxley was for some time considered one of the most influential writers of the twentieth century. André Maurois calls him “the most intelligent writer of our generation” (62); Kenneth Clark says his books are “liberating” (17); Isaiah Berlin claims that Huxley is one of the “major intellectual emancipators,” by which he means that he is one of the “novelists, poets or critics concerned with the central problems of their day” who assisted many of his contemporaries “to find themselves” (144). These writers, however, are not necessarily referring to Huxley’s novels in general, but to him as an intellectual and a philosopher. The liberating works that Clark talks about are usually the novels written by Huxley during the 1920s, possibly including *Brave New World*, first published in 1932. For Berlin, he was at this time the “cynical, God-denying Huxley, the object of fear and disapproval of parents and schoolteachers, the wicked nihilist” (145) who caused great impact on a generation that had seen much of their world and many of their dreams destroyed by WWI. The influence of Huxley’s works, however, “diminished as the ground bass – the simple repetitive pattern of [his] moral and spiritual philosophy – became increasingly obsessive in his later novels,” and the fresh and nihilist tone, the “exhilarating, delightfully daring” atmosphere was lost (Berlin 145). The last novel considered to have these liberating characteristics is *Point Counter Point*, published in 1928, and *Brave New World* can be seen as a transition work. Although the irony and sarcasm is still there, it is perhaps the first time that it is possible to detect the presence of the cause that, Berlin says, Huxley is to serve from then on, namely “to awaken his readers, scientists and laymen alike, to the connections, hitherto inadequately investigated and described, between regions artificially divided: physical and mental, sensuous and spiritual, inner and outer” (147). Huxley uses his later novels to convey his ideas and

beliefs about the human nature and about what should be done to prevent the human beings from destroying each other.

The novel of ideas is sometimes difficult to evaluate. The focus of this kind of work is neither on the story telling in itself nor on the exploration of characters, relationships and feelings; rather, it is on the way the characters express different and often conflicting ideas. Huxley talks about the importance of expressing his views in a letter about the message that he is trying to convey, written by the time he is working on *Those Barren Leaves* (1925). He says that the novel is “a discussion and fictional illustration of different views of life,” adding that the “mere business of telling a story interested [him] less and less” (Bedford 148). The novel is simply the means to reach a larger number of people and make them listen to his message. Jerome Meckier’s point-of-view, however, is that the novel of ideas plays an important role in the literary scenario, since it is “one of the obligatory modern forms, perhaps the most efficient means of gauging the extent of philosophical confusion in an age of unprecedented relativity” (7). As Meckier says, in many of his later works Huxley “exposed the interrelated dilemmas of the modern age,” giving “not just utterance but also flesh and blood to life’s perennial counterpoints and the modern era’s cacophony of competing theories, each character the exponent of an attitude toward life” (2). Therefore, it is hardly possible to avoid including Huxley’s name among the most relevant modernist writers, even though his influence has clearly waned

Both *Brave New World* and *Island* are novels of ideas. Published in 1932, *Brave New World* is usually considered one of Huxley’s main works of fiction, “the best-known and most widely read novel about the future” (Meckier 2). It offers a view of a society of the future where all the material needs of the individuals have been taken care of by means of sophisticated technology. The inhabitants of this society, however, lose the ability to establish meaningful relationships and to have spiritual insights because of the social organization, of the system of cloning and of the heavy conditioning that they go through since they are born.

Huxley discusses here Pavlov's and Freud's theories, and shows how shallow and sterile the emphasis on technological progress can be. *Island*, published in 1962, is Huxley's last work of fiction, and shows a society where the material side of life is also taken care of, but which also encourages its members to have a spiritually rich life. In this novel, Huxley blends all the theories that he most admires and all the ideas about how a society should be organised in order to give its citizens a really meaningful life, so that, in Meckier's words, we have a "total paradigm for living based on assumptions Vedanta makes about man's Final end" (20). Since both novels show imaginary societies and their solutions for the basic problems of the human existence, another element that they share is the utopian tradition.

Coined by Thomas More, utopia, *no place*, can be defined "either as a report about an ideal State or simply as an ideal State that has been conceived to offer a critical contrast to the existing political and social relations" ("Utopie" 446, translation mine). Utopia can be seen as a thematic genre in which "the characterisation of the utopian *thinking* is highlighted, even when it is considered as a literary form" (447). In More, there is a mixture of fantasy and reality, since he uses fictional characters to discuss the society that has been able to develop and implant the most perfect form of organisation, while referring to historical individuals, such as Amerigo Vespucci and More himself. Thereby, he creates a contrast between the social and political conditions in England and Europe of his time and the kind of life people lead in the utopian island, coming to a "satirical verdict of the existing conditions" (447). The points that he highlights are exactly those that, in his opinion, need improving in the real society of his time.

Since the publishing of More's *Utopia*, several authors have written about ideal imaginary societies. To cite just a few, we can mention Francis Bacon's *Nova Atlantis* (1627), Jonathan Swift's *Gulliver's Travels* (1726), especially his depiction of the Houyhnhnms, and Samuel Butler's *Erewhon* (1872). According to A. Van Crugten, however, it is Karl Mannheim, in his work *Ideologie und Utopie* (1950), who adds a new meaning to the word, bringing it into

the realm of sociology. Utopia, then, comes to stand for “every orientation that transcends reality and that at the same time severs the links with the existing order” (Van Crugten 6, translation mine). This means that, going beyond reality, utopia is in conflict with the “existing order,” so that for Mannheim, utopia “is a state of mind that proposes a critique of the society and its future improvement, which, however, will not become reality if the social status quo persists” (6, translation mine). The consequence is that, in this case, utopia has a chance of becoming reality, and “for those who are for the maintenance of the social order, utopian means non-realizable, whereas for those who want to disrupt this order utopian means realizable” (6; translation mine). Utopia has moved towards showing how social and political emancipation can be achieved.

The other form of liberation that the utopia envisages, especially towards the end of the nineteenth century, due to Darwin’s theories, is the biological evolution, and from then on, utopian works tend to incorporate both political and biological aspects. One example of this double aspect of the utopia is H. G. Wells’s *A Modern Utopia* (1905), in which he shows how the society of the future will be governed by a capable and intellectually outstanding elite that eliminates those incapable of reaching their superior level, a theory that sounds strangely similar to the actions of the Nazis and the Fascists some decades later. In Wells’s work, it is possible to discern pessimism in relation to evolution, and the next step in the development of the way utopian societies are shown in literary works takes quite a negative turn. A new name is, therefore, coined for it. Dystopia, in the sense that we use today, was coined by J. Max Patrick in an anthology of utopian writings, in which he first used the word to mean the opposite of utopia. According to Russell Jacoby, however, dystopias are not anti-utopian since they do not “deride utopian ventures,” but “seek to frighten by accentuating contemporary trends that threaten freedom” (12-13). By showing where these societies have failed, they highlight what should have been gained and the values that have been lost.

Utopia, as a depiction of the perfect society, and dystopia, showing the price that has to be paid in exchange for so much perfection, are the forms that Huxley chose to express his views on what is necessary to do in order to allow people to become fully-realised human beings and on the dangers of losing this possibility altogether. *Brave New World* and *Island* share this utopia/dystopia tradition, with *Brave New World* showing a catastrophic view of a society of the future and *Island* an optimistic one. Both novels present a marked concern for the way the social organisation affects the individual and his quest for self-realisation, spiritual fulfilment, and personal growth. This concern allows us to examine how far the novels illustrate the process of individuation. This process, according to C. G. Jung, conducts us towards becoming who we were always meant to be, and each of its steps is associated with a certain archetype. A Jungian criticism of the two novels is proposed here.

According to Richard P. Sugg, traditional literary critics who use Jung's theories in their analyses can be separated into three groups. The first group includes

literary critics evincing certain shared affinities with the investigations and interests of those more committed to Jung's psychology. The second group is the myth critics. In the third group are the demonstrably Jungian literary critics whose writing shows evidence of a substantial understanding and use of Jung's psychology. (1-2)

In the first group, Sugg includes not only writers such as Mario Jacoby, Joseph Henderson and James Hillman, critics who were trained as analysts, but also critics who combine Jungian theories with other ideological approaches, such as the feminist Anne Pratt. The group of myth critics includes writers such as Northrop Frye and Joseph Campbell, who do not necessarily follow Jung's ideas but are at some point deeply influenced by them. The third group comprises those who use Jung's psychology to illuminate certain aspects of the literary work. We add here a fourth group, tentatively called post-Jungian, which includes those critics who incorporate the "diverse, contrasting, even 'chaotic' developments in analytical

psychology since Jung's death in 1961" in their literary analysis (Jensen 20). The third and the fourth approaches are combined in the present thesis to analyse *Brave New World* and *Island*.

The basis of the analysis at hand is the process of individuation as defined by Jung and the archetypes associated with it. According to Jung, individuation is a natural process that occurs throughout the life of an individual, and each step of the process is associated with an archetype that presents specific characteristics. The investigation will compare the features of these archetypes with certain elements in the novels, notably characterisation, plot and setting, in order to examine possible similarities as well as discrepancies between them with the aim of establishing how far the novels illustrate a person's journey towards individuation. This analysis is possible because of Huxley's preoccupation with the way the characters are affected by the social milieu in which they are inserted, how they deal with the tasks that it poses, and whether it is possible for them to find the means to become who they were meant to be in their heart of hearts. His concerns mirror Jung's, who believed that the way society is organised may help or hinder an individual in his quest for self-realisation. The second part of the work consists in examining how Jung's theories have been revised and re-formulated by post-Jungian critics and analysts in order to show how these revisions affect the reading of the two novels. Furthermore, according to Jung, archetypes are originally only potentialities, and they become associated with specific images depending on the individual's personal life as well as the social and cultural configuration that surrounds him. Thus, it is also possible to establish a connection between the way the process of individuation is shown in the two novels and the social context in which they were written.

Aldous Huxley and C. G. Jung are among the most relevant voices of the twentieth century and many of their ideas and theories continue to influence a large number of people even today. What they have to say about what it means to become a fully realised human being may help us understand some of the tasks that we have to face nowadays. Many of the technological improvements proposed by Huxley in *Brave New World* seem to be closer at hand

today than it would appear to be possible when he wrote it, but the improvements in society, shown in *Island*, which he considers necessary to help people to lead a meaningful life, are as far from reality as ever. The task of becoming more conscious of how we affect and are affected by society as well as gaining deeper awareness as to who we are and what we should do to become real individuals is as urgent as it always was. The present analysis may help us understand the extent of the task that we have to face if we want to deserve to be called human.

2. A Jungian Approach to the Archetypes of Individuation in *Brave New World* and *Island*

2.1. The Collective Unconscious and the Archetypes of Individuation

Several authors have defined the unconscious from different points of view, and usually their definitions emphasize its personal content, related to the individual's life experiences. Jung, on the other hand, proposes that the unconscious is in fact composed of two layers, namely, the personal and the collective unconscious. The more superficial layer, the one more easily accessible to consciousness, is the personal unconscious, "made up essentially of contents that have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed" (Jung, *Archetypes* 42). The personal unconscious is connected with the individual's life, with its various experiences, traumas, difficulties, joys. The other, deeper layer is called collective unconscious, and it "does not derive from personal experience and is not a personal acquisition but is inborn" (3). The personal and the collective unconscious have different contents and play different roles in the life of the individual, and it is the ego's task to integrate as many of their elements as possible and bring them to consciousness.

Jung defines the ego as "the centre of the field of consciousness" (*Aion* 3), involved in, among other things, the process of becoming aware of psychic contents that arise from the unconscious, both personal and collective. When these elements are integrated by the ego, in a procedure that Jung calls "analytical" (*Archetypes* 275), they become conscious. The first task that the ego has to face in the course of this analytical process is to deal with the material coming from the personal unconscious.

Jung says that the personal unconscious is mainly made up of complexes, which he defines as autonomous "disturbing factors that disrupt conscious control and act like true

disturbers of peace” (*Jung* 122), associated with “a certain psychic situation which is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness” (38). The strong influence that complexes exert upon consciousness indicates that unity is definitely not a characteristic of the psyche. Complexes are frequently so far removed from conscious control that it is possible to say that not only does the individual have complexes, but also that complexes may *have* him. Complexes may affect, either positively or negatively, the individual’s perception, but the ego is the complex that is part of every individual’s psychological make-up, the element of the personal unconscious responsible for dealing with all the unconscious material, personal or collective, that comes to the attention of consciousness.

The collective unconscious is made up of archetypes, seen by Jung to be “determining influences which, independently from tradition, guarantee in every single individual a similarity and even a sameness of experience, and also of the way it is represented imaginatively” (*Archetypes* 58). Archetypes are not images, but forms of experience shared by all human beings, “a kind of readiness to produce over and over again the same or similar mythical idea” (*Jung* 70). The images that come to be associated with each archetype are not inherited, only the predisposition to form them is. As Jung says, an archetype “is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is a given *a priori*” (*Jung* 84). The final image associated with the archetype for each individual and the way it is experienced ultimately depends on his personal history and on his cultural background.

During life, you may deal with and be influenced by different archetypes. There is, however, a certain set of archetypes that people usually encounter in what Jung calls process of individuation, “through which a person becomes a psychological ‘in-dividual,’ that is, a separate, indivisible unity” (*Archetypes* 275). During this process of maturation and ever increasing awareness, the psychological seat of consciousness – the ego – is responsible for dealing with the archetypal material that arises from the unconscious, and the archetypes more

closely associated with this process are the persona, the shadow, the anima and the animus, the wise old man and the wise old woman, and the self.

The persona is not actually an archetype of individuation; rather, it relates to the masks that every individual chooses or is compelled to wear in order to adapt to the reality of personal, social, and professional relationships. “The persona is that which in reality one is not,” Jung says, “but which oneself as well as others think one is” (*Archetypes* 123). In other words, the persona is an archetype of adaptation, showing how the individual deals with the world and its pressures and demands. Since the roles that you play depend on the kind of society that you are striving to adapt to, the masks that you are somewhat forced to wear indicate the social forces that influence you, the expectations that you have to face, the prohibitions that you are forced to comply with or not, and the fields where you are given some leeway to decide what to do, away from any major pressure from the outside. You must become aware of the various roles that you play in the different situations as well as the kind of adaptation that is expected from you, and the ego, as the seat of consciousness, is in charge of a double task. On the one hand, it is responsible for conducting this adaptation and, on the other hand, it has to deal with the archetypal material that arises from the unconscious.

The shadow, the first archetype of individuation, connected with the personal unconscious, is the first one encountered during the process of individuation. It encompasses those dark feelings and more or less traumatic experiences that the individual would rather choose never to bring to consciousness. The shadow poses an ethical problem, since it is hard to become aware of the dark side that every human being carries inside himself, but it is a task that should be faced nonetheless, the first one on the way towards individuation.

The anima and the animus are the first archetypes of the collective unconscious that the individual has to manage. The anima is the feminine counterpart of the masculine psyche, and the animus is the masculine counterpart of the feminine psyche. Jung defines these archetypes in terms of the genetic inheritance, and says that, although “sex is determined by a

majority of male or female genes, as the case may be [. . .] the minority of genes belonging to the other sex does not simply disappear. A man therefore has in him a feminine side, an unconscious feminine figure – a fact of which he is generally quite unaware” (*Jung* 221). Anima and animus offer an access to the collective unconscious, and some of the elements associated with them can and should be integrated by the ego, although the archetypes themselves cannot. They are, so to speak, “the foundation stones of the psychic structure, which in its totality exceeds the limits of consciousness and therefore can never become the object of direct cognition” (117). The ego has to recognize the influence of these archetypal elements in order to proceed to a deeper understanding of life and its meaning.

The next step on the way to individuation is the appearance of the wise old man, in the case of a man, or the wise old woman, in the case of a woman. The appearance of this archetype is the final preparation for the individual’s confrontation with the self, and in a way, it actually personifies the self archetype, presenting characteristics in common with it. Jung calls the wise old man “the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life” (*Archetypes* 35), whereas for Marie-Louise von Franz, the wise old woman “is usually personified as a superior female figure – a priestess, sorceress, earth mother, or goddess of nature or love” (208). The wise old man and the wise old woman are, in von Franz’s words, “attempts to express something that is not entirely contained in time – something simultaneously young and old” (209), that is, something that is not bound by social rules, age, or the usual limitations imposed upon the common individual. They cannot be seen as totally good either, since each of these images can present a dark side, that which is unfathomable in the human being and which cannot be simply eliminated and ignored as evil, but has to be accounted for and dealt with. The wise teacher, for instance, can be the one who praises but also the one who punishes, even sometimes with death, whereas the Great Mother can be seen as the mother of creation and of

destruction. These images aim at harmonizing good and evil, light and dark, to help you to come to terms with these aspects within yourself.

The self is not always presented as a wise old man or a wise old woman, but is often symbolized by a stone, an animal or a child, a mandala, a quaternity, a circle or a square. The archetype of totality and meaning, it embraces the different aspects of the personality. Jung says that the self “is not only the centre but also the whole circumference which embraces both consciousness and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness” (*Jung* 422). It encompasses good and evil, light and dark, male and female, and aims at bringing these opposing elements into a harmonious and meaningful whole, the final stage of individuation, when the person becomes truly an “in-dividual.”

Both in *Brave New World* and in *Island*, certain characters show a decisive similarity with the ego complex and with the persona, the shadow, the anima, the wise old man, and the self archetypes. There is also a strong indication that the self, the goal of the process of individuation, is insinuated in certain elements of the two novels. In the classical analysis of these two novels, the wise old woman and the animus will not be used, since the main character is male in both; on the other hand, the main male character will be analysed to reveal points in common with the ego complex. Furthermore, the persona, that is, the social mask that each ego character is expected to wear, will be used as an indication of the kind of society to which the characters in each novel are supposed to adapt. The extent to which the process of individuation is portrayed also indicates the times at which the two novels were written.

2.2. The Ego

The process of individuation involves dealing with material that comes from the conscious and from the unconscious, that is, with those elements that belong to the whole psyche. This material is dealt with and made conscious by the ego, the complex that gives the person a sense of “I.” Andrew Samuels says that the ego “is responsible for identity and

personal continuity in time and space” (*Post-Jungians* 56), i.e., it allows you to be conscious of your individuality. The material from the conscious is related to your life and to your actions within society, and to the realization of who you are in the personal, social, and professional context in which you live and establish relationships and connections. The ego also has to handle the material flowing from the unconscious and make sense of it, that is, integrate it to the best of its ability. This material from the unconscious may originate from the personal or from the collective unconscious. The personal unconscious is acquired and developed throughout life, and its contents, according to Jung, are “chiefly the feeling-toned complexes, as they are called; they constitute the personal and private side of the psychic life” (*Archetypes* 3-4). Therefore, the personal unconscious consists of two kinds of material. The first is connected with the role that you have agreed to play in society, with the social mask that you have agreed to wear. This mask Jung calls the persona, “a complicated system of relations between the individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual” (*Jung* 94). The persona is a kind of concession that the ego makes to society in order to live among other people, a collectively suitable mask that allows the person to be recognized by fellow human beings as someone who faithfully plays the role that has been assigned to him. The second kind of material includes those aspects whose very existence is difficult for the conscious psyche to acknowledge and accept, and, according to Jung, this dark side of the personal unconscious is characterized by the archetype called shadow. These two archetypes, the persona and the shadow, are connected with the choices that the person has made in life. The unconscious, however, also includes material that is not specifically connected with one individual and his personal life, but goes beyond it.

The personal unconscious rests on a deeper layer that Jung calls the collective unconscious, which is genetically inherited and basically made of inborn “contents and modes of behaviour that are more or less the same everywhere and in all individuals”, that is,

“identical in all men [constituting] a common psychic substrate of a suprapersonal nature” (*Archetypes* 4). All human beings share the collective unconscious in the same way that they share instincts. Jung summarizes his ideas about these psychic levels thus:

[T]he personal unconscious consists firstly of all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression), and secondly of contents, some of them sense-impressions, which never had sufficient intensity to reach consciousness, but have somehow entered the psyche. The collective unconscious, however, as the ancestral heritage of possibilities of representation, is not individual but common to all men. (*Jung* 67)

The collective unconscious includes instincts of human behaviour as well as modes of representing human experiences, and some of its main archetypes are the animus (in the case of a woman) or the anima (in the case of a man), the wise old man (for a man) or the wise old woman (for a woman), and the self. These archetypes are connected with the process of individuation, which consists of becoming aware of elements that arise from the unconscious, both personal and collective, and establishing a conscious relationship with them. The ego is in charge of this task.

In the process of individuation, the ego is “the complex factor to which all conscious content is related,” forming “as it were, the centre of the field of consciousness” (*Aion* 3). It allows you to be conscious of yourself as an individual, that is, it is responsible for making sense of every experience that you have to face. Jung emphasizes that the ego is not the centre of the psyche, because most of the content of the psyche is unconscious and a great part of this content will never be part of consciousness, since it belongs to the collective unconscious, which can never be completely integrated. The ego, however, deals with the material that arises from the unconscious, becoming aware of the way it is influenced by these elements, integrating what can be integrated and establishing a relationship with the unconscious. In any

case, says Edward F. Edinger, “All consciousness must be registered by an ego in order to exist” (22). The ego perceives itself as the subject that has consciousness, which means that it is “the agent of free will” (24). This implies the need to become as aware as possible of the whys and wherefores of one’s actions as well as the consequences of these actions. It is the ego that ultimately reaches a sense of being what Jung calls an “in-dividual” (*Archetypes* 275), a person who is no longer at fight with himself, but has acquired a strong sense of being whole.

The feeling of wholeness is the final stage of the process of individuation, and is achieved when the ego has been able to establish a relationship with the self, the central archetype of individuation, and differentiate itself from it. The ego and the self are the two centres of the psyche. During the psychological development, the ego goes through the stages of the process of individuation, and proceeds from a state in which it has no consciousness of the presence of the self to the final stage, where it perceives itself as being contained by it and sees itself as one with it. In this stage, the ego has become aware of the presence in the psyche of this wholly other element, the self, and “is now in a position to experience itself as a separate centre” (Edinger 35). Throughout this process, the ego develops a growing ability to deal with the different contents coming from the unconscious as well as a deepening awareness of its own characteristics.

In a Jungian analysis of a fictional work, it is possible to identify one or more characters who present some points in common with the ego complex. Since the ego is the part of the psyche that is conscious and that deals with the contents that arise from the unconscious, the ego-character should be the one that deals with the archetypal elements in the novel. In addition, he deals with those tasks that are usually proposed by the archetypes during the process of individuation, achieving an ever-deepening awareness of himself and of his own potentialities, becoming psychologically stronger in the process. The analysis of *Brave New World* and *Island* shows that the ego-characters are differently developed in the two

novels, both in terms of the assignment of this role and in the depth of the consciousness achieved in each novel.

In *Brave New World*, it is impossible to identify one single character who presents these features in common with the ego, but three male characters, namely Bernard Marx, Helmholtz Watson, and John Savage, share this role, each presenting some traits that are typical of the ego.

In the London of the year 632 After Ford, Bernard Marx, from the Psychology Bureau, is the Alpha-Plus who has not quite developed as he should have, because when he was still in the bottle, someone “thought he was a Gamma and put alcohol in his blood-surrogate” (*Brave* 59). That mistake has made him smaller than the other members of his caste, a difference that has made him feel uncomfortable all his life. Since the members of his caste are all conditioned to think that small is ugly, they see him as strange, which has led him to behave in ways that often puts him at odds with his acquaintances and colleagues. People who know him often “averted themselves from [his] unsavoury reputation” (47), and they feel justified in doing so by the frequently asocial behaviour that Bernard chooses to follow. In a society that encourages socialising, he likes to be alone, and while each member is supposed to have as many girlfriends and as many sexual relationships as possible, the girls who should be going out with Bernard do not really want to, because he is small, and “smallness is so horribly and typically low-caste” (59). Bernard is a misfit, and in a society that conditions people to be happy all the time, his “small thin body,” his “melancholy face” (59) mark him out as an outsider and hinder his social adaptation.

Contempt is Bernard’s defence against this almost total exclusion, and in this class-conditioned society, he is always doing things that he is not supposed to. Because of this, he has had to develop a sense of ego almost in spite of himself. Where conformity is expected from everybody, his physical difference has made it impossible for him to conform; and to compensate for his sense of inferiority, he embraces his difference and defiantly uses it as a

self-promoting banner. The World Controller, Mustapha Mond, finally challenges this attitude exiling him to the Falkland Islands for bringing John Savage from the Savage Reservation. This decision sends Bernard into a paroxysm of despair and abjection, although it is on the island that he will be able to meet the most interesting, unorthodox and independent people in the world, making it the perfect place to promote further his individualism. Bernard has a sense of ego because he has been pushed into this state by his physical difference, but he has never been able to completely grasp its significance for his development as a human being, the vantage point that it has given him. All he has always wanted is to be given a chance to fully play the game along with the others.

Helmholtz Watson has a different starting point from Bernard. Helmholtz is a full-fledged Alpha-Plus, “a powerfully built man, deep-chested, broad-shouldered, massive, and yet quick in his movements, springy and agile” (77). He is a brilliant lecturer, has “the happiest knack for slogans and hypnopaedic rhymes” (77), and is admired by his colleagues for his fantastic intelligence, which leads his superiors to consider him “a little too able” (78). His intelligence has made Helmholtz uncomfortably aware of himself, of being one of a kind, of being alone. This “mental excess” has produced in him the awareness that he and Bernard have a unique experience, that is, the two men “shared the knowledge that they were individuals” (78).

Differently from Bernard’s experience, Helmholtz’s proves to be liberating, since it allows him to explore new possibilities that his conditioning and the expectations of the society around him would not have permitted. For instance, he foregoes the soma, the medicine that makes people feel completely happy and at peace with the world and that everybody is encouraged to consume as much and as often as possible. This decision allows him to remain sober all the time, therefore raising his level of awareness of his environment. He also quits all the committees that he had been a member of, and altogether stops seeing girls, a change in his lifestyle that makes him aware of something inside himself, some “sort of

extra power that you aren't using [. . .] like all the water that goes down the falls instead of through the turbines" (80). For Helmholtz, this power is connected with his creativity, with his ability to use words in a different way, so that he may not just write the effective but empty phrases that he is usually supposed to, but also do something good with them. His writing should allow him to express something more personal, something original, instead of the anodyne material that he has produced for mass conditioning.

Helmholtz's thirst for inner freedom, more awareness and a fuller expression of his individuality should make him the ideal character to play solo the role of the ego in *Brave New World*. The ego character, however, should present other characteristics that cannot be found in him. One of the tasks of the ego during the process of individuation is to meet and deal with the contrasexual archetype, the anima, in the case of a man, or the animus, in the case of a woman. Helmholtz's decision to stay away from women shows that he is not quite ready to deal with the archetypal anima figure, although it is possible to see his keenness in expressing his creativity as a desire to encounter his soul, which can be considered a different aspect of the anima archetype. Another point that practically disqualifies him as an ego figure is the fact that he is banned from civilization and forced to use his creative powers in a far away island so as not to damage society. This indicates that the ego would remain in the realm of the unconscious, in a state of fusion with it, and that the psychological development of the character would take place within the scope of the unconscious, not in the confrontation of consciousness with the unconscious. Since the ego has to deal with the material arising from the unconscious and make it conscious, integrating it as far as possible, Helmholtz's leaving London shows that he is not the best character to carry the banner of consciousness further. There must be another character, more apt to play this role in the novel.

The character brought forth to bring further development into the realm of the conscious, that is, in the heart of London, is John Savage. John, differently from the other characters in the novel, was born of a real woman who was visiting the Savage Reservation

and stranded there, and he was brought up among the Indians. When he meets Bernard and his girlfriend, Lenina, in the Savage Reservation, John and his mother, Linda, decide to go back to London with them. Linda has always wished that she could go back to civilization, whereas John seems to believe that in London he will finally be able to see this “brave new world” where he can meet all the “goodly creatures” that make this “beauteous mankind” (144). John’s contact with civilization, however, comes as a shock to him, and he finds the behaviour of the people around him incomprehensible. He does not understand their emphasis on pleasure, on conformity, on full-time gregariousness. He does not accept their lack of concern for the moral aspects of their attitude or their matter-of-fact approach to sex and death. In turn, he is seen as a freak, and although he hungers for real human contact, he does not find it anywhere. Even the tenderness that Lenina feels for him does not bring any consolation, because she is too straightforward in her advances towards him, too unlike the heroine that he expects, the woman of his dreams, developed through his contact with the plays by Shakespeare.

John Savage feels utterly lonely, and despite the presence of his only two friends, Bernard Marx and Helmholtz Watson, he cannot find a place for himself in this society. Unable to go back to the Reservation, where he used to be a misfit because he was not an Indian, he finds it impossible to adapt to his new life, because that would mean giving up his values and beliefs, his sense of individuality. John’s despair grows deeper as he realizes that for him there is no way out of the deadlock. The World Controller sends away his two friends, the only persons who could somehow have a glimpse of the moral problem that he is facing, but refuses to permit John to go away with them. Mustapha Mond wants him to stay in London to “go on with the experiment” (239).

The experiment that the World Controller is talking about appears to be an experiment of individuation, although he does not say it in so many words. John is expected to achieve a deeper level of awareness, not in a far away island, but in the middle of the society, going

through the process of individuation while dealing with the tasks that such proximity imposes. This indicates the need to make the whole process conscious, and the confrontation with the social and cultural aspects that govern this society are seen as part of the process. John, however, is unable to do so, because he refuses to let go of his old beliefs, to establish an affectionate relationship with Lenina, the leading female character, or to find a way of expressing his individuality among his fellow human beings. Eventually he decides to escape from London, despite the orders to stay, and hides away in a lighthouse.

The lighthouse presents a relevant image, because it is situated on the point where land and water meet, which could symbolize the point where consciousness meets the unconscious. In addition, the lighthouse sheds light onto darkness, which can stand for consciousness, knowledge, wisdom. John Savage could have found a means to come to terms with the values imposed by society and with his own inner world at the same time, and this might have given him a deeper understanding of who he really is, a more compassionate acceptance of his limitations, needs, and potentialities. He refuses, however, to let go of his old limited self. Instead of crucifying his old vision of himself in order to be reborn to a more meaningful life and a fuller understanding of himself, he crucifies his physical body, by torturing it with excruciating hard work and with a whip, only to finally find death by suicide. John is offered the possibility to go through the process of individuation and raise thereby his awareness of himself as an individual, but he is incapable to do so, and the process is interrupted by his death by hanging in the lighthouse.

None of the three main male characters in *Brave New World* presents alone the necessary characteristics to be identified with the ego. Each of them, however, represents some aspects of this complex, each for a different reason. Bernard is aware of himself as different because of his physical appearance, Helmholtz perceives his astounding intellectual capacity, and John is conscious of his cultural and psychological background. None of them is very happy just to be like everybody else, each of them is more or less searching for the means

to express himself more completely as an individual, none of them fully succeeding. Nonetheless, considering that John is ultimately responsible for consciously carrying out the process of individuation, it is possible to say that what he lacks is what the others have: Helmholtz's inner freedom as well as acceptance of his own personal characteristics, Bernard's wish to conform and to live among his fellow human beings, his recognition of his bond to the others. John is unable to integrate these traits in himself.

Differently from *Brave New World*, in *Island* there is one central male character, Will Farnaby, who bears single-handedly the tasks of the ego. Farnaby is a reporter with a London newspaper whose owner is also in the oil business. His employer wants his help to close a deal in Pala, an island that has been closed to foreigners for years. Its inhabitants have developed a very peculiar lifestyle, a mixture of Eastern and Western cultural elements, every aspect of which being designed to give its inhabitants the chance to lead meaningful and, as far as possible, happy lives. Farnaby eventually finds his way into the island, after having a shipwreck off its coast. He is brought to the old doctor's house, has his physical wounds treated and his emotional scars nursed, and is finally granted official permission to stay in the island after expressing a desire to attain a profounder level of self-knowledge, as well as deepen his understanding of what is important in life in order to make it more meaningful.

When he arrives in Pala, Farnaby carries the marks of the misfortunes that he has had to face in his life. From his childhood, spent under the care of his sneering and tyrannical father and his self-sacrificing mother, to his marriage with Molly, the woman who could be a "Sister of Mercy" but not the "Wife of Love" (119) that he needed, to his tempestuous relationship with the beautiful Babs, which led to Molly's accident and death, Will has become a "man who won't take yes for an answer" (276). He travels all over the world from one horror place to another, collecting news for Joe Aldehyde's newspaper and doing some sordid business for him on the side. While in Pala, he faces the dark side of his personality as he is introduced to Bahu, the mischievous minister of Rendang-Lobo. Bahu, in the novel,

represents the shadow archetype, and Will's encounter with him prompts his decision to go through a process of self-discovery. Meeting other characters throughout the novel that personify the other archetypes connected with the process of individuation, namely the anima, the wise old man and the self, and letting himself be changed by this contact, he is able to raise his level of consciousness and come to a fuller understanding of his potential for wholeness and for wisdom.

The different characters in *Brave New World* and in *Island* present various characteristics in common with the ego complex. The most important among the characters from *Brave New World* seems to be their awareness of their individuality. This characteristic is relevant for the process of individuation because, as Jung puts it, "the ego is the subject of all personal acts of consciousness" (*Aion* 3). Provided that each of these characters is able to position himself as an individual against the kind of behaviour expected from them as a consequence of their conditioning, their acts become personal, and therefore they become more capable to face the other archetypal figures of the process of individuation. The incapacity of any of the three to fulfil the tasks by himself seems to indicate that the ego, as represented in the novel, may be too fragile to bring the whole process to its completion. Farnaby, the protagonist of *Island*, on the other hand, seems to be better equipped to deal with the path that lies ahead. Despite his difficulty in dealing with the negative consequences of his past decisions, he does not evade them, and by confronting the different aspects of himself, he seems to be better prepared to accomplish the task of truly becoming an "in-dividual."

2.3. The Persona

Persona is the name that Jung gives to the archetype connected with the effort made by the individual towards adapting to the outside world and its demands. A Latin word, it refers to the mask worn by the ancient actors during the performance of a play or in the course of a formal ritual. Its function was to hide the actual face of the actor so that he could

really personify his character. The use of persona as an archetype indicates, first, that you need to adapt to the collective and to the requirements imposed by it and, second, that it is important to identify those aspects that are personal from those that have been developed in an attempt to adapt to the society. Jung explains this double function when he says that the persona is “designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual” (*Jung* 94). The face that you show to society is but a mask that hides your true nature, and the first task of the process of individuation is to have a clearer perception of this mask.

The restriction imposed by society upon the individual might be considered negative, since it entails a limitation, but in fact, it has a positive function as well, because each person has a specific part to play among his fellow human beings, and this part should be played as perfectly as possible. This specificity indicates that you are expected to “present an unequivocal face to the world” (*Jung* 94) to be seen as a trustworthy member of the social group. It is, however, unrealistic to expect that you should completely give up your individuality in exchange for this kind of recognition. The mask is the face that the world is able to see, and what goes on behind it belongs to the individual’s private sphere of life. This situation creates what Jung calls the “painfully familiar division of consciousness into two figures, often preposterously different,” namely the persona and the person, an “operation that is bound to have repercussions on the unconscious” (*Jung* 94). On the one hand, the presence of the persona imposes upon the individual the need to be acquainted with the person that lies behind the mask, which is a painstaking process. You may, on the other hand, choose to identify yourself so completely with the persona as to believe that you are only what the mask shows, therefore ignoring those characteristics that so far lie in the unconscious and that mark you as a special person, different from everyone else. Even though the process of acknowledging the mask and discovering what it hides is painful, it should not be avoided, since the choice of identifying completely with the social role may have dire consequences. As

Jung says, a person “cannot get rid of himself in favour of an artificial personality without punishment” (*Jung* 95). The two different types of decision, either to examine the persona and consider the implications of its presence, or to identify completely with it, involve different kinds of effort, since both paths place a lot of stress on the individual. If you, however, choose to go through the process of individuation, the persona has to be dealt with, even though Jung does not associate this archetype specifically with the process of individuation. According to Samuels, “starting from the outside and looking in” (*Post-Jungians* 31), the persona is simply the first archetype that the individual encounters.

Even though the persona may be superficial, being able to examine it means that you are already starting to move on the path of self-knowledge that may lead you to discover the deeper aspects of the soul. Edward C. Whitmont says, “[A]t first the ego finds itself in and through the persona,” even though the two are not supposed to remain in a state of identity (159). The greatest danger from the point of view of individuation is in reality the initial impossibility of establishing the difference between ego and persona, leading to the formation of a “pseudoego,” where “the personality is based on stereotyped imitation or on a merely dutiful performance of one’s collectively assigned part in life” (156). Both *Brave New World* and *Island* offer illustrations of the consequences of this uncritical identification with the persona as well as, in the case of *Island*, a possible way out of the deadlock.

Brave New World presents a society where all individuals are expected to connect exclusively with their personae. In fact, all the individuals are conditioned to ignore the very presence of any aspect of their personality except the social mask that they have to wear throughout their lives, during which they only play the role that is imposed upon them even before they are born. Each person is conditioned from childhood to be satisfied with his physical appearance, even when it means being one of sixteen identical twins. People are prepared to like certain colours that are associated with their caste, to like the job that they are conditioned for, to do the things, go to the places and play the games that they are expected to

during all their lives – and to feel happy about it. The persona *is* the person, and each member of this society is what Jung calls “personal” (*Jung* 98) because of their complete identification with the social mask imposed upon them. The very few individuals who choose to probe more deeply into themselves in order to discover the hidden aspects of their personality have to do so at a great risk, because of the enormous pressure exerted by society. Conformity is the norm, and any behaviour that goes against it is strongly discouraged.

The examination of some of the characters may establish the kind of personal role that has been imposed to them as well as the point where this conditioning fails and the first signs of individuality appear. One example of this dichotomy between social and personal characteristics is Lenina Crowne, the most prominent female character in the novel. Lenina’s behaviour shows that her conditioning is powerful. She loves beautiful clothes, such as the jacket “made of bottle-green acetate with green viscose fur and the cuffs and collar” (*Brave* 62) and the “silver-mounted green morocco-surrogate cartridge belt” (63), just as she has been taught to. She is a sweet and friendly girl, who, true to her conditioning, has slept with many different men. She is a careful worker, a good friend, and she is fun as a companion. Nevertheless, she shows that her conditioning is not so thorough when she reveals her criticism of the charming boys that she has dated, such as when she talks about George Edzel’s big ears, or when she remembers that Benito Hoover “was really too hairy when he took his clothes off” (*Brave* 69). Although she is supposed to follow the maxim “everyone belongs to everyone else” (59), she perceives each of her boyfriends as an individual with personal characteristics, some of which are not so agreeable. The other unexpected element in Lenina’s recent conduct is the fact that, despite her conditioning to go out with as many men as possible, she has been seeing exclusively one of them, Henry Ford, for four months. Her best friend Fanny becomes really worried about this situation and strongly advises her to behave more sensibly, but when Lenina finally decides to “make the effort” and “play the

game,” she chooses to go out with Bernard Marx, an outcast with the reputation of being weird.

Lenina’s mask can be recognized in her general behaviour within her social group, although the cracks in the mask are already there. Her even greater distancing from her persona becomes evident when she falls in love with John Savage, the man who has been brought from the Savage Reservation to live in civilized society. Lenina is supposed to belong to everybody else, but all she can think of, all she can desire, is this strange man who has peculiar ideas and perplexing values. Lenina is well aware of what society expects from her, she knows what role she is supposed to play. She is, however, unable to behave exclusively according to the mask that has been imposed upon her, and the cracks in her mask show the dawning of her individuality. Her reaction to the sight of John being threatened by the crowds who have come to see him torture himself, her “uncertain, imploring, almost abject smile” (253), her arms stretched towards him in “a quick, impassioned gesture” (253) all go far beyond the role of the friendly and charming Lenina. They show her true love for him, and the tears rolling down her face indicate a suffering that cannot be eliminated by taking two grams of soma. Lenina has moved away from her persona and seems to be ready to follow the whims of her heart.

Deviation from the mask reveals the first stirrings of the process of individuation in two other characters, Helmholtz Watson and Bernard Marx. The reason why each of them comes to question the role that has been imposed upon them, however, is entirely different. Helmholtz is a perfectly handsome man, brilliant, socially and professionally successful, who starts to have mental reservations about why he should do his stupid job, and ends up by recognizing that he is much more than merely a member of this social group with a specific job to do. He realizes that he is in fact an individual, with private thoughts and feelings, with idiosyncrasies that define him as someone who is different from everybody else.

Bernard Marx, on the other hand, comes to a similar conclusion via a rather negative evaluation of himself. Because he is much smaller than the other members of his caste, who are conditioned to believe that small is ugly since smallness is a characteristic of the lower castes, Bernard suffers strong rejection from his peers, to which he reacts with hostility and contempt. His attitude makes him meet “the laughter of the women to whom he made proposals, the practical joking of his equals among the men” (76). He is despised by those of his caste, and among his inferiors, he behaves too self-consciously, afraid that he might detect “a kind of bestial derision” (76) in their eyes, which makes him give them orders “in the sharp, rather arrogant and even offensive tone of one who does not feel himself too secure in his superiority” (75). Although he would greatly love to play the role assigned to him and quietly go on with his life, it is impossible for him to avoid a “sense of being alien and alone” (75). This path makes him realize, however reluctantly, that he is an individual with personal characteristics that mark him out as different, with an intransferable destiny that no one else can fulfil. Bernard and Helmholtz, by refusing to simply perform those actions and harbour those thoughts that members of their caste are expected to, refuse the tempting identification with their personae and make themselves ready for the process of individuation.

The power exerted by the persona is also clear in Will Farnaby, the main male character in *Island*, although he does not come from such a controlling society as the London of *Brave New World*. The London of the twentieth century, where Farnaby was born and raised, does not impose such strict limits to the behaviour of its citizens, but the mere necessity of living in society does. The persona here is not the result of a totalitarian intervention on the individual's life, but is simply due to the presence of the social group and the need felt by the individual to adapt to the external reality and to collectivity. Whitmont explains that the “first persona is made up of collective cultural codes of behaviour and value judgements as they are expressed and transmitted through the parents” (156), that is, the first influence in the formation of this archetype is the family. This influence is seen in *Island*. Farnaby says that in

his society people “escape the state-appointed baby-tamers,” but they are condemned to be part of “an exclusive family, with only a single set of siblings and parents,” a system which offers a kind of freedom, “but freedom in a telephone booth” (106). The kind of family from which he emerges is composed of “a sneering bully, a Christian martyr [. . .and a sister] reduced to a state of quivering imbecility” (106), which makes it very difficult for him to find a positive persona and see himself as someone who can play a constructive role in other people’s lives. He has to give up his dream of becoming a writer and producing “good prose at least, since it couldn’t be good poetry” (116) in order to support his widowed and crippled mother. He takes a job in a newspaper and starts “making money by turning out the cheapest, flashiest kind of literary forgery,” confirming his opinion that he is “irremediably second-rate” (117). The consequence of this decision is that, since the social role that he chooses to play does not suit his talents and aspirations, he starts to see the people around him as if they were maggots. They are not even real maggots, in fact, “just the ghosts of maggots, just the illusion of maggots,” and he is “the illusion of a spectator of maggots” (115). The world has become completely unreal, and Will is unable to find a way out of the impasse. The person who drags him out of the maggot-world is Molly, whom he eventually marries.

Molly is a nice and friendly girl, unfortunately more prepared to be a sister than a lover, and Will soon starts cheating on her, making her deeply unhappy. Playing the role of the unfaithful husband and of the second-rate reporter, he feels increasingly dejected, especially after Molly’s death, and becomes “the man who won’t take yes for an answer” and who “has to laugh like a hyena” (31). After a shipwreck that leaves him with a sprained ankle and an infection, he arrives in Pala. He says to Susila McPhail that he is “feeling miserable” in a tone that shows no self-pity and “no appeal for sympathy – only the matter-of-factness of a Stoic who has finally grown sick of the long farce of impassibility and is resentfully blurting out the truth” (34). Will is ready to acknowledge that the mask that he has chosen to show the world is not very efficient, since it is not giving him even the comfort of feeling safe behind it. He is,

however, unable even to perceive that there is an ego behind the mask that he may choose to be acquainted with, and it is Susila that makes him see it. She helps him understand that there is more in him than meets the eye, that he has an unknown side that may be much bigger and wiser than his everyday self. This other self, “who does the repairing [when] you’ve been hurt” and who “heals the wounds and throws off the infection” when you are sick, cannot be accounted for by the limited vision that Will has of himself. Susila shows him the crack in his mask, and Will understands that from now on he has to make an effort to understand his hidden face.

The perception of oneself as the performer of a social role, whether positive, as those played by Lenina Crowne, Helmholtz Watson and Bernard Marx in *Brave New World*, or negative, as the one played by Will Farnaby in *Island*, is the first step that you have to take in order to start on the path towards individuation. This increase in consciousness is achieved by the ego, which is the “consciousness of personal identity which extends and continues through time, space, and cause-and-effect sequence and which is capable of reflecting about itself” (Whitmont 232). During this reflection, when the ego tries to discover what lies behind its mask, the individual meets those archetypes more closely associated with the process of individuation, the first of which is the shadow.

2.4. The Shadow

The Jungian therapist Jolande Jacobi illustrates the importance of the shadow archetype with an old Gnostic story. It is told that Adam, the original man, lost his heavenly nature when he looked in the mirror, because at that moment, he had a glimpse of his “other side” and then he “knew.” From then on, he could no longer live unconsciously because, in Jacobi’s words, what he saw “was frightening and unsettling, but also fascinating and spellbinding: it was the ‘doppelganger,’ the ‘shadow’ in his own heart. Therefore was the unquenchable desire awakened in him to examine it, to dominate it in order to finally become

one with himself again” (9, translation mine). When you turn your eyes towards the unconscious, you have contact with the first archetype, which Jung calls the shadow, and which embodies those dark characteristics whose very existence you find so very difficult even to recognize in yourself. The shadow is, in Jung’s words, “somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains childish or primitive qualities which would in a way vitalize and embellish human existence, but convention forbids!” (*Jung* 90). It represents the repressed tendencies that the ego cannot or may not express, those that, although not completely evil, are not wholly mature, and are also rather problematic and difficult to deal with, making you feel embarrassed and uncomfortable whenever placed in a situation where the feelings connected with the shadow arise. During the psychotherapeutic process, the shadow usually appears in dreams personified as a primitive figure of the same sex of the dreamer, but the characteristics it presents are exactly those that are so difficult for you to accept in yourself. Therefore, rather than dealing with these unsettling characteristics, you quite often project the shadow onto other people, so that, instead of facing your own dark side, you see it as a characteristic of the other. The decision as to how to deal with this material presented to the ego by the shadow is not a conscious one, because, as Jung puts it, the inferiorities that constitute the shadow “have an *emotional* nature, a kind of autonomy” and this emotional “is not an activity of the individual but something that happens to him” (*Aion* 8-9). The extent to which the ego will be able to deal with the shadow depends on the kind of specific issue that is being raised.

Some characteristics of the shadow can be quite easily assimilated into the conscious personality, especially those that have a more personal content and that do not pose an issue that the ego perceives as excessively threatening. There are, however, other elements that “offer the most obstinate resistance to moral control and prove almost impossible to influence, [. . .] usually bound up with projections (Jung, *Aion* 9). In this case, the moral shortcoming is not usually recognized in you, but is perceived as a characteristic of the other

person, that is, you project the shadow onto someone else and will hardly be able to become aware of this projection. As Jung says, the recognition of this kind of projection “is a moral achievement beyond the ordinary” (9), and insight and good will can be of little help. Furthermore, although the shadow is an archetype connected with personal life of the individual rather than with the collective experience, its presence may have dire consequences. If a social group shares a shadow and projects it onto another group, it may become impossible, for example, to reach a peace treaty when the face that one group sees on the other side of the fence is their own distorted one, and it is their own unrecognised vices that they abhor in the others. It may even be difficult to accept that there is a need to have any sort of understanding with the rejected group when the primitive and instinctual qualities that are perceived in them are exactly those whose existence the other group of people deny in themselves.

It is already possible to understand what sort of moral achievement Jung is alluding to at when he discusses the difficulty of dealing with the shadow archetype. Indeed, the shadow typically poses two kinds of ethical problems to the personality. The first one “involves recognizing the dark aspects of the personality as present and real” (*Aion* 8), those traits whose existence you would rather deny. This task is difficult enough, and Edward Whitmont points out some of the ways in which this assimilation of the shadow is usually pursued: we can

refuse to face it; or, once aware that it is part of us, we can try to eliminate it and set it straight immediately; we can refuse to accept responsibility for it and let it have its way; or we can ‘suffer’ it in a constructive manner, as a part of our personality which can lead to a salutary humility and humanness and eventually to new insights and expanded life horizons. (165)

When you refuse to face your shadow, this refusal usually takes the form of a projection. All these different means for dealing with the ethical problem raised by the presence of the shadow involve some sort of suffering and will demand much from the personality, but they

are more connected with the personal life. The second kind of task, when the shadow takes up some collective characteristics, may prove to be rather more problematical.

The shadow shared by a social group may be very difficult to perceive, especially when it is projected onto another society, because the group organizes itself in order to portray their enemy as the bearer of all the imperfections and worthy of all the hate, which would justify any aggressive action against them as defensive. When this projection takes place, a person's "moral opponent, who is just as real as he is, no longer dwells in his own breast but beyond the geographical line of division" (Jung, *Undiscovered* 95). The dark face that you perceive out there is but your own, and the wild beast whose vices you despise lives in your own breast. Moreover, since you are not prepared to deal with your shadow, you become open to what Jung calls "moral and mental infection and insinuation" ("Approaching" 73). That is, you tend to have certain beliefs and behave in certain ways because of the power that the social group acquires over you in its attempt to deal with a shadow shared by its members. Policy is one of the means to achieve this union.

Since the group should behave as one in relation to the shadow that is being projected, policy must be devised to prevent its individuals from becoming aware of the projection and dealing with it by recognizing the evil that they carry in themselves. The individual's capacity to achieve this awareness is, therefore, largely dependent on the cultural and social environment created by the group to which he belongs. The ethical task that you have to face in this case as well as in the case of projection of a personal shadow seems to be that you will have to strive to become aware of the presence of this shadow that exerts such powerful influence on you. The corollary of this recognition is that you should resist the temptation to act out the projection in order to try to destroy the "enemy." This effort may be one of the hardest for the human being. The social group tends to become more organized and the State stronger when the shadow of the society is projected onto another social group. This makes it increasingly difficult for the individuals to find their own path to self-knowledge and to

recognise their dark doppelganger: it is easier to manipulate individuals who do not know who they really are.

Jung's theory is that "society has an indisputable right to protect itself against arrant subjectivisms, but, in so far as society itself is composed of de-individualized persons, it is completely at the mercy of ruthless individualists" (*Undiscovered* 67). The State becomes stronger and may eventually be governed by a dictator that is accepted by a population that feels powerless to exert any real opposition. Individuals who do not have a clear idea of the importance and the power of their own individuality will more readily accept a totalitarian government that ultimately deprives them of the possibility of becoming more mature human beings. Therefore, it is possible to identify a kind of vicious circle here: if the social group has fewer individualized people, it will probably create conditions that make it more difficult for the people to become individualized, which tends to perpetuate the strong and manipulative State. The shadow in this case remains projected onto another group. On the other hand, when an increasing number of individuals are able to recognize the presence of their own shadow and deal with it, they are probably more apt to create a social organization that favours individual development and self-discovery.

This interrelationship between social organization and the way in which individuals and societies deal with the shadow is clearly portrayed in both *Brave New World* and *Island*. The London of *Brave New World* presents a society where people are conditioned to conform to the rules and regulations even before they are born. The shadow is so banned from the mind of the people that most of the inhabitants are not even aware of its existence, and not even the Alpha Plus, those raised to be the brilliant minds of the society, escape from their training. Everybody in this society is happy, disease and old age have been eliminated, every single person has a job that they are conditioned to love, and even affective problems have been eradicated, because now everybody belongs to everybody. In addition, since happiness cannot be completely guaranteed by the social conditions, the people are encouraged to take the

happiness pill every time that have a problem or feel sad, and go to “the warm, the richly coloured, the infinitely friendly world of soma-holiday” (86). Soma is the drug that takes them to a state of perfect bliss. Nothing should disturb the perfect balance where all elements are devised to guarantee this happiness to everyone.

This society cannot tolerate the presence of those people who refuse to follow its regulations and who insist on finding their way towards individuality, because this would lead to unhappiness, and unhappiness has been altogether abolished from their lives. Those who insist on non-conformist paths, who seek self-knowledge and self-expression, are sent to far away places, such as the Alaska or the Falkland Islands, where they can pursue their individualistic ways without doing any harm. As a result, society can now remain free from any negativity. Since the social organization aims at eliminating the shadow from the population, this shadow is completely projected onto another social group, the savages from Malpais.

The savages visited by Bernard and Lenina live in a reservation, in the pueblo village called Malpais, that is, the bad country, and this group plays the role of the shadow for the inhabitants of civilized London. To start with, they live outside the so-called civilized world. For the kind of civilization that has been built in the London of the future, the people from the reservation are primitive and indecent. There are flies, dogs, and piles of dirt everywhere, and Lenina and Bernard witness a “viviparous scene” of “two young women giving their breast to their young babies” (118). Lenina “had never seen anything so indecent in her life” (118). The rhythm of the music in the religious ceremony, however, has the same drums beat that Lenina remembers from the parties at home (118-19). The existence of such an imperfect and uncivilized place as Malpais allows the inhabitants of London to see their home as perfectly refined, and permits them to ignore that even in such an ideal place people make mistakes, such as the one that made Bernard become smaller than a person of his caste should be. All this perfection has not eliminated the misfits, such as Bernard himself as well as Helmholtz Watson, and cannot conceal that even perfectly well adapted people, such as

Lenina, may have unorthodox desires, such as her wish for a long-term relationship with only one person instead of belonging to everybody all the time. The imperfection is seen only on the other side of the fence, and when this imperfection is brought home to London, it has to be destroyed. That is what happens to John Savage.

As Bernard finds out, John is the child of Linda, an inhabitant of London who came to visit the reservation years ago, and of the Director of Hatcheries and Conditioning. Bernard decides to take John home with him when he returns to London in order to embarrass the Director for being the real father of the savage from Malpais. When they arrive in London, John Savage becomes a huge success among Bernard's acquaintances, and his mal-adaptation is considered amusing. John, on the other hand, cannot accept his new friends' matter-of-fact attitude towards death, and he does not understand the need that the inhabitants of civilised London feel for the soma that leaves them in an artificially happy and peaceful state of mind. His Shakespearean sense of morality collides violently with the idea that sex is encouraged all the time and that everyone belongs to everyone. Furthermore, he refuses to have a life that has been planned to him in its minute details. He wants God and poetry, he wants the real danger, he wants freedom and goodness and sin – in short, he claims “the right to be unhappy” (237).

This mal-adaptation is one characteristic that John Savage shares with the shadow and the sort of issues that he wants to deal with are typically posed by this archetype. He is not, however, a perfect shadow because he is also the centre of a certain kind of consciousness in relation to the reality that he witnesses in London, bearing the task of becoming an individualized person among the homogenized crowd. John is at the same time an ego and a shadow character, since it is he who brings the shadow into London so that it is not totally projected out there any more. But it is also his mission to bring together the light and the shadow aspects inside himself. He is, however, unable to fulfil any of these tasks, either to

become aware of the dark side of his own personality and integrate it or to stand his ground as the bringer of the shadow into the unconscious London. His suicide attests to his failure.

In *Island*, it is also possible to find the two kinds of shadow aspects, both the shadow projected onto another social group and a character that has some characteristics of the personal archetype. Pala is the good island, socially organized to give every inhabitant a chance to become a fully individualized human being. Education, medicine, work, social relationships, religion; every element is used to allow each person to become aware of the light and the dark side of his nature and to deal with them in a mature and meaningful way. Pala would be a perfectly happy place if it were not for the sad truth that, in Jung's words, "man's real life consists of a complex of inexorable opposites – day and night, birth and death, happiness and misery, good and evil" ("Approaching" 75). In Pala, the negative aspects of the shadow are only partially projected.

The most important projection is Rendang, on the opposite side of the strait – across the water of the unconscious – symbolizing evil. Rendang is a small poor country that is governed by a dictator who is interested in exploiting his people for his own good, and in expanding his power by means of conquering Pala. Its streets are dirty, its people work like slaves, its children are malnourished, and the dictator, colonel Dipa, behaves like a gangster, buying guns that he is keen to use to increase his power. Rendang is the seat of the shadow, but in fact, the Palanese see the whole world as evil and shadow-like. They believe that it is virtually impossible to become fully individualized in a place that encourages you to take a biased and prejudiced view of everything and everyone that surrounds you, that does not allow you to develop your intellectual capacity and your compassion to the fullest, where education does not help you to deal with the physical characteristics that you inherit, but leaves you at their mercy, and, finally, that does not provide you with a medicine that can assist you in achieving a state of religious enlightenment. It is a dark world that they see out there, and this dark world is doing its best to find a footing in Pala.

Pala is very rich in oil, and several Western oil companies, including the one owned by John Aldehyde, Will Farnaby's boss, are willing to have a contract with the Palanese government to explore this natural resource. The authorities, however, are not interested in the business, claiming that they do not need the extra money that would result from the deal in order to provide the population with the best conditions to be happy. Murugan, the heir to the throne, and his mother, the Rani of Pala, however, have a different opinion about this issue and are prepared, for different reasons, to do business with the company that offers the best price, which seems to symbolise that there is some pressure to bring the shadow into the island in a more thorough way. Not all the shadow, however, remains out there, but some is brought into the island, personified by two characters, namely Abdul Pierre Bahu and Will Farnaby.

The most important shadow character in *Island* is Bahu, the Ambassador of Rendang, who is in Pala to help the Rani to do business with the multinational oil companies, but also to help his boss, the dictator Colonel Dipa, to take control of the island. Bahu first appears as “a tall man in a dove-grey Dacron suit” (53), a description that gives the reader the impression that he is a peaceful man who likes to keep a low profile. This first impression, however, is deceptive. Bahu is also “a Savonarola with a monocle and a tailor in Saville Row” (54), whose words and manner towards the Rani are “courtly to the point of being ironical, a parody of deference and self-abasement” (54). The Rani calls him “Colonel Dipa's Brain Trust” (54), a man who gives a “fête nocturne in the gardens [with] refreshments, dancing girls; two hundred retainers carrying torches” to enchant his guests, the “Last of the Aristocrats” who lives like “Haroun al Rashid, but with modern plumbing” (55). Bahu has a good understanding of what has been achieved in Pala in terms of providing its people with a fair chance to be happy, and yet he plots to destroy this happiness. In his opinion, Pala is “a small island completely surrounded by twenty-nine hundred million mental cases” (78), and for that reason, it is not right that its people should be free and happy because “[f]launting your blessedness in the face

of so much misery – it’s sheer hubris, it’s a deliberate affront to the rest of the humanity. It’s even a kind of affront to God” (67). Therefore, Bahu is prepared to cooperate with the foreign oil companies in exchange for baksheesh. His vice is the lust for power, and he is ready to do anything to achieve it, and then he will use it to assert himself. In his opinion, “the outside world has been closing in on [the] little island of freedom and happiness. Closing in steadily and inexorably, coming nearer and nearer. What was once a viable ideal is now no longer viable” (66). Consequently, since there is no hope that Pala could be saved, he can help in its downfall and get some profit out of it. As Will is quite able to identify, behind his monocle, behind the “mask of Savonarola, behind the ambassadorial verbiage, [there is] the Levantine broker in quest of his commission, the petty official cadging for a gratuity” (70). Bahu’s conscience is for sale for twenty thousand pounds, ten times as much as Will is charging for selling his own.

Abdul Pierre Bahu is the character that best personifies the shadow in *Island*. Aristocratic and intelligent, powerful and cynical, he is interested in getting the best out of every situation, in increasing his power, in enjoying the “pleasure of pushing other people around” (75). As a shadow character, he is Will Farnaby’s dark brother, and they have some points in common. Both are intelligent, well read and both have a good experience of the world, Will as a reporter who has been to many countries and Bahu, who is called Pierre “*car sa mère est parisienne*” (54), has learned his English in New York. When Bahu and Farnaby first meet, they are both sceptical of human beings and have little hope that the world can be made right so that people can lead a decent life. Both men have a far from affectionate relationship with women, and Bahu shows this by offering money to someone who does not want to go to bed with him, which is something quite unthinkable in Pala. Farnaby has exchanged this wife, who loved him dearly but whom he did not really love, for a woman for whom he “couldn’t care for less” (114), who he actually hated, but could not or would not leave. And both men are prepared to sell their souls for what they consider good money, two thousand pounds for

Farnaby and twenty thousand pounds for Bahu, in return for what each craves most: more power for Bahu and one year of freedom for Farnaby “just for helping Joe Aldehyde to get his hands on Pala” (70). Bahu seems to be a distorted mask of Will Farnaby, presenting his darkest side, his most contemptuous nature, and his blasé and matter-of-fact cynicism is a counterpoint to Farnaby’s uneasy scepticism.

The strong connection between the ego character and the shadow character is typical of the archetypes themselves. As Joseph Henderson puts it, ego and shadow, “although separate, are inextricably linked together” (110). The shadow presents those characteristics that the ego refuses to acknowledge in itself, either because they are underdeveloped and primitive or because they challenge a certain ethics that the person consciously embraces but unconsciously rejects. Whitmont says that the shadow has those qualities that are usually “at variance with the ego’s ideal and wishful efforts”; it is “that which we have measured and found wanting” (163). The ego has, therefore, the task of dealing with the perception of this inferior side, and this task will demand a great will power because, again in Whitmont’s words, it takes “nerve not to flinch from or be crushed by the sight of one’s shadow, and it takes courage to accept responsibility for one’s inferior self” (163). Looking away from the dark vision or finding a scapegoat are rather tempting solutions, but the ego should reject them in order to be able to become stronger and wiser. If the ego is able to resist these temptations and faces its responsibility for the shadow, this may have two consequences. The first one is that ego will probably have enough stamina to resist following the lead of the shadow and acting according to its whims. The ethical implications of the ego’s actions will become clearer, and instead of blindly obeying the intimations or the shadow, the ego will try to find alternative possibilities for self-expression. It is not simply a question of getting rid of the shadow, but of being aware of its presence and pressure, that is, it implies facing it as well as, to cite Whitmont again, “the decision to resist it under certain circumstances, knowing, however, that one cannot resist all drives at all times” (167). Having this dark brother as a

permanent guest in our house is a lifetime task that may prove, however, to be positive after all. In both *Brave New World* and *Island*, it is possible to identify this connection between the ego and the shadow, but the positive aspect of this link is not clear in the two novels, although *Island* hints at it. By tolerating, at least partially, the presence of the shadow amongst its citizens, it seems to imply that the shadow is not completely projected out there onto the evil world after all, and the possibility of integration actually exists.

The confrontation of the person's evil can be a thoroughly transforming experience, a death-like event, since, as Whitmont says, "it points beyond the personal meaning of existence" towards the more universal target that is the integration of the ego with the self archetype (164). This is, in fact, the second consequence to the resistance of the ego to the pressure exerted by the shadow. The shadow "is the door to our individuality," rendering us "our first view of the unconscious part of our personality" (Whitmont 164), and preparing the ego for the next step in the process of individuation, namely, the recognition of the presence of the anima or the animus archetype. "[T]he integration of the shadow, or the realization of the personal unconscious, marks the first stage in the analytic process, and [. . .] without it a recognition of anima and animus is impossible" (Jung, *Aion* 22). Only when you are able to face the shadow will you deal with the challenges posed by the contrasexual archetypes and evolve towards deeper levels of conscience and self-knowledge. Individuation is not easy.

2.5. The Anima

Eros and Logos are, according to Jung, the two opposite principles that constitute the human psyche. Eros, the feminine principle, is the main attribute of a woman's consciousness and is associated with relatedness, whereas Logos, the masculine principle, constitutes the main part of a man's consciousness and is associated with cognition. For Andrew Samuels, Logos is "rationality, logic, intellect, achievement," whereas Eros is "originally Psyche's lover, hence relatedness" (*Post-Jungians* 210). A "woman's consciousness is characterized more by the

connective quality of Eros than by the discrimination and cognition associated with Logos. In men, Eros, the function of relationship, is usually less developed than Logos” (Jung, *Aion* 14). Both principles are present in both men and women, but Logos is bound to be more thoroughly developed in men and Eros in women. The contrasexual factor is present in men and women, that is, Eros is found in men and Logos in women, albeit in a less developed form. In the process of individuation, this inferior function appears personified as a contrasexual archetype, the animus in a woman and the anima in a man, and the next stage of the process involves coming to terms with it.

The confrontation with the anima or with the animus poses a special difficulty for the individual. These archetypes belong to the collective unconscious, but the way you perceive them is related to your personal and cultural background. This indicates that some elements connected with the archetypes can be integrated to consciousness, but the archetypes themselves cannot, since they are, in Jung’s words, “the foundation stones of the psychic structure, which in its totality exceeds the limits of consciousness” (*Aion* 20). The implication is that these archetypes keep a kind of independence in relation to the ego that is dealing with them, since “they themselves are factors transcending consciousness” (20). Only the anima is relevant to the present work, because the ego characters undergoing the process of individuation in both *Brave New World* and *Island* are male.

The anima mediates between the ego consciousness and the self, and according to Whitmont, it goes beyond mere relatedness to include “the world of nature, life, matter, emotions, urges; it represents psychic, instinctual and concrete rather than spiritual experience, *existence* rather than *essence*, to use modern existential terminology. Its dynamism aims towards oneness, merging and involvement rather than separation and abstraction” (174). The feminine principle, therefore, may appear under many guises, which is shown in the various mythological figures and ancient goddesses that even today catch the imagination, such as Aphrodite and Persephone, Kali and Isis, the Great Mother and the Twin Soul Mate.

Toni Wolff, in an unpublished work, went beyond the simple listing of mythological figures and developed a typological classification of the feminine that “rests on fundamental instinctual traits and their response to, as well as influence upon, those traits shaped by environment and culture” (Whitmont 178). This classification also takes into consideration whether the archetype takes the form of a personal or nonpersonal expression, as well as the possibility of being collective or individual. Therefore, there are two pairs of opposites, one collective, and the other individual so that “[*m*]other is the collective and *hetaira* (daughter, *puella eterna*) the individual form of personal functioning, *amazon* the collective and *medium* the individual for of nonpersonal functioning” (179). For Whitmont, this means that the Great Mother appears here, at the person-directed level, as the mother archetype, and at the non-personal, as a more subjective experience, she is the medium. The Eros aspect of relatedness is seen, at the personal level, that is, connected with a person-oriented archetype, as the *hetaira*, and at the non-personal object-oriented level as the *amazon*. Each type can “be described in terms of image, value system and pattern of behaviour” (178), that is, can be associated with a different kind of attitude and image.

The mother type, the first archetype at the personal level, presents the “protecting, home-making and sheltering attitude” (179), tending to see the members of the family, husband and children, as collective functions, as roles that have to be performed rather than as possibilities of relationship. The best representation for this type is the Great Mother, which can be seen as the nourishing mother of all or as a devouring Kali. For the *hetaira*, the other feminine archetype at the personal level, the orientation is towards the individual, towards relationships rather than social roles. The image here is that of the sister, the daughter, the companion, concerned with love and personal interaction, and Aphrodite seems to personify her type very well.

At the nonpersonal level, the emphasis is on the “objective cultural values” and on women’s “own external performance” (180), and the *amazon* has the strongest connection

with the outside world. She is the fighter, the competitor, the comrade, tending towards “independence and fulfilment of her own individual development” (180). Palas Athena, the Valkyries and the Amazons offer good images of this kind of attitude. The medium, the second nonpersonal type, is “immersed in the subjective experience of the psychic atmosphere,” living in the unconscious, “open to the intangible but often oblivious of concrete reality, of the limitations and needs of people, relationships and things” (180). She has a strong connection with archetypal manifestations, an ability that frequently allows her to help other people to visit their own inner world. Hecate, Sophia, and the Sibyl are some of the images that represent this type.

The mother, the hetaira, the amazon, and the medium can appear in all their possible aspects and combinations in the anima archetype. Whitmont says that the anima “represents those drive elements which are related to life as life, as an unpremeditated, spontaneous, natural phenomenon, to the life of the instincts, the life of the flesh, the life of concreteness, of earth, of emotionality, directed towards people and things” (189). All the different possibilities of representation, all the different facets of the feminine can be found in the anima, and coming to terms with it is so important that, for Jung, if “the encounter with the shadow is the ‘apprentice-piece’ in the individual’s development, then that with the anima is the ‘master-piece’” (*Archetypes* 29). The anima is the sum of all feminine characteristics that can be found in a man, and the analysis of female characters in literary works may uncover similarities with the different manifestations of this archetype.

In *Brave New World*, the conditioning imposed on all the inhabitants of the London of A. F. 632 emphasizes the need to have as many sexual partners as possible, with the motto of “everyone belongs to everyone else” as well as the immediate fulfilment of all impulses. Therefore, women tend to adopt the behaviour that brings them close to the hetaira type, the *puella eterna*, the companion. Whitmont says that this type shows an “orientation to love and personal interaction as an ultimate aim,” and that it is best expressed by “love deities,

hierodules and priestesses dedicated to the service of love” who avoid committing themselves “to any permanence in outer relationships”(179). Aphrodite, “oblivious of sociological concerns” (179), is the image that is associated with this anima type, and personifies the behaviour is what is expected from the women in this society. Starting from an early age, when young boys and girls are encouraged to play sexual games, and going on into adulthood, when people are supposed to follow the “strictest conventionality” and be promiscuous, the *puella eterna* is the perfect sexual partner, always perfectly happy, “stable in contentment” (*Brave* 55). Women here “forever lead a provisory life of emotional wandering” (Whitmont 179), and believe that anything resembling a more permanent relationship is pathological. It is understood that in this society there is no place for mothers, since everybody is born from a bottle.

Motherhood is banned from the London of 632 A.F. Mothers are associated with “every kind of perversion from sadism to chastity,” and fathers are no better, connected with families “full of misery” (*Brave* 52). “Mother” had become a dirty word that makes young boys blush in shame, and “father” is ridiculous and makes them laugh. When Lenina visits the Savage Reservation, she sees a woman breast-feeding her baby, and says, “[S]he had never seen anything so indecent in her life” (118). Therefore, when she and Bernard discover that Linda, who was “decanted” in London and was stranded in the Reservation while visiting the place, is actually John’s mother, they are shocked. Linda is now an old woman, fat, wrinkled, and filthy, and her behaviour makes her a mixture of Great Mother and harlot, two facets of the anima archetype.

Linda is a reluctant and humiliated mother, ashamed of having had a baby. When she says to Lenina, “Just think of it: me, a Beta – having a baby” (126), she is expressing her disgust at having had to endure this motherhood that “[t]urned [her] into a savage” (132). As a mother, Linda lacks the “protecting, home-making attitude” that Whitmont talks about, and she makes John call her “Linda” instead of “mother.” Yet “John *was* a great comfort” to her in

a sense, someone to keep her company, to take care of her when she got too drunk, and the mother-son bond is somehow established. It is interesting to note that it is Linda who teaches John how to read, an ability that allows him to have contact with “The Complete Works of William Shakespeare,” which gives him a language and presents him with values and beliefs that influence the way he sees the world. One aspect of Linda’s behaviour, though, makes it very difficult both for him and for her to feel comfortable with this relationship. True to her conditioning, Linda believes that “everyone belongs to everyone else” and that she should have as many relationships as possible. The concept of a marriage that cannot be broken, where everyone belongs to no more than one person, is incomprehensible to her, and the other people in the Reservation, especially the women, start to think that she is wicked and anti-social because of her insistence on having many men. Linda is unable to come to terms with the two sides of her personality, the Great Mother and the harlot, and when she finally goes back to London, there is nothing left for her except to go on a permanent soma holiday.

The mother archetype is as good as excluded from London, and it is the hetaira aspect, in its positive connotation of *puella eterna*, that is encouraged there. At first glance, Lenina seems to be a good personification of this ideal, since the first impression is that she is a nice, friendly, hardworking, and well-adapted girl. It becomes clear, however, that this is not exactly the case. Her criticism of some of her partners and her wish to have a more stable relationship indicates that she is willing to establish a personal relationship with one partner, rather than merely act out the role that she has been conditioned to play. It is clear that society strongly opposes this attitude, because everyone is supposed to belong to everyone else. Lenina tries her best to conform, and it is only after John has moved to London that this wish becomes clear. She falls desperately in love with him, but they fail to establish a loving and caring relationship. For Lenina, who is still a member of this civilized London, the immediate fulfilment of her wishes is only just natural, whereas John, brought up in a more repressive society, still dreams of a marriage that will last forever. Lenina is actually interested in

establishing a long lasting relationship with him, but nothing in her upbringing has prepared her to do it. Her “purple eyes, the pallor beneath that glaze of lupus, the sadness at the corners of the unsmiling crimson mouth” bear witness to her violent though unfulfilled passion (187). Lenina is not happy any more with the hetaira role that she has been conditioned to play, but she does not know how to develop towards a different one.

According to Whitmont, two archetypes that form an opposing pair, such as the mother and hetaira archetypes, are irreconcilable. The individual, however, may use the two archetypes of the other opposing pair as auxiliary functions, usually one of them more thoroughly developed than the other. For Lenina, the two auxiliary functions would be the amazon or the medium. Lenina does not seem to be an amazon type, since she lacks the self-centred drive towards success. She does not seem to have the profile of a medium either, since she has a rather poor perception of the “intangibles in the atmosphere” (Whitmont 181). She fails to see that John is really in love with her, or to perceive what this love means to him. When she decides to follow her friend’s advice and “just go and take him” (*Brave* 189), he reacts with violent horror and moves away from her, “flapping his hands at her as though he were trying to scare away some intruding and dangerous animal” (194). The only way that Lenina knows to express her femininity is as a hetaira type, and that is not what John is looking for.

The kind of woman that he would like to have resembles more a medium type, someone he could look up to and admire, a woman “he could feel himself unworthy of” (171). Lenina feels the constraints imposed by the hetaira attitude, but she is unable to rise above this limitation and act differently. Therefore, she does not help him overcome his own shortsightedness and see beyond the strict horizons imposed by his upbringing. The image of femininity that she offers Johns shocks him terribly, and he turns away from her. Even in the final moments before his suicide, when Lenina visits him in the lighthouse, John is unable to see beyond the stereotype of prostitute that he has attached to her, and reacts violently to her

presence, “slashing at her with his whip of small cords” (253). Lenina’s grief at his reaction is genuine, her face showing “a strangely incongruous expression of yearning distress,” and her “quick, impassioned gesture, [stretching] out her arms towards the Savage” (253), expresses her love. Unfortunately, she can only communicate it the way she has been taught to, that is, in an orgy-porgy session of unrestrained sexuality. If Lenina had had the opportunity to develop along the lines of the medium archetype, she might have been able to help John meet his inner world, and handle his feelings and his prejudice more positively. As a typical hetaira type, however, Lenina is only concerned with establishing a personal relationship with him, not in helping him deal with his psychic world. Left to himself, John takes the only path he can see and commits suicide, indicating that he has been unable to integrate the feminine aspect of his personality. The anima has receded into the unconscious.

In *Island*, the mother, the hetaira, and the medium types are well represented. The Rani of Pala, mother of the heir to the Palanese throne, personifies the mother. She is “a large florid woman swathed [. . .] in clouds of white muslin,” who poses as the head of a World Wide Crusade of the Spirit, destined to be “a force for Good, a force that will ultimately Save the World” (60). This Crusade is, in fact, just a means for her to exercise her power and her control over other people’s lives. Her contact with her spiritual guide, Master Koot Hoomi, is just a disguise for the “female tycoon who had cornered the market [. . .] in Pure spirituality and the Ascended Masters,” and who is now “happily running her hands over the exploits” (59). The Rani is a power-addict prepared to go all the way to increase this power. At home, she boycotts anything that threatens the control that she exerts over her son, Murugan. She is fully against the official policy of the Palanese that encourages its inhabitants to make every effort to have meaningful relationships on all levels, including sexual. Her love for her son is so possessive that she would rather see him in the arms of “some older, more experienced and authoritative pederast” (63), such as Colonel Dipa, than in love with another woman who could possibly compete with her. The Rani presents an extremely negative mother type. She is

like the Great Mother with a “destructively devouring” attitude (Whitmont 179), similar to the paradoxical Kali, whose attributes are “goodness, passion, and darkness,” that is, her “nourishing goodness, her orgiastic emotionality, and her Stygian depths” (Jung, *Archetypes* 82). The Rani does not shy away from the possibility of sacrificing the Palanese and having many of them killed, or even from surrendering her own son, to appease her lust for power. Underneath the guise of a spiritual leader, the Great Mother shows her most fearful face here.

The hetaira type, both in her positive and negative aspects, can be recognized in the two women with whom Will Farnaby was involved before he arrived in Pala, namely, Molly and Babs. Molly, his blue-eyed wife “with a face like one of the holy women in attendance in a Flemish crucifixion” (117), personifies the *puella eterna* in the aspect of sister, and she typically relates to his shadow side, bringing out all that is darkest in him. The senselessness of Will’s life had led him to have the impression that all the people around him were maggots, or, worse, not real maggots, “just the ghosts of maggots, the illusion of maggots” (115). Molly is the only person able to stop this delusion, and, partly out of gratitude, he falls in love with her, and eventually they get married. The problem with their relationship, however, is that Molly “was a born Sister of Mercy,” and “a Sister of Mercy, unfortunately, isn’t the same as a Wife of Love” (119). Their relationship turns out to be a drama, “the drama of love incapable of sensuality self-committed to a sensuality incapable of love” (121), and Will starts having affairs. After some time, all he can feel for her is pity, “as a spectator, an aesthete, a connoisseur in excruciations” (120) that does not really care. Despite her misery, Will cannot stop himself from hurting her. Molly plays the hetaira type of anima, but a very one-sided one at that, since she concentrates on being the all-understanding, deeply suffering sister. Finding insufficient his relationship with her, Will tries to compensate for what Molly lacks by having extra-marital affairs. Babs, the last of these relationships, plays another aspect of the hetaira, namely, the seductress.

Babs is the woman who Will could not “have liked less [. . .] or disapproved of more,” and who is for him like “the dope that you know in advance is going to destroy you” (122). Alone with her in her “strawberry-pink alcove” or at “her horrible friends’ cocktail parties” or going on “weekends in the country,” Will has the opportunity to “plumb the almost unfathomable depths of her mindlessness and vulgarity” (123). Babs gives him what he cannot have with Molly, but “raised, so to speak, to a higher power” (122), and although he hates her for what she represents and for the power she exerts over him, he becomes so addicted to her that he decides to leave his wife. Even after Molly’s fatal car accident, when he is feeling deep remorse for the suffering that he inflicted upon his wife, he cannot resist when Babs pays him a visit of condolences, “dramatically without make-up and all dressed in black,” and one hour later, they are in bed together (124). Babs is what Whitmont calls “the priestess dedicated to the service of love” (179), and she does not really develop a strong connection with Will, being prepared to leave him for the next “absolutely divine man from Kenya” (*Island* 124) whom she just happens to meet.

Talking about the negative aspect of the anima, von Franz says that this “crude, primitive aspect of the anima [. . .] becomes compulsive only when a man does not sufficiently cultivate his feeling relationships – when his feeling attitude towards life has remained infantile” (191). Will has depended on Molly to eliminate the maggots from his life, to help him come out of the nightmare world where he was living, but his childlike attitude does not allow him to recognize that, in fact, he does not love her. By marrying her, he shows that he is not ready to have a mature relationship, but will depend on her forgiveness when he deceives her, the same kind of loving forgiveness that can be expected from a mother. Babs offers him the ultimate opportunity to behave like a nasty child, and because she is so completely mindless and vulgar, she does not press him towards becoming a mature adult. This role is reserved for Susila McPhail when he comes to Pala.

Susila is the woman who helps Will when he first arrives in Pala. She is a healer who is called to help him when he is being treated after his accident on the coast, a woman who has a lot of experience in helping people deal with their feelings and a deep understanding of psychology. Several of her characteristics mark her out as an anima figure of the medium type. The first information that the reader receives about Susila is that she is a widow, which is a first indication that she has a strong connection with the spiritual world. Her being a poet emphasizes this connection, and in her poems, she tends to express her deep religious experience, her understanding of the inner world, again indicating that she matches the medium type of anima. She is also a healer and a teacher of practical psychology, which shows that she has been able to avoid one of the dangers that, according to Whitmont, the medium tends to face, namely, to become “oblivious of concrete reality, of the limitations and needs of people, relationships and things” (180). Susila is deeply aware of the psychological needs of those around her, starting from her two young children, who are grieving their father’s death, and including her dying mother-in-law, her wise father-in-law, and finally Will Farnaby.

In his first contact with her, Will is feeling so miserable that he barely looks at her, but through hypnotism, she helps him relax and overcome the pain caused by his accident. In their second contact, Will is ready to trust “this dark little outsider, this stranger to whom he already owed so much and with whom, though he knew nothing about her, he was already so intimate” (*Island* 113), and tell her all about his life, including his love affair with Babs and his wife’s death. Susila is a good listener, and she makes him realise that what he has to learn is not how to forgive himself or forget what happened, but “how to remember and yet be free of the past” (124). In order to do that, in order to achieve a certain harmony with himself and become whole, he needs further help. Susila allows him to be with her while she is helping her mother-in-law die, and then helps him when he goes into a trip of self-discovery as he takes the moksha-medicine for the first time. The moksha is a hallucinogen used by the Palanese as a means to have an experience of enlightenment and liberation, and for Will the trip turns out

to be deeply illuminating, since it teaches him a new way to look at things, as if the world had been created anew for him.

Susila plays the role of what Jung calls the psychopomp, a “mediator between the conscious and the unconscious and a personification of the latter” (*Aion* 16). She accepts Will’s shortcomings without judgement or prejudice, and therefore she is able to help him not only to face his past errors without despair, but also to envisage new possibilities of self-respect and of more fulfilling relationships for himself. Susila, however, true to her anima nature, remains thoroughly other, impossible to grasp and define completely. When Will looks at her during his moksha trip, he sees “a girl with a weakness for kisses and the frankness to ask for them,” and then “Mary with swords in her heart,” and “Circe and Ninon de Lenclos” and “Juliana of Norwich or Catherine of Genoa” (330). He also sees the teacher who becomes a student and has to be reminded of the need for compassion and attention. Susila’s relationship with Will Farnaby shows him new possibilities of relatedness. When Pala is being invaded, his protective gesture of putting “an arm around her shoulder” (335) and embracing her indicates that he has come a long way since his disastrous relationship with Babs and Molly, and learned to act according to the compassion that he finds in his heart. Will Farnaby is ready to take the next step in the process of individuation and face the archetypal figure of the wise old man.

2.6. The Wise Old Man

As the individual advances towards the integration of the different aspects of the personality, that is, towards the self, there usually appears an archetype, personified by a figure of the same sex as the individual, that symbolizes some of the most relevant characteristics of the self archetype. In the case of a woman, it appears as the chthonic mother, and as the wise old man, in the case of a man. The wise old man is a personification of the self, a mana personality that, according to Jung, “represents the factor of intelligence and knowledge”

(*Memories* 206). It may be represented by a “positive father-figure” that very often “produces a certain credulity with regard to authority and a distinct willingness to bow down before all spiritual dogmas and values,” and “from whom the decisive convictions, prohibitions, and wise counsels emanate” (*Archetypes* 214). The spiritual authority of the wise old man comes from its close association with the self archetype, and it can appear as a teacher, a priest, a doctor, a magician, or any person that possesses authority. This archetype, which in a more general way can be seen as an archetype of spirit, however, is not always presented as a man. It can also be a ghost, a hobgoblin, or an animal, and they appear “in a situation where insight, understanding, good advice, determination, planning” (216) are needed. This need usually results from the individual’s ignorance as to the whys and wherefores of his life. The wise old man or its surrogate animal representation has the purpose of “inducing self-reflection and mobilizing the moral forces,” so that the individual may achieve the “resultant enlightenment and [the] untying of the fatal tangle” (220). The wise old man points towards the changes in the individual’s understanding of what is relevant in life, which may “bring knowledge of the immediate situation as well as of the goal” (220), and may lead to the profoundly meaningful experience of the self. In *Brave New World* and *Island*, the archetype of spirit appears in different forms, but a real version of the wise old man is seen only in *Island*.

The setting of *Brave New World* is not devised to show the possibility of spiritual growth. The London of the future is a place where everything is prepared to prevent people from being aware of their inner thoughts, intimate feelings, and secret aspirations. The inhabitants are supposed to participate in silly games, such as electromagnetic golf or escalator squash, to join communal sessions of atonement that end up in orgies, and to abhor solitude and avoid it at all costs, which turns them into individuals who, although intellectually adults, behave like “infants where feeling and desire are concerned” (*Brave* 102). It comes as no surprise that the first spiritual archetype is not found in London, but in the Malpais Savage Reservation.

Mitsima, an old artisan who makes the traditional Malpais waterpot, personifies the spiritual archetype. When Bernard is fifteen years old, Mitsima decides to teach him how to make the traditional clay pot. The artisan shows his archetypal characteristic as he uses a series of feminine symbols to describe how the pot is crafted. “A moon, a cup, and now a snake,” says Mitsima about the beginning of the process, during which each piece of clay, rolled as a cylinder and hooped into a circle, is added to the rim of the cup, building the side of the cup “round by round” (139). Clay represents matter in general, and according to Jung, matter is connected with the Great Mother “that could encompass and express the profound emotional meaning of Mother Earth” (“Approaching” 85). In other words, the male world principle can be called “father (spirit),” whereas the feminine principle is “mother (matter)” (85). By handling clay, John establishes a contact with this feminine principle, which is even enhanced by the shapes that he has to produce, that is, the moon, the snake and the cup, and Mitsima mediates this process.

Another typical feminine symbol is the moon, with its cycles, and Jung associates it with “the female, psychic principle,” i.e., the anima (*Aion* 249). The cup that is being produced is also a feminine symbol, the receptacle, “the matrix, the hollow form, the vessel that carries and nourishes,” and that psychologically “stands for the foundations of consciousness” (Jung, *Jung* 187). The water, the origin of all life, can also be seen as a feminine symbol, indicating that the old man is teaching John how to encounter a more positive aspect of the feminine, since his reluctant mother presents such a negative image.

The snake, another form that John has to produce for his waterpot, is an additional powerful symbol that Jung connects with different aspects of the collective unconscious, including the feminine and the masculine principles as well as the self. Jung says that the snake corresponds “to what is totally unconscious and incapable of becoming conscious, but which, as the collective unconscious and as instincts, seems to possess a peculiar wisdom of its own and a knowledge that is often felt to be supernatural,” which is why “it signifies evil and

darkness on the one hand and wisdom on the other” (*Aion* 234). Jung associates the snake with the anima as well as with the masculine principle, and as a symbol of the self, it transcends “the scope of the ego personality in the manner of a daimonion” (226), as a power that lies completely beyond the control of consciousness and that exerts irresistible power. What Mitsima is pointing at with the manipulation of all these symbols is the possibility of integrating different aspects of the psychological reality. He would probably have been a good initiator for John and helped him have contact with the inner reality of his feelings, with his fears and hopes, to integrate them, except that he does not have enough time to help John make this transition. John decides to go to London with Bernard and Lenina, which presses him to find someone else to play this role in his life.

There are no old men in London, and wisdom is not a characteristic that its inhabitants are encouraged to seek, which makes John’s task of finding a substitute for Mitsima rather difficult. However, one character qualifies for the task: Mustapha Mond, the World Controller. He has an in-depth understanding of what has to be done to maintain the status quo that, in his opinion, has brought so much good to humankind, eliminating suffering, disease, loneliness, anguish, and pain. On the other hand, he is also very much aware of what has been lost in the process, since he has read many of the forbidden books and meditated on what he has read. He has a vast knowledge of philosophy, has read much of Shakespeare, is acquainted with Freud’s ideas, and when he meets John, their discussion is far-reaching. Mustapha believes that God is no longer necessary since there is no suffering any more. People are no longer afraid of death because they have been conditioned to consider it natural; happiness is provided by the social organization here and now, so nobody has to wait to be happy only in a life hereafter. Moreover, since everything is perfectly organized to make everybody happy, there is no more need for noble heroes. Mustapha says that “in a properly organized society [. . .] nobody has any opportunities for being noble or heroic” (*Brave* 234) because no such thing is necessary any longer. Mustapha Mond refuses to let his knowledge

guide his people towards more wisdom, like an impotent king of a barren kingdom devoid of creativity, of poetry, of spiritual life. John, on the other hand, wishes for sainthood via sacrifice and tears, an idea that he summarizes thus, “I want God, I want poetry, I want real danger, I want freedom, I want goodness, I want sin” (237). His idea of coming into contact with the self archetype includes a great deal of suffering. Mustapha Mond, however, is prepared to grant John his wish and allow him to try, but on condition that this state of enlightenment should be attained amongst his fellow human beings, not in the solitude of a far away place. This means that, although Mustapha Mond does not show any consideration for the aims that John longs to achieve, he is in fact playing the role of the wise old man by forcing John to face his most terrifying nightmares, to come to terms with his feelings and to integrate the different and opposing aspects of his personality. Furthermore, he expects John to bring it all to consciousness, that is, to achieve individuation among his fellow citizens, even at the risk of breaking the reigning harmony. Unfortunately, John is not up to the task that is proposed to him, and ends up committing suicide. The London of A. F. 632 presents a society that uses “machinery and scientific medicine” to achieve “universal happiness” (232), not individuation. The society presented in *Island*, on the other hand, aims at doing just that, so that, besides being happy, every one has a fair chance to achieve the integration of the self archetype, and the presence of the wise old man is more concrete here.

The first wise old man in *Island* is the Old Raja, a character who is only present in the novel in the memory of other characters as well as in his book of “Notes of What is What, and on What it Might be Reasonable to Do about What’s What” (41). Since he has been dead for many years, the old Raja belongs in the category of the non-human personifications of the wise old man. He was the one who consolidated the reform carried out by his father in order to create in Pala the conditions that would allow every one to become aware of who in fact he is so as to become a “Good Being” (43). In his notes, he talks about the need of “the reconciliation of yes and no lived out in total acceptance and the blessed experience of Not-

Two” (42), indicating that it is necessary to integrate the different aspects of one’s personality, positive and negative, light and shadow, male and female, in order to achieve wholeness. The help that he can offer Will Farnaby, however, is limited because Will can only read the notes; he does not have the Raja’s physical presence that would help him to grasp what the tasks really are. The good Dr. McPhail plays this role.

Dr. Robert McPhail works in a hospital but also does research in the High Altitude Experimental Station of Pala to develop, among other things, new breeds of toadstool fungi to produce moksha-medicine, the drug that makes people “catch a glimpse of the world as it looks to someone who has been liberated from [their] bondage to the ego” (160). He shows his strong connection with the spiritual world in several circumstances. With his dying wife, he shows that he has overcome his narrow-mindedness and become more open to the direct experience of what the Old Raja called “the blessed experience of Not-Two” (41). He is there when she dies, and he talks to her about the “love and joy” that are carrying her “into the peace of the Clear Light,” helping her to “let go of this poor old body” (305), and to die in peace. He also shows compassion towards the young Raja-to-be, Murugan, who is always very critical of the kind of the society that he is going to govern. Dr. McPhail tries to make him understand that the people in Pala are not a “set of self-indulgent dope-takers,” but rather use the moksha to have a kind of experience that “can open one’s eyes and make one blessed and transform one’s whole life” (162) to become more loving and compassionate. Furthermore, Dr. McPhail is willing to take the risk of accepting Will Farnaby in Pala, even though he recognizes the potential threat posed by the hard-boiled reporter who works for an oil tycoon. This attitude is in tune with the Old Raja’s advice that, when in doubt, one should “always act on the assumption that people are more honourable than you have any solid reason for supposing they are” (130). It is in the ceremony at the temple, however, that he shows more clearly his affinity with the archetype of the wise old man.

Dr. McPhail's presence in the religious ritual at the temple, acting as a kind of priest, reveals his connection with the spiritual world. He presides over the ceremony held for a group of adolescents who are taking the moksha-medicine for the first time, and when he talks about Shiva, almost acting like a priest, although a very cerebral one, he really personifies the wise old man. He describes how Shiva Nataraja dances and how his dance is "a play impartially of death and life, of all evils as well as of all goods" (196), indicating that in the self all opposites are reconciled. He tells the young boys and girls that for the common people "there's no bliss, only the oscillation between happiness and terror," but also that, although there is sorrow, there is the end of sorrow. Through the liberation offered by the moksha-medicine, it is possible to perceive that "Nataraja dances in all the worlds at once – in the world of physics and chemistry, in the world of ordinary, all-too-human experience, in the world finally of Suchness, of Mind, of the Clear Light" (198), so that the self, as an archetype of totality, encompasses all kinds of experience. For Dr. McPhail, the union of opposites is further presented in the image of Shiva and the Goddess, male and female together, the "one joined in marriage to the many, the relative made absolute but its union with the One" (198). Jung calls the union of the masculine with the feminine a sacred marriage, an image of the self. He says that the original male-female opposition should be corrected, and man's "knowledge (Logos) then encounters woman's relatedness (Eros) and their union is represented as that of a symbolic ritual of a sacred marriage which has been at the heart of initiation since its origins in the mystery-religions of antiquity" ("Approaching" 126). Dr. McPhail knows that the young ones have to have at least a glimpse of this possibility, an experience that the moksha-medicine facilitates, to achieve this union in their process of individuation, as they grow older. The lesson is also for Will Farnaby, who has the task of transcending his rather negative attitude towards women in order to integrate the feminine aspect of his psyche. The priest-doctor puts Will in touch with Susila, who plays the most developed anima character in the novel. Dr. McPhail presents a well-developed personification of the wise old man, and his

assassination by Colonel Dipa's soldiers reinforces the idea that the new order being imposed on the little island does not offer the best conditions for the process of individuation. Dr. McPhail's death shows that the archetype of the wise old man has moved towards the unconscious, making it more difficult to achieve wholeness.

2.7. The Self

The realization of the self, that is, the integration of the different elements of the psyche, is the goal of the process of individuation, and the individual is bound to bring to consciousness as much of the unconscious material as possible, acknowledge the influence of this material, and come to terms with it. Individuation is "the process by which a person becomes a psychological 'in-dividual,' that is, a separate, indivisible unity or 'whole'" (Jung, *Archetypes* 275). This sense of wholeness is achieved when you encounter the self and understand that the opposing forces that operate inside your psyche are not at fight with each other any more, but are simply part of a totality. Samuels says,

[T]he self involves a potential to become whole or, experientially, to *feel* whole. Part of feeling whole is feeling a sense of purpose and so a vital element in integration is sensing some goal. Part of wholeness, too, is feeling that life makes sense and having an inclination to do something about it when it does not; [it is] a religious capacity. (*Post-Jungians* 91)

This religious capacity is probably connected with the old meaning of the word *religion*, that is, *religare*, when the person re-connects with his inner source of wisdom. The self is "the principle and archetype of orientation and meaning," wherein "lies its healing function" (Jung, *Memories* 224). It is the archetype of integration of opposites, of order, of totality. The elements that symbolize the self and the symbols of the God-image in the human being are the same, that is, "the *scintilla* or soul-spark, the innermost divine essence of man, is

characterized by symbols which can just as well express a God-image, namely the image of the Deity unfolding in the world, in nature, in man” (Jung, *Archetypes* 389).

One of the most powerful representations of the self is the mandala, a circular form that may include a variety of elements whose arrangement is based on the squaring of a circle, corresponding to and symbolizing the central point of the psyche, felt as a source of energy. Jung says that the energy of this point, the self, “is manifested in the most irresistible compulsion and urge to *become what one is*, just as every organism is driven to assume the form that is characteristic of its nature, no matter what the circumstances” (357). The self, therefore, heals the split of the psyche brought about by the apparently irreconcilable opposing forces of light and darkness, male and female, good and evil, whose presence you sense in yourself, finally bringing them all into a harmonious whole.

The word *mandala*, in its usual sense, means circle, but in psychological or religious practices, it refers to circular images that can be drawn or painted, sometimes also danced, and that represent totality. Mandalas frequently contain “a quaternity or a multiple of four, in the form of a cross, a star, a square, an octagon, etc,” a motif that in alchemy is referred to as the “*quadratura circuli*” (Jung, *Archetypes* 387). Some of the formal elements that can be found in mandala symbolism include:

1. *Circular, spherical, or egg-shaped* formation.
2. The circle is elaborated into a *flower* (rose, lotus) or a *wheel*.
3. A centre expressed by a *sun, star, or cross*, usually with four, eight, or twelve rays.
4. The circles, spheres, and cruciform figures are often represented in *rotation* (swastika).
5. The circle is represented by a *snake* coiled about a centre, either ring-shaped (uroboros) or spiral (Orphic egg).
6. *Squaring of the circle*, taking the form of a circle in a square or vice versa.

7. *Castle, city, and courtyard (temenos)* motifs, quadratic or circular.
8. *Eye* (pupil and iris).
9. Besides the tetradic figures (and multiples of four), there are also triadic and pentadic ones, though these are much rarer. They should be regarded as ‘disturbed’ totality pictures. (*Archetypes* 361-62)

The circular shape, with a “central point to which everything is related” and with the “concentric arrangement of the disordered multiplicity and of the contradictory and irreconcilable elements,” imposes a certain order, in “an *attempt at self-healing* on the part of Nature” (388). In connection with numbers, Jung says that three is a masculine number whereas four is feminine, and that between “the three and the four there exists the primary opposition of male and female, but whereas fourness is a symbol of wholeness, three is not” (234). The mandala indicates an attempt to reduce the confusion caused by the presence of several conflicting elements and to reach order and balance, symbolizing the self, the archetype of totality that encompasses all the elements of the individual’s psyche. Beside mandalas, other archetypal figures are related to the self symbolism. Animals can symbolize the self, and, besides the flower, the tree is the other common symbol, whereas in terms of inorganic elements, the mountain and the lake can also be found (Jung, *Aion* 226). Religious figures, such as the Christ and the Buddha, are other important representations of the self.

The process of facing the self is not an easy task, demanding all sorts of inner resources in order to be achieved, since it challenges the strength of the individual’s principles, standards, and values. This task is “confronted at every turn with moral conflicts and painful ethical decisions” (Whitmont 220-21). It is not merely a question of disposing of one’s vices, but rather the process of discovering what lies at the core of one’s decisions, of facing all the moral, immoral or amoral, natural, primitive or vile desires that rest in one’s heart of hearts, and trying to find for them new forms of expression in a new pattern of wholeness so that

“the unique, individual, spiritual essence, the inherent core of human existence is distilled” (221) and the individual finds the meaning of life.

In the analysis of *Brave New World* and of *Island*, it is possible to identify the presence of some elements connected with mandalas and the symbolism of the self. In *Brave New World*, consistent with the fact that the wise old man, the archetype that prefigures the self, is presented in a less developed form, the archetypal images connected with the self are also less developed. Some of these images are connected with Bernard, others with John.

The mandala configuration associated with Bernard is danced rather than drawn. In the orgy-porgy session that he is advised to attend, there are twelve people, a multiple of four, six men and six women. The aim of the session is to make the group come to a feeling of oneness, of atonement, and in the end, the couples will have sexual intercourse in the couches placed around the circular centre where the ceremony takes place. During the dance, they go round,

a circular procession of dancers, each with hands on the hips of the dancer preceding, round and round, shouting in unison, stamping to the rhythm of the music with their feet, beating it, beating it with hands on the buttocks in front; twelve pairs of hands beating as one, twelve as one, twelve buttocks slabbily resounding. Twelve as one, twelve as one. (*Brave* 93)

The aim of the orgy porgy is the attainment of the “atonement and final consummation of solidarity, the coming of the Twelve-as-One, the incarnation of the Greater Being” (93), a description that resembles all too well the religious experience associated with the integration of the self archetype. The association with religious images is accentuated by the presence of the “enormous negro dove [. . .] hovering benevolently over the now prone and supine dancers” (94), an inversion of the white dove that symbolizes the Holy Spirit of the Christian tradition. The dark Holy Spirit is there to bless the union of opposites, the couples united in the sexual act.

Jung says that one of the functions of the mandala is the healing of the individual's inner confusion, and this function is, up to a certain point, the aim of the orgy-porgy session. The healing that is attempted here is to help the participants dispose of their feeling of solitude, and to reach "the calm ecstasy of achieved consummation, the peace, not of mere vacant satiety and nothingness, but of balanced life, of energies at rest and in equilibrium" (*Brave* 94). The description of this state of being, so desirable at first glance, seems, however, to present some similarity with a circumstance that Jung considers one of the greatest psychic dangers during the process of individuation. It is the identification of the ego-consciousness with the self, a condition that "produces an inflation which threatens consciousness with dissolution" (*Archetypes* 145). This seems to be the case in the orgy-porgy. Fifi Bradlaugh, one of its participants, says that, because of the session, she "was full, she was made perfect, she was [. . .] more than merely herself" (*Brave* 94). Bernard does not have access to this kind of atonement; therefore, he is also denied the experience of coming into contact with the self archetype, which could have helped him heal his inner feeling of inadequacy and deal with his self-consciousness. It might also have led him to be at ease with his personal characteristics, positive and negative, and made him whole. The ceremony, however, is simply too casual to have this sort of lasting effect, and Bernard will have to deal with his idiosyncrasies in a different way. What exactly this other way might be is not shown in the novel.

John is the other character connected with several images associated with the self. The first situation in which one of these images appears is just after Bernard and Lenina have arrived in Malpais, when they witness a religious ceremony in the pueblo. During the ceremony, after the older members of the tribe have danced round the circular village square with their snakes, "with a soft undulating movement at the knees and hips" (*Brave* 120), there comes into the square a young man nailed to a cross. He starts to walk around the heap of writhing snakes in the centre of the square, and while he is walking, several members of the tribe hit him with a whip. Each time this happens, in the silent expectation that grips the

onlookers, it is possible to hear “the whistle of the lash and its loud flatsounding impact on the flesh” (121). After the seventh round, when the young man finally collapses and passes out, John remarks, much to Bernard and Lenina’s astonishment, that he should have been chosen for the sacrifice, “for the sake of the pueblo – to make the rain come and the corn grow. And to please Pookong and Jesus” (123). The dance around the centre, the association of the circle with the cross, and the presence of the two gods, Jesus and Pookong, are images that bear a connection with the self. John, however, does not participate directly in the ceremony, remaining outside of it in the company of the two foreigners.

Jesus as symbol exerts a powerful influence on some of John’s decisions. The image of the God that sacrifices himself for the good of others, that is crucified to save the world, is probably the model that he tries to follow when he invents a kind of ceremony of initiation for himself. He does “something none of the others did”: he stands “against a rock in the middle of the day, in summer, with [his] arms out, like Jesus on the cross” (143). He explains that he decided to do this to prove that if Jesus could do it, so could he. And when he adds “if one has done something wrong ...” (143), the ellipsis seems to indicate that he is also trying to heal some inner split, as if the imitation of Jesus were also a means of coming to terms with the dark brother inside, the shadow. John follows the model of doing some sort of excruciating physical sacrifice in order to achieve atonement for his sins.

John’s attitude in his ceremony of initiation prefigures his reaction to his incapacity to forget Lenina when he decides to leave London, after his friends have been sent to the Falkland Islands. Even in the isolation of the lighthouse, he is unable to overcome the sinful physical attraction that he feels for her, and out of sheer despair for not being able to stop thinking about her, he flings himself into a clump of hoary juniper bushes so as to feel, “not the smooth body of his desires, but an armful of green spikes” that prick him “with a thousand points” (248). The thorns that “stab and sting” (248) are evocative of those that crowned Jesus during his crucifixion, a reminder of the weight of the sins that Jesus had to

carry to save the world. The kind of identification that John seems to seek with Jesus is not the possibility of a life of awareness and fulfilment, usually suggested when Jesus is the archetypal image of the self, but rather one of suffering and dejection. It is almost possible to say that here the manifestation of the self is contaminated with the shadow, and a symbol that should point towards wholeness is in fact an indication of death. Truly, death is what John seeks, and the description of his suicide shows yet another mandala formation. When the first newcomers arrive to see him after the orgy-porgy in the lighthouse, they discover that John had committed suicide, and his feet keep rotating slowly, moving towards the right in each direction of the compass, “north, north-east, east, south-east, south, south-south-west,” and then, after a pause, they turn “unhurriedly back towards the left” (255). The compass, with its two four-pointed stars, can be seen as a mandala, an archetypal image of the self. With John’s death, the self archetype as shown in *Brave New World* is definitely not a harbinger of life, but of death.

In *Island*, it is also possible to identify several archetypal formations connected with the self, and the first one is the island itself, which can be considered a symbol of the spiritual transformation that is the aim of the process of individuation. An island is reached after a sea voyage, in which the water can be understood as a symbol of the unconscious. In order to arrive there, the individual has to come to terms with those aspects of his personality that had been theretofore unknown. The island can also be reached by air, and the flight can indicate a situation in which you encounter the spiritual forces that exert an influence upon you in your quest for wholeness. Pala, the forbidden island, is a good example of this spiritual aspect. It cannot be reached at will or trodden lightly, since being there imposes the responsibility to strive for self-knowledge, for compassion, for wisdom. Pala is a place of initiation, offering its inhabitants as well as visitors of good will the possibility to be exposed to the self and its life-transforming forces.

The temple in the mountains is another image connected with the self symbolism, and the ceremony conducted there for the benefit of a group of teenagers gives an indication of what the process of individuation aims at. Situated on the crest of the ridge, the temple is described as

a great red tower of the same substance as the mountains, massive, four-sided, vertically ribbed. A thing of symmetry in contrast with the rocks, but regular not as Euclidean abstractions are regular; regular with the pragmatic geometry of a living thing [. . .] its bounding contours against the sky curved organically inwards, narrowing as they mounted towards a ring of marble, above which the red stone swelled out again, like the seed capsule of a flowering plant, into a flattened many-ribbed dome that crowned the whole. (185)

The combination of the quaternity and the flower is typical of the mandala symbolism, and this characteristic is emphasized when Will Farnaby comments that the temple looks like “the bud of an agave, on the point of rocketing up into a twelve-foot stalk and an explosion of flowers” (185). The temple is an image of the self, showing its strength and numinous power in the impression of life that emanates from it. In its altar, in the holy of holies, there are two statues, one of Shiva Nataraja and the other of Shiva and Parvati together, also linked to the self symbolism.

The image of Shiva Nataraja represents Shiva, the Lord of life and death, of creation and destruction, as a dancer. The circle of fire around him represents the world of mass and energy. Shiva stands on one foot, the other raised in a dancing posture, and his four hands point towards different directions. In the upper right hand, he “holds the drum that calls the world into creation,” whereas in the upper left he “carries the destroying fire,” symbolizing life and death, order and disorder, creation and destruction (197). His “lower right hand is raised and the palm is turned outwards,” in a gesture that means, “Don’t be afraid; it’s All Right,” because, as the lower left hand shows, Nataraja has dominated the little monster that is “the

embodiment of ignorance, the manifestation of greedy, possessive selfhood” (197-78). Nataraja dances, and in his dance, he unites the world of the concrete manifestation of multiplicity into the oneness of eternal bliss, the “fullness of life” and the “nothingness” perpetually alternating in the different “pleasures of our dying and our living” (197). The liberation promised by Nataraja is the same that is offered by the integration of the self archetype, the aim of the process of individuation, because it encompasses all the irreconcilable aspects of life at once. It happens “in the world of physics and chemistry, in the world of ordinary, all-too-human experience, in the world finally of Suchness, of Mind, of the Clear Light” (198). This union of opposing forces, of light and darkness, of body and mind, is brought one step further by the other statue that is found in the temple, representing Shiva and Parvati.

Shiva and Parvati, shown here as the cosmic lovemaking pair, indicate the union of the male and female archetypes. They signify the possibility of attaining wisdom through the “sensual experience of spiritual fusion and atonement,” and showing eternity “in love with time” and the One “joined in marriage to the many, the relative made absolute by its union with the One” (198). This description evokes the one made by Jung, when he says that the quaternity

characterizes the psychological self. Being a totality, it must by definition include the light and the dark aspects in the same way that the self embraces both masculine and feminine and is therefore symbolized by the marriage *quaternio*. [. . .] Hence individuation is a ‘mysterium coniunctionis,’ the self being experienced as a nuptial union of opposite halves. (*Aion* 64)

Good and evil, light and darkness, spiritual and material, masculine and feminine, in the self “the war of the opposites finds peace” (*Archetypes* 175), and both the dancing Nataraja and the statue representing the union of Shiva and Parvati show some of these aspects of the transformation that is the aim of individuation.

3. Post-Jungian Perspectives

3.1. After Jung

Andrew Samuels coined the term *post-Jungian* “in preference to *Jungian* to indicate both connectedness and distance” from Jung (*Post-Jungians* 19). The expression seems to present a certain tension as to what exactly it means to be Jungian, and Samuels explains that this tension derives, at least partially, from the fact that for Jung there was only one Jungian – himself. With this comment, Jung was, on the one hand, trying to avoid “Freud’s excesses of rabbinical authority” (2), and on the other, emphasizing the importance of each individual’s coming to terms with his theories and deciding how far a Jungian he would like to be.

Samuels divides post-Jungians into three groups, namely the Classical School, the Developmental School, and the Archetypal School, according to a theoretical point: the concept of self, the development of the personality, and the definition of archetypal. The extent to which a point is emphasised identifies a school. Each school has developed Jung’s theories along slightly different but complementary lines, and these theories offer the substratum for the use of Jungian theories in the humanities, and for literary criticism in particular.

In conjunction with post-Jungian theorists’ recognition of the relevance of Jung’s ideas, there has also been some more or less serious questioning of his theories. Samuels, Richard Noll, and Susan Rowland offer examples of the lines along which this criticism has occurred. The first line is followed by the so-called post-Jungians themselves, as seen above, and Samuels is representative of this kind of approach. He uses whatever elements of Jung’s theories he considers relevant, but also makes any adjustments he deems necessary in order to incorporate new lines of thought. This attitude is clear in his discussion of the concept of archetypal images, for example, and his argument is that these images are more often than not

closer to stereotypes than to the idea of archetypes that Jung seemed to have in mind. For Samuels, post-Jungians appear to be evolving towards the idea that what is archetypal cannot “be found in any particular image or list of images,” but in “the *intensity of affective response* to any given image or situation” (“Foreword” xiv, italics in the original). The implication of this shift in the concept is that it is no longer possible to say that an image can be definitively associated with an archetype such as the hero or the trickster, in every circumstance, for every single person, at all times. The association is personal, depending “on you and where you sit and how you look at things and on your personal history,” which makes archetypes “*relative, contextual, and personal*” (xiv). This approach seems to bring the idea of archetype a step further than Jung’s original notion, although the two are not contradictory. Jung sees archetypes as empty forms that only provide the individual with a potential framework for experiencing life, since he does not associate an archetype with a specific image. What Samuels is proposing here, however, is a transformation of the theory of archetypes into a “theory of affects” (xiv), which, he recognises, has not been generally accepted by Jungians and post-Jungians yet.

The second approach to Jung’s theories, found in Noll, for example, relies on biographical data to evaluate his scientific work. Noll argues that Jung acts more like a guru than a scientist, more interested in founding a group of *völkisch* religion and setting himself as a saviour than in doing any serious scientific work. Noll’s approach, although far from offering “convincing serious biographical interpretations of Jung” (Ellwood 53), is representative of the way that some theorists have chosen to deal with Jung and his theories. It may lead to a dead end, such as in the case of Noll’s work, but it has also been used to illuminate some of Jung’s blind spots and their consequences for his theories.

One example of how this approach may have a more positive contribution to clarifying some aspects of Jung’s theories can be found in the accusation of anti-Semitism that is repeatedly brought home to him. It seems that, although Jung cannot be accused of active anti-Semitism in the sense of presenting pro-Nazi behaviour or offering active support to the

Nazi violence that was proliferating in Germany during the 1930s, he was a passive consumer of the same cultural background that gave rise to the anti-Semitic policy. Samuels, differently from Noll, uses this biographical information to understand how Jung's personal beliefs affect his theories, arguing that although Jung does present anti-Semitic behaviour, there is a mitigating factor. Jung, he says, is in fact "trying to create a culturally sensitive 'psychology of difference,' in which there would be no totalizing or universal discourse about how humans operate psychologically" ("Foreword" ix). Had Jung been able to base his discussion on differences of culture and experience rather than emphasise the importance of blood and race as determinants of people's behaviour, he could be seen today as "a pioneer of current attempts to create a transcultural and intercultural psychology" (ix). This idea is quite in tune with the postmodern refusal of major narratives and with what Christopher Hauke calls an "acceptance and legitimation of small-scale 'truths' that comprise local narratives and discourses and promote a valuation of plurality and difference" (114). Samuels points out that Jung was fascinated by the Other, by difference under any guise, despite his inability to disentangle his perception of the importance of culture from his own personal bias.

The third kind of approach to Jung's ideas can be found in the way Rowland accepts or rejects some of Jung's theories. She says, for instance, that it is of final value for feminist theory "the way Jungian ideas open up a space to interrogate patriarchal imagery; a space that is not outside in emptiness but inside at the point of formation, where psyche meets culture" (36). In her opinion, it is possible to imagine new ways to challenge patriarchy taking into consideration how the autonomous psyche interacts with cultural processes, indicating that "there is a site for feminist theory in the place of the creation of culture" (37). What she rejects is Jung's "still misogynist discourse" (37), proposing that it is necessary to move towards new directions that he did not actually foresee and might not even agree with.

The new lines of work and thought developed by post-Jungians have influenced the way that the archetypes connected with the process of individuation are seen today. In general,

the archetypes that belong to the personal unconscious, that is, the persona and the shadow, have been more widely accepted and suffered less revision than those that belong to the collective unconscious, i.e., the anima and animus, the wise old man and the chthonic mother, and the self. The conceptualization of these archetypes has been more widely discussed and largely reformulated, whereas the persona and the shadow have remained closer to the Jung's theories.

3.2. A Post-Jungian View of the Persona

The persona is an archetype that poses a challenge to the individual in two very important ways, and Jung himself pointed both out. The first one is the danger of identifying with it so closely that the person loses sight of who he is as an individual and becomes the social mask that he wears to adapt to society. This danger is also mentioned by Samuels, who compares this identification to “being fooled by one’s own persona” (*Jungians* 31), and by George H. Jensen, who says that the persona’s power “comes from its ability to erase the shortcomings of the self, at least temporarily, as the individual becomes absorbed into the social role” (12). During the process of individuation, it is necessary to become aware of this mask as well as of the limitation that it imposes to consciousness, the price that is being paid by the individual to feel safe within the fold of the social group, the “genuine self-sacrifice” (Jung, *Jung* 95) that he has gone through. This danger has already been discussed in relation to some the characters in *Brave New World* and in *Island*. It becomes clear that the two societies, the London of *Brave New World* and the Pala of *Island*, exert a strong influence on their members towards conformism to the social roles, although the inhabitants of Pala have more room for self-expression than those in London. The scope of this self-expression is, however, limited to the personal level, leaving political actions and decisions beyond the reach of the common person. This political link with the persona was raised by Jung himself and has been discussed by Jensen, but most post-Jungians have chosen to ignore it.

According to Jensen, there is a strong connection between ideology and the persona, since it is through the persona, which makes it possible to adapt to the social role, that “ideology is introjected into the individual” (13). Jung identifies the problem when he says that when the social group presents a certain conflict, a partial identification with the group eventually draws the personality into it. Thus, “the conflict is transferred into the person’s own psyche” (Jensen 13). Ideology becomes so internalized that it is extremely difficult for the individual to become aware of it, and the mask that he carries is the face that society wants to see. In Jung’s words, “[s]ociety is elevated to the rank of a supreme ethical principle” (*Undiscovered* 88), and it is almost impossible for the individual to see through the values that are being imposed to him.

In a society as shown in *Brave New World*, ideology is quite explicit, everyone is conditioned to behave in certain ways for the greater good of all, and those who rule and dictate define what this greater good might be. The difficulty for the individual to identify his own mask and to perceive what lies behind it is due to his conditioning, which is so thorough that he does not even see himself as an individual, believing all the time that, in fact, he *is* his persona. In *Island*, the situation is apparently more favourable, but only apparently. The ideology that permeates the whole society is so powerful that although there seems to be room for questioning the system, nobody does actually examine it, and the persona that is imposed on the individuals has the face of the generous and affectionate citizen who does his best to contribute for the well-being of his peers. The danger posed by the Palanese society for the individuation of its members is twofold. First, there is the danger caused by the sheer power of the State, which may lead to hindering any form of change or development that goes against its ideology. The second danger is connected with the very perfection of the mask imposed upon the people, a mask so flawless that it eliminates the shadow. In Samuels’s words, “the more differentiated the ego, the more problematic the shadow,” because “for one with a high level of ego-consciousness, the shadow takes the form of the unconscious itself”

(65). Therefore, the power of the social persona in London and of the perfectly affectionate persona in Pala makes it extremely difficult to come to terms with the shadow archetype.

This double aspect of the persona is absent from the discussions of post-Jungian critics and theorists, which might also be a sign of their political agenda. Jung says, “[O]ur basic convictions have become increasingly rationalistic” (*Undiscovered* 84), and the State has become so powerful that it is difficult for you to assert your individuality when the needs of nation and social group are at stake. Jung’s point of view that today, instead of “moral and mental differentiation of the individual, you have public welfare and the raising of the living standard,” and that the “goal and meaning of individual life (which is the only *real* life) no longer lie in individual development, but in the policy of State” (22), is seen as conservative. It may, however, explain why several theorists stay away from the discussion of the political implications of the persona and of how it is constructed by the individual with the aid of social pressure.

Robert Ellwood points out this connection between Jung and a conservative point-of-view when he says that myth, as seen by Jung, “came to be internalised as a means of cohesion with one’s true self rather than with soil and social movements” (35), which detracts from the power of politically organised groups to interfere in politics. Jung, he says, presents a “more general tendency to think of the modern world in a stereotyping, homogeneous, and pessimistic way – as mass man,” which eventually leads him to “peremptorily dismiss the world as hopeless for any kind of salvation but individual, or through some (equally hopeless) corporate reversion to the mythic world in a healthy sense” (178). In a world where ideology is so influential and sometimes even overwhelming, discussing the negative points of the political adaptation of the individual to it may introduce a false note. The discussion would have to be all-encompassing, and people may not believe that it is in their best interest to discuss the ideology to which they are attached. Besides, post-Jungian theorists fail to consider a point that, for Jung, is connected with this attachment to the persona, namely the danger of

losing sight of the shadow, “the other person in us” (*Undiscovered* 95). The shadow is the opening gate towards the unconscious, and coming to terms with it and dealing with the ethical and personal challenge posed by it is the first step towards individuation. Ignoring the shadow may have dire consequences, both personal and political.

3.2. The Shadow and the Anima

Jung repeatedly emphasises the importance of dealing with the shadow, and he points out that one of the consequences of this ability to deal with your dark side is political. Since the shadow archetype is the gate towards individuation, and because it is up to the individual to stand up to the State and face his responsibilities for the decisions taken in his name by the social group to which he belongs, it should be brought to consciousness as thoroughly as possible. Otherwise, it is bound to appear as a projection onto other people close to you or onto other social groups. Post-Jungians tend to discuss the shadow following two trends, namely, they either agree with Jung and stress the need to deal with the shadow, or they show how the shadow points towards blind spots that may lead to a discussion of other aspects, such as alterity and the anima. The first one has already been discussed and the analysis of *Brave New World* and of *Island* has shown the need to avoid the kind of imbalance that may appear between ego and shadow as well as the projection of the shadow onto others. It is the second approach that introduces a new element.

The connection between anima and shadow is pointed out by Rowland, Hauke and Carol Schreier Rupprecht. Hauke says that the shadow is not necessarily the expression of the feminine in man, but is rather “Jung’s term for the ‘other’ in ourselves which ego-consciousness tends to reject” (133). He also points out that in feminist discourse, “each gender has the other as just one part of each individual’s shadow, but the genderised other, and its rejection, is seen as a critical confrontation with which men and women would struggle in present times” (133). Rowland seems to agree with that when she says that, according to

Jung, the shadow, “the violent destructive side of individuation,” is “a place to run a counter-myth to that of identity as romance with the Other in the form of identity as hatred of the Other” (114). This would indicate that the process of individuation could include, not a simple relationship with the anima or animus as the contra-sexual other in us that has to be accounted for, but a vision of this other as something to be hated and maybe destroyed. This perspective emphasises that “what is kept for ego and what is abandoned or despised as other, is not neutral or accidental but arises as a result of what culture will or will not support” (Hauke 133). In the view of these post-Jungians, the shadow, therefore, becomes conflated with the anima, and they must be considered together.

Both in *Brave New World* and in *Island*, it is possible to identify a character that seems to symbolise this combination of shadow and anima. In *Brave New World*, Linda represents the shadow in both London and Malpais. In the Savage Reservation, she is seen as a prostitute because of her many sexual partners. “Everyone belongs to everyone else” (59), she has been conditioned to believe, but this notion goes against the values of the people of Malpais. “Nobody is supposed to belong to more than one person,” they say, and if you break this rule, “the others think you’re wicked and anti-social” (127). Linda is an outcast in the Reservation, but after John is born, she cannot go back to London either: “That would have been too shameful” (133). She knows that she has been turned into a savage just by being John’s mother, because she is “[h]aving young ones like an animal” (132), which bans her from civilisation.

Linda also presents another characteristic that seems to place her in opposition to the rational social organization of civilised London, that is, her limited intellectual capacity. When John was a boy, he used to ask her about how things really worked in the perfect world that she was always talking about, for instance, “how a helicopter works and who made the world” and she was never able to answer, because “what are you to answer if you’re a Beta and have always worked in the Fertilizing Room?” (128). Her limited intellectual capacity might have

been adequate for her position in civilisation, but the contrast that she poses when compared to John, Bernard, Helmholtz and even Lenina is not very favourable.

The terms used to describe her position in the two social groups, that is, Malpais and London, indicate that she does indeed have a strong association with the shadow. She is seen as wicked and anti-social on the one hand; on the other, she has been put in a socially shameful situation, and her behaviour has placed her outside the acceptable codes followed by the two societies and turned her into an outcast. Linda, however, also presents some characteristics in common with the anima, and her connection with the mother type of anima has already been discussed. Besides, it is impossible to see her as a dependent and downcast type, since she has been able to preserve some sense of who she is even after living among the savages for so many years. It is only when she actually goes back to London that, seeing that there is no real going back to the past that she remembers, she disconnects with herself and gets lost in the dream-world of soma.

The way that the civilised Londoners reject Linda shows a marked difference to the way that John, also a savage, is accepted. This difference seems to be connected with the way that people see and evaluate the whole situation. It is only a joke that John is the son of the Director of Hatcheries and Conditioning, and the word 'father' is "not so much obscene as [mother] with its connotation of something at one remove from the loathsomeness and moral obliquity of child-bearing - merely gross, a scatological rather than a pornographic impropriety" (155). Linda, on the other hand, had become a mother, and "that was past a joke - it was an obscenity" (156). In a patriarchal society like London, when it turns out that the Director is John's father, his embarrassment causes him to resign his post. He cannot bear to be seen as a joke, whereas John, even though he was born of a real mother and father, is accepted as an eccentric. Linda's mistake, however, cannot be tolerated: "she wasn't a real savage, had been hatched out of a real bottle and conditioned like anyone else" (156); therefore, she should have known better and avoided this pregnancy. As frequently happens

with shadow figures that have to be eliminated rather than dealt with, Linda's embarking on a permanent *soma*-holiday is encouraged because it leaves her "most conveniently out of the way" (157).

In *Island*, the character that offers a combination of anima and shadow is the Rani of Pala. As an anima character, she offers a combination of the mother and the medium types. She is "a large florid woman swathed [. . .] in clouds of white muslin" (53), who has a strong connection with the "life of the Spirit" and has developed the ability to "do the most fantastic things," because "[a]s one advances along the Path, all sorts of *sidhis*, all the psychic gifts and miraculous powers develop spontaneously" (57). She believes that she is in contact with the ascended master Koot Hoomi, who guides her in all her decisions. Being also a mother type, she has a strong connection with her son, Murugan, heir to the throne of Pala. She raised her son abroad, completely out of touch with the culture and values of the people he is going to rule in a few days, so that she could establish total control over him. Both sides of her personality, however, are tinged with the darkness of the shadow archetype.

The Rani, as Bahu and Will Farnaby himself, is very much aware of the power of money. Will talks about her "expression of domineering calm, of serene and unshakeable self-esteem" and sees her as "a female tycoon who [has] cornered the market, not in soya [sic] beans or copper, but in Pure Spirituality and the Ascended Masters, and [is] now happily running her hands over the exploit" (59), since she has launched the "World-wide Crusade of the Spirit," which attracts a lot of investment from all over the world. As for the dark side of her motherhood, it can be seen in the way she condones with how her son is manipulated by Colonel Dipa. Murugan is a teenager who, while dreaming of industrialising Pala and producing biological weapons to make the country strong and powerful, plays Antinous "in all the fascinating beauty of his ambiguous adolescence" (46) to Colonel Dipa's Hadrian. His devoted mother knows what is happening between her son and the Colonel and does not object to it. She actually prefers having them together to "what might happen if the boy's

education were taken in hand by a woman” because while the woman “might supplant her; the colonel, she knew, would not” (64). Her love for her son does not aim at providing him with the means to lead a harmonious, self-fulfilling, and happy life, but rather at keeping a tight control over him. Will Farnaby sees her as a “self-canonised world-saviour” and as a “clutching and devouring mother” (64), a description that recognises the presence of this strange, but hardly unusual, mixture of shadow and anima aspects in the Rani, a combination that is discussed by Rupprecht.

Rupprecht says that archetypalism has tended “to denigrate and dehumanise the real female,” which “turns women into shadow” (281). She believes that this situation results from Jung’s “pervasive methodological, conceptual and linguistic gender bias,” so that “[t]he female depicted in Jung’s *Collected Works* and *Letters* emerges less as contrasexual to the male than as the male’s shadow” (281). Linda and the Rani seem to fit this description. Linda’s lack of mental power stands out against the emphasis that some of the male characters, notably Helmholtz and John Savage, place on their own intelligence, whereas the Rani’s lust for money and power echoes Bahu’s and Farnaby’s materialism. The two female characters, however, play a secondary role to other female characters in the novels, namely Lenina Crowne and Susila McPhail, and the association of these women with the shadow is rather more problematic. They pose a different kind of problem, more specifically connected with the anima archetype itself, that is, women are not archetypes, and they go through the individuation process too. When the anima is projected onto them, however, the feminine individuation can be sometimes ignored.

3.3. The Feminine Process of Individuation

In the analysis of *Brave New World* and of *Island*, Lenina Crowne and Susila MacPhail are seen as anima characters in the male process of individuation. In a post-Jungian perspective, two questions may be raised here, the first one related to whether it is possible to

analyse the female characters in the novels to reveal their process of individuation, and the second connected with a discussion of the very concept of anima and the feminine. Regarding the first question, Anis Pratt proposes moving towards “the description of feminine images, symbols, and narratives [. . .] found not only in women’s literature, but in western male literature as well” (164), since feminine archetypes “are depicted according to the respect for authentic feminine being by a particular writer at a particular time in history” (164). It is important to understand the way that a male writer represents a female character and move beyond seeing this character as a representation of the anima, an accessory to the male process of individuation, so that we may include an evaluation as to how far the process of individuation of this female character is shown in the literary work. This approach seems to contemplate the criticism, often brought up against Jung, that highlights how he often fails to differentiate the anima, an archetype of the male psyche, from the real woman. As Annis Pratt says, “[I]f women are taken as attributes of the male psyche [. . .] then women cannot be analysed as creators and questers in their own right” (156). The process of individuation is to be followed by men and women alike, and in the case of *Brave New World* and *Island*, it is fruitful to examine how far this possibility is indicated in them. Even though both novels are centred on male characters, there should be some suggestion that the path to individuation is open to the female characters as well and it is, therefore, necessary to verify how far Lenina Crowne and Susila McPhail are able to search for individuation. This analysis will take into consideration the presence of some of the archetypes of individuation, that is, the shadow, the animus, and the self, in order to evaluate if and how Lenina and Susila connect with them.

Lenina Crowne’s persona, the mask that has been imposed onto her by conditioning, is so powerful that it seems to thwart her contact with the archetypes of individuation. Her shadow, the dark unadapted side of her personality, can be perceived in her unorthodox behaviour towards her sexual partners as well as in her judgemental attitude and her prejudice against their appearance and personality. The choices of having a steady relationship with

Henry Foster and of travelling with the awkward Bernard Marx to the Savage Reservation subtly mark her out as slightly off the centre, even though she says that she will make an effort and be sensible. Lenina, however, downplays the strangeness of her own behaviour, and is unable to understand the consequences of being so different from those around her and of taking decisions that go against her conditioning. Instead of looking at the dark face lurking behind her mask, she behaves like a stubborn child, and when Fanny tries to dissuade her from travelling, she refuses to listen, because, as she puts it, “I *do* want to see a Savage Reservation” (*Brave* 60). The World Controller’s comment about young children playing erotic games is “Poor little children” (68), and it seems to apply to Lenina also. Like the rest of the population, she is expected to remain a little child, unconsciously playing erotic games, incapable of attaining maturity and inner freedom. She is unable to understand that her decision to do things that she is not supposed to indicates that there is a dark, non-conformist side to her personality.

Lenina has a second chance to confront her limited view of herself and of the world when she arrives at the Savage Reservation, but the inner transformation does not take place here either. She is shocked by the environment and by the external appearance of people, by the filth, disease, and old age that she sees all around her, but she fails to see the human beings beneath this disgusting layer. Instead of making an effort to deal with the distress that she feels after talking to John and his mother, she feels “entitled, after this day of queerness and horror, to an absolute and complete holiday” (145), taking six half-tablets of soma and plunging into a trip for “lunar eternity” (145). Later on, already in London, Lenina realises that she is in love with John Savage, which opens new possibilities of feeling and perception for her. Unfortunately, she is again unable to transform them into concrete changes. The chance for Lenina to achieve a deeper understanding of herself is hindered by the power of the persona that she has been conditioned to incorporate as well as by her inability to confront her shadow.

The other archetypes of individuation, that is, the animus, the wise old woman, and the self, are rather poorly shown in connection with Lenina. The animus, as the bringer of consciousness and of the light of spirit, does not show in her life, since the two characters that should play this role for her do not come close enough to exert any real influence. Helmholtz, in his own quest for self-awareness, could have been the one to show her a path towards individuation, but he is not even her friend. As for Mustapha Mond, the World Controller, his position of authority and his vast knowledge of literature and philosophy put him in an ideal position to personify Lenina's animus. However, he keeps his inner life so well hidden that his subordinates are not even aware of its existence. Furthermore, it is not part of his agenda to facilitate the process of individuation to anyone, since the social cohesion in his world is built on the infantile behaviour of its inhabitants, and having some of the people pursuing wisdom, deeper understanding, and inner freedom would destroy the delicate balance that has been achieved. The absence of an animus figure to assist Lenina into the process of self-knowledge and deepening awareness indicates that she may not be ready to go through it, and this is confirmed by the analysis of the other two archetypes of individuation, that is, the wise old woman and the self.

For a woman, the first indication of the presence of the self is usually the appearance of the archetypal figure of the wise old woman. Sadly, the only old woman in Lenina's world is Linda, and with her total lack of awareness towards her own condition and her appetite for soma holidays, she is far from being a wise person. As for the self archetype, the sole indication that it is exerting an influence on Lenina is the depth of her love for John Savage, which implies that she is willing to move beyond the constraints imposed by her conditioning. Their inability to establish a closer relationship, however, suggests that the union of opposites is not to be achieved by Lenina and that her contact with the self archetype is severed. Archetypal images connected with the self do not belong in Lenina's life, and if Jung is right when he says, "[T]he divine form in a woman is a woman" (Zabriskie 274), her prospects are

rather dire for the lack of a model that could appear as a personification of this archetype and facilitate her contact with it. The portrayal of Lenina's process of individuation is only shown in a limited way, and the part that she plays in the novels in relation to the Savage's individuation not only agrees with Jung's idea that the primary characteristic of the feminine is relatedness, but also illustrates the post-Jungian criticism that this view is essentialist. Lenina is only an auxiliary character in John Savage's disastrous voyage of self-discovery, and her own path to self-realisation is left in the dark.

In *Island*, Susila McPhail plays a similar role in Will Farnaby's individuation, and although the different aspects of her personality are better delineated than Lenina's, the level of self-knowledge that she is able to reach remains practically the same throughout the novel. This indicates that although she has a better understanding of who she really is, she is not evolving towards deepening her perception. Susila is a teacher, a poet and a healer, and her association with the spiritual world is well documented from the start, but this connection does not make her evolve or reach a deeper level of wisdom and understanding or move towards individuation.

The first archetype in this process is the shadow, but it is not clear how far she has dealt with it, although it is shown that she has at least partially handled it. She calls herself an idiot, and "a rather worried and not very efficient mother. Plus a bit of the little prig and day-dreamer [she] was as a child" (330). In the novel, however, she is presented as perfect, a good mother, daughter-in-law, and friend, and her only flaw is her inability to deal with her bereavement. She feels that very often she lets her grief hold her in its grip, which implies that she is not able to keep her emotional balance all the time.

Susila's late husband could have personified her animus, although his death might indicate that her contact with her animus has remained at the level of the unconscious. The presence of Dr. McPhail, the wise doctor whom she loves and respects, presents an alternative to this view, since he may also be seen as an animus figure. In this case, we may say that her

path towards individuation is probably open. Her pact with Will Farnaby, however, shows that she is ready to come into contact with the animus, no longer featured by a late husband or an old man, but personified by a man who, as a foreigner, can pose different kinds of questions and who, although he needs her help to heal his own wounds, is also ready to protect her if she needs him. This seems to be a promising path, since the pact between them involves restoring both of them to physical and mental health. The way that he perceives her, that is, as the “dark Circean Goddess” and “Mater Dolorosa” and “Juliana of Norwich” altogether (329-30), is also quite positive, since he does not impose any specific role upon her, but rather shows acceptance of both light and darkness in her. It leaves her room for self-exploration and development.

The next step on a woman’s path to individuation is the appearance of the wise old woman, and Lakshmi McPhail seems to play this role for Susila. Lakshmi is her mother-in-law, and Susila remembers when the old woman taught her to “think lightly, act lightly, feel lightly” to “lightly let things happen and lightly cope with them” (302) in order to become aware of the presence of Light in herself. The negative aspect of this wonderful mother figure is that she is dying. Again, there is the impression that this archetype is being removed from consciousness and receding towards the unconscious, making the process of individuation more difficult for Susila. This impression is confirmed by the absence of images of the self archetype specifically related to her. Susila does not participate in the religious ceremony that is so important for Will Farnaby, nor does she have any contact with other archetypal images connected with the self. Her spiritual path seems to be rather lonely, because she “needs big doses of solitude” (*Island* 215), and despite her activities as a teacher and as a healer, her being a widow emphasises her aloofness, her distance from the concrete world. Her individuation is ultimately only hinted at by the possibility of a connection with Will Farnaby, especially after the invasion of the island and the murder of Dr. McPhail. Her main function in the novel, however, is to guide Will in his process of individuation, not to be seen as creator or as a

quester in her own right, and this picture of the feminine as a mere auxiliary seems to be similar to Jung's view.

Jung's bias can be seen in some of his comments about the anima, such as when he says that in women "the Eros is an expression of their true nature, while the Logos is often only a regrettable accident" (*Aion* 14). Rowland points out that by considering that women only have indirect access to Logos, "Jung's writings allow the theory to slide into essentialism and damaging cultural prescriptions" (15), which would confirm the patriarchal idea that men have spiritual authority over women. Jung's theory, on the one hand, empowers women by insisting that the feminine "has been disastrously suppressed in modern culture, religion and the psyches of the ruling gender" (15) and emphasising the need to redress this mistake. On the other hand, though, it moves from the definition of anima "as a male's unconscious femininity" towards forming "an outmoded cultural prescription for women" (15-6) by failing to discuss the difference between animas and women as well as the role played by culture in shaping the first and providing the second with viable alternatives.

An "outmoded cultural prescription" of supposedly adequate roles for women can be detected in both *Brave New World* and *Island*. Lenina Crowne and Susila McPhail fall into the category of Eros-animas, whose work in their social group is to relate to other people by offering help and kindness all around, and whose function is to help the main male character in his quest for individuality. A more encompassing view of Eros, "more fully understood as the intense engagement with, and passionate relatedness to, the actuality and potential, both within and without, in all aspects of being: soul, spirit, mind, heart, and body" (Zabriskie 275) can be found in Susila, though not in Lenina. Susila is quite able to deal with "all different aspects of being," acting as a professional, a mother, a wife, and a friend, exerting some influence as a member of a social group, and showing some openness to change and move towards a higher level of self-knowledge. Lenina, conversely, does not recognise the importance of soul, spirit, and mind, either in her or in John Savage, remaining always, true to

her conditioning, on the level of the body. In both novels, it is possible to detect the same kind of narrow-mindedness that Jung often showed, regarding the role that women can play, not only towards their male counterparts, but also in relation to their own development.

The post-Jungian approach that tends to see “Eros and Logos as complementary, available to both sexes and constructive only in partnership” (Samuels, *Jung* 211), cannot be detected in *Brave New World*, since Lenina’s basic characteristic is relatedness, Eros under the guise of the perfectly good companion, and her desire for knowledge or spiritual light is rather feeble. *Island’s* Susila also seems to highlight the importance of relatedness in the woman’s life, and although she has quite a close relationship with the authorities that govern the island, she remains in the background of politics and affairs of state. The light of her spirit, however, although not seen in concrete actions in the outside world, does show in her poems, and she is “a contemporary light” of the “Anglo-Palanes literature” (*Island* 153). In *Brave New World*, Logos as an expression of assertion, intellect, and objective action belongs in the realm of the masculine, but in *Island*, there is some indication that, as Jung says and post-Jungians emphasise, both Eros and Logos in fact exist in every individual.

3.4. The Partial Selves and the Total Self

Just as the concept of anima has been challenged by post-Jungians, the self has also been put to the test, and Samuels maps out the main points that have been raised against Jung’s classical formulation. The more general criticism usually questions three points. The first one is the idea of self as a centre of wholeness, since it can be argued that this theory leaves little room for the establishment of relationships with the outside world. The second one is the emphasis on religion and symbols, which makes Jung’s theories seem disconnected from everyday issues, and the third one is seeing the self at the same time as a totality and as a central point. The other point that has been stressed by Jungian theorists is the importance of the ego in the process of individuation, and they introduce the concept of ego-self axis to

highlight that it is the ego that makes the connections that will eventually lead towards a more encompassing consciousness. This discussion has led to a sometimes-thorough revision of the notion of self.

According to Samuels, one shift that several post-Jungians, such as M. Fordham and J. Hillman, seem to have favoured moves the self away from the notion of totality and towards a “situationist, relativised and pluralistic self in which clusters of experiences carry the feeling of ‘being myself’ rather than that of feeling ‘whole,’” since they believe that “[i]f the part-self or psychic fragment is lived fully, then wholeness will take care of itself” (*Post-Jungians* 110). *Part-self* is another post-Jungian concept and refers to each component of the self that leads to the experience of “feeling to be *myself*.” Fordham, one of the theorists who use this idea, gives the examples of the social self and the ethical self. Each part may be in conflict with other part-selves, but at the same time, each one carries meaning and relevance. Most post-Jungians, therefore, seem to view the self as having a double nature. On the one hand, when used “in a portrait of psychic structure, it does refer to the wholeness of the psyche, including conscious, unconscious, personal and archetypal experiences and capacities” (110). In contrast, the self can be seen as “an experiential model,” having the function of helping the individual, not necessarily in “ordering, organising and even integrating,” but rather in the process of “making sense” of his experience (110). The implication here is that each part-self represents how you see yourself in a different context, allowing at the same time for the multiplicity of experiences and the lack of uniformity and coherence among the parts.

The multiple part-selves highlight the danger of seeing the self as a totalitarian centre that imposes meaning to the various experiences with which the ego is confronted throughout life. Paul Kugler, in “Jung and Postmodernism Symposium,” illustrates the divergence between seeing the self as the repository of transcendental meaning and the impossibility of achieving this final meaning with two stories. In one of them, Moses questions the wisdom of his master Khidr’s actions that appear at first glance to be evil, since they result in the ruin of

seemingly good citizens. Khidr goes on to show Moses how limited his understanding of the truth actually is by revealing “the importance of transcendental meaning [. . .] in the establishment of psychic significance” (332). He makes Moses understand that “his moral judgement and indignation had been too hasty” (333) and that what he has interpreted as evil is in fact in the best interest of the good citizens. Khidr symbolises the self as seen by Jung, a transcendental archetype that carries the meaning of life and the totality of truth.

In the second story, which represents “the postmodern problematic of knowledge and meaning” (340), a farmer is confronted with a chain of events. His neighbours take each event at face value and assess it as either wonderful or terrible, but the farmer refuses to accept that they can have a fixed interpretation, and all he says is “I don’t know.” It is only later that each event can be seen as positive or negative, depending on the consequences that they trigger. The meaning of each event is, therefore, “bracketed by doubt and an attitude of not knowing” (333), in a refusal to give each one a definitive interpretation and a belief that the meaning is revealed only when other connections can be perceived. In the first story there is a personification, the Khidr or the self, “who knows (signifies) the meaning of the future, whereas in the second one there is no personified teleological knowledge” (333-34).

These two stories also seem to illustrate two points that post-Jungians discuss and that seem to be relevant for the present analysis, that is, the danger of totalitarianism and the importance of the role of the ego in the process of individuation. When we consider the self to be the repository of all the meaning of life, the unconscious appears to have a preponderant role, the eyes are turned towards the unconscious rather than to the outside world, and the political relevance of our actions can be all too easily ignored. Although Jung himself repeatedly emphasised the importance of the individual and his quest for individuation, post-Jungians are perhaps more aware of specific manifestations of totalitarianism. David L. Miller talks about “the totalitarianism of one’s unconscious psychology, political totalitarianism, or literalist totalitarianism in theology,” as well as of the danger of splitting off the other, so that

“the other nation or the other gender or sex or other person or spouse is viewed as evil” (Casey et al 334). Totalitarian imposition is as bad on the political level as it is on the person’s relation with the self.

Besides this concern with the plurality of the experiences, Samuels says that the self is “a barren and overvalued concept when used to deny the multiplicity and polio-centricity of the psyche” (*Post-Jungians* 106). Although Jung does talk about “a multiplicity of partial consciousnesses like stars or divine sparks” (107), the self for him is the archetype that brings unity to all these manifestations. In contrast, some post-Jungian writers have tried to move away from the perception of self as the all-knowing locus of the psyche and from the never-ending discussions on “Yaveh and Christ as symbols of the self” (107), towards the idea that integration of the different part-selves is not always possible and not necessarily desirable. Hillman, for example, “suggests we suspend our habitual thinking about unity, about stages, about psychological development, a *fantasy* of individuation” (Samuels 107) and start thinking about “wholeness, in a truly psychological sense” as “seeing a phenomenon *as a whole*, as it presents itself” (108). This point of view seems to be accepted by Fordham, who claims, “As there are states of integration and disintegration, there are bound to be two forms of self: the whole self (integrate) and [the] part-selves (disintegrates) which are stable enough to be expressed and experienced” (109). Both insist “upon the polycentrism of the psyche,” since “[e]xclusive emphasis on resolution of chaos into pattern is simply not feasible, whether in infancy or throughout life” (109). This kind of approach seems to deflate the self archetype, and instead of calling attention to its integrative role, we should accentuate the importance of accepting the plurality of the psyche with its many nuclei of experience.

This movement away from integration does not involve all post-Jungians, since many of them, including Edinger and Whitmont, still believe that the integrative role of the self is one of its prominent characteristics. It is also imperative to keep in mind that the self is an element of the unconscious, which is, by definition, not known. Jung says that the concept of

unconscious “*posits nothing*, it designates only my *unknowing*” because “[t]he unconscious is a piece of Nature our mind cannot comprehend” (qtd in Kugler 307, his italics). This attitude of unknowing is somewhat similar to the farmer in Kugler’s story, who refuses to formulate a definitive interpretation of the events. As Casey points out, “Not knowing is not knowing the definitely knowable or the metaphysically systematizable,” but that “leaves lots of room for insight, lots of room for knowing” in a kind of “sidereal or lateral knowing” (Casey et al 334). The self has, therefore, lost some of its weight, and in the notion of a pluralistic self we can find “clusters of experience [that] carry the feeling of ‘being myself’ rather than that of being or feeling ‘whole’” (Samuels, *Post-Jungians* 110). One of the consequences of this approach is that post-Jungians do not talk about a single process of individuation that culminates with the realisation of the self archetype, but of individuation processes or, as Hillman suggests, “a multiplicity of individuations deriving from our internal multiple persons” (112). Coming to terms with the self archetype means coming to terms with each part-self that arises in any situation and is connected with each of our personalities.

The development of the main male character in both *Island* and *Brave New World* illustrates the idea of a relativised self. As John Savage moves from one experience to another, from one environment to another, he strives for a kind of constancy that is more closely related to the traditional view of the self than with the concept proposed by the post-Jungians. He moves, however, from his Indian part-self to his philosophical part-self without showing any discomfort in relation to the rupture or the change. John’s religious experience while still in the Reservation is not necessarily related to the community, but to the kind of knowledge that it may bring to him. He does regret that the community does not recognise the change that he has been through, and feels sorry that he has not been chosen to perform the religious ceremony in front of them. “I ought to have been there,” he says, “[w]hy wouldn’t they let me be the sacrifice? I’d have gone round ten times – twelve, fifteen. [. . .] They could have had twice as much blood from me” (*Brave* 122-23). He says that he would have done it gladly for

the good of the community and “[f]or the sake of the pueblo – to make the rain come and the corn grow. And to please Pookong and Jesus” (123). These words seem to indicate that he sees himself as a full member of the community. His next defiant words, however, show that his reasons may go beyond that: “And then to show that I can bear pain without crying out. Yes.” His attitude confirms this defiance, when “his voice suddenly took on a new resonance, he turned with a proud squaring of the shoulder, a proud, defiant lifting of the chin,” and his next words are “to show that I’m a man” (123). He could perhaps have been accepted as a full adult member of the community, which might have brought together his conflicting parts, but this does not happen.

Another facet of John’s self is his relationship with his mother and the conflicts that it brings to him. His last sad minutes with her, when he sits next to her and remembers all the beautiful moments that they have shared, are mixed with anger. The appearance of a group of children who are going through their “wholesome death-conditioning” (206) infuriates him, creating a contrast between his sorrowful attachment to his mother and the children’s happy and curious attitude towards her. Linda is lying in bed, lost in her memories of Popé, and when she does not recognise John any more and mistakes him for her lover, “the passion of his grief [finds] another outlet, transformed into a passion of agonised rage” (204). John cannot understand his mother’s attachment to her sexual partner, which is typical of her conditioning, or the attitude of those around him, nurses and children, towards death, and all he can think of is “his grief and his repentance” (209).

Probably grief and repentance lead him to suicide. John is unable to reconcile his dream of a pure and beautiful girl and his sexual desire for Lenina Crowne, and his agony is first shown when he comes into her hotel room and finds her “fast asleep and so beautiful in the midst of her curls, so touchingly childish with her pink toes and her grave sleeping face, so trustful in the helplessness of her limp hands and melted limbs” that he dares not touch her, just keeps looking at her. But then he “suddenly found himself reflecting that he had only to

take hold of the zipper at her neck and give one long, strong pull ...” (149). He hates himself for having this “[d]etestable thought,” indicated by the ellipsis, in front of her “[p]ure and vestal modesty” (149) and runs from her room.

Later, when he has already moved to the lighthouse, Lenina comes to see him, and his first reaction is furious. He hits her repeatedly with the whip, and the crowd around them begins to mime his actions, “striking at one another as the Savage [strikes] at his own rebellious flesh, or at the plump incarnation of turpitude writhing in the heather at his feet” (254). The tumult of pain turns into an orgy, and when John wakes up the next morning, he remembers “his long-drawn frenzy of sensuality” (254), and he decides to take his life.

John is unable to bear the conflict of his opposing feelings, as if his part-selves were at war with one another. The world that he wishes for, however, a world that can be made beautiful and where people can be free, seems to be a symbol of the self archetype in its traditional form. This self is one that cannot handle what Hillman calls “a multiple field of shifting loci and complicated relations” (qtd in Samuels, *Post-Jungians* 107). The way that his dangling feet move “like two unhurried compass needles,” turning “towards the right; north, north-east, east, south-east, south, south-south-west” and then “unhurriedly back towards the left” (*Brave* 255) indicates the multiplicity of paths that he could have trodden and possibly the new horizons he could have discovered on his way towards individuation. His aim for atonement, wholeness and harmony cannot be achieved because he is not able to integrate his conflicting feelings, and individuation in the post-Jungian sense also eludes him, as he does not manage to connect with the feeling of ‘being himself’ within each irreconcilable cluster of experience.

In *Island*, it is possible to see Will Farnaby also striving for the same kind of wholeness, but settling for something more limited without so much conflict. Throughout the novel, Will presents a variety of part-selves, and his inner conflict at not being able to integrate them is quite clear. When he arrives in Pala, contradiction is his most striking characteristic and it

makes him laugh like a hyena. He is the hard-boiled reporter who travels around the world writing about the war and its evil consequences in different countries. He poses as totally unsentimental and goes to the cocktail party at the Rendang Foreign Office, where he meets all “the local dignitaries, and their wives – uniforms and medals, Dior and emeralds” (93). Yet, he is deeply touched by the “poor wretches” in the slums of Rendang, “more abandoned by God and man than even the homeless, hopeless thousands he had seen sleeping like corpses in the streets of Calcutta,” and he specially remembers “that little boy, that tiny pot-bellied skeleton, whom he had picked up, bruised and shaken by a fall from the back of the little girl, scarcely larger than himself, who was carrying him” (93). He shows his hopelessness when he talks about how useless it is to try to improve life quality in general, because “one starts with doing things that are obviously and intrinsically good” but ends “by increasing the sum of human misery and jeopardizing civilization” (94). His bitterness, however, does not prevent him from trying to understand and from admiring what has been achieved in Pala. The hard-boiled reporter seems to be prepared to sell himself for one year of freedom, but decides to give up his dream for the ethical and spiritual values that he has recently re-discovered among the Palanese.

Considering the traditional concept of self, it seems that Will is not able to achieve individuation. His only personal experience of the self archetype is mediated by the moksha, the liberating drug used by the Palanese to achieve spiritual insight, and he does not appear to have been able to reconcile his old cynical self with his new ethical and more compassionate one. Considering the post-Jungian view of this archetype, however, the reconciliation is not really necessary, and his past experience and contact with politicians, tycoons, generals and money-lenders, “the cyanide of the earth” (93), may actually turn out to be positive when Pala is invaded and Dr. McPhail assassinated. Although he and Susila are witnessing “[t]he work of a thousand years destroyed in a single night” (335), Will knows that two opposing facts, “the fact of the ending of sorrow as well as the fact of sorrow” (335) live side by side,

irreconcilable, maybe, so that individuation in the traditional sense is not achievable. The process that leads to the experience of “being himself” should nonetheless be pursued.

The other point that has been stressed by post-Jungians, namely the importance of the ego in the process of individuation, has led to the formulation of the concept of ego-self axis. Edinger talks about how the relation between ego and self “develop in the course of unfolding consciousness” (35), going through four stages. First, the unconscious self contains the ego, that is, it has not been born yet, remaining unconscious. In the second stage, the ego starts to have a separate existence, although the unconscious self contains its centre, and “there is still a predominant state of ego-[s]elf identity” (35). In the third stage, “the centre of the ego has emerged from its containment in the [s]elf, and the ego is now in a position to experience itself as a separate centre” (35). This is the point where the so-called ego-self axis becomes conscious, and the person becomes aware that there is a link connecting ‘him’ to the self, i.e., there is “awareness of a duality rather than a unity” (35) and the material that arises from the unconscious is seen as perplexing and alien. The fourth stage is only a hypothetical ideal, because a thorough separation between ego and the self is impossible. Edinger points out that for the vast majority of humanity the ego is identified with the self, and “unconscious assumptions prevail that the ego carries the qualities of the [s]elf, that the ego is immortal, that it is the centre of the world, and that its desires have the imperative of deity” (35). Each time an experience dissolves a little this ego-self identity, “a little more consciousness is born” (36). Through the ego-self axis, which, according to Samuels, “functions as a gateway between the conscious parts of the personality and the unconscious,” this material reaches consciousness and can be assimilated (*Post-Jungians* 117).

The notion of ego development implies that the individual needs time in order to make it happen, and it goes somewhat against the classical view that in the first half of life there is a separation of self and ego whereas in the second half there is an ego-self reunion. Edinger believes that “what Jung has to say about the [s]elf here presupposes a very well-

developed ego in the second half of life,” which, he adds, “is not encountered very often” (35). Edinger suggests that the development does not actually occur so smoothly, but rather in alternating cycles throughout life, each cycle activated when the unconscious ego-self identity is expressed in action. The encounter with reality causes

a rebuff. That rebuff causes a wounding and reflection, then a *metanoia* or change of mind, which heals and reconnects the ego with the [s]elf, returning it to the state of ego-[s]elf identity until the next episode. Each time that circle is made, a little bit of the ego-[s]elf identity is dissolved so to speak and a little more consciousness is born. (36)

The encounter with reality brings to consciousness the separation of ego and self, and the individual becomes aware that these are two different aspects of his personality in place of seeing himself as the very powerful god of the ego-self unconscious fusion, which can be a rather sobering experience. Fig. 1 below helps visualize this psychic life cycle (adapted from Edinger 37). This encounter with reality can be seen in *Brave New World* and in *Island*, but in each case, it leads to different kinds of reaction, and John Savage and Will Farnaby end up at distinct points of this cycle.

John Savage’s rejection of his own feelings seems to indicate that the ego-self axis has remained in the unconscious, and each action that could possibly help him achieve a higher level of consciousness only leads to further unconscious identification with the self. Starting in the Reservation and later in London, his reaction to the religious ceremony, his rejection of Lenina’s advances, his discussion with the World Controller, his decision to leave London, in each case he is being confronted with some sort of limitation that might lead him to further understanding of who he really is.

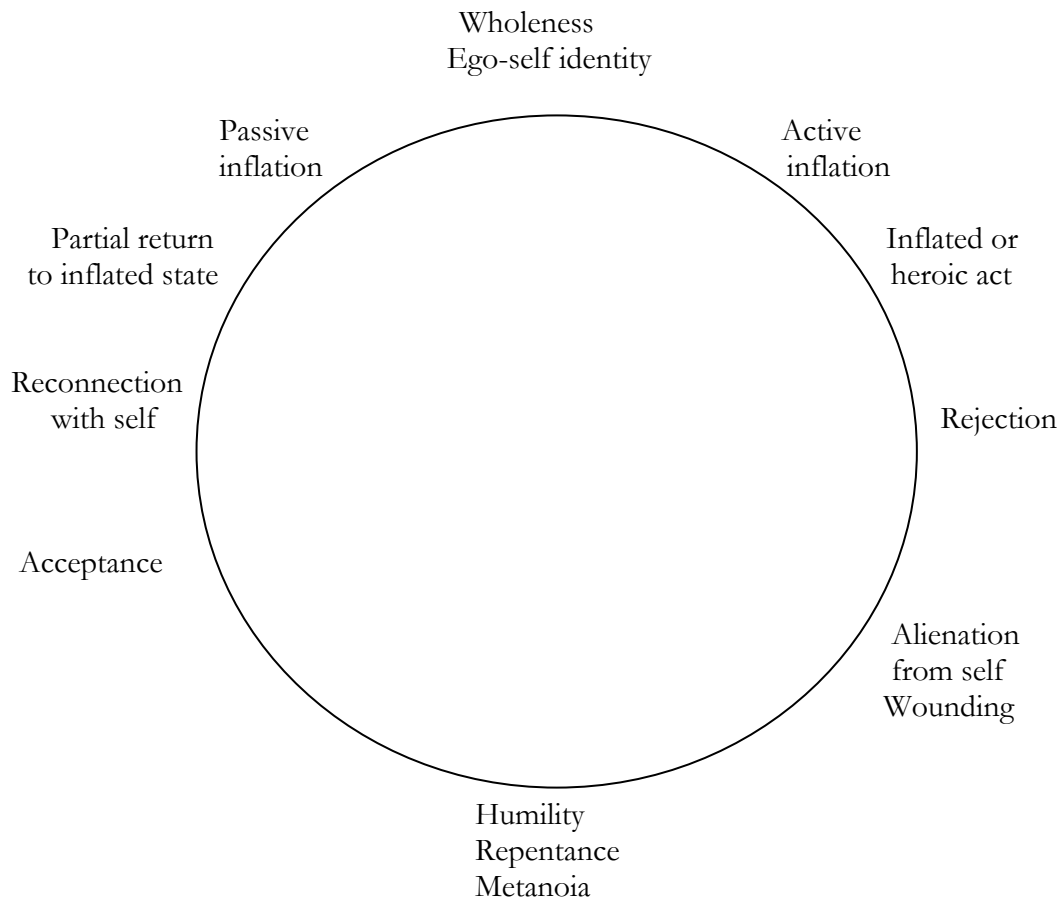


Fig 1. The Psychic Life Cycle: The typical cycle in a person’s development starts at the top with the original ego–self identity. Subsequent events lead first to an alienation from and then to a reconnection with the self, each time with an increase in consciousness.

John’s sense of self-importance is highlighted, for example, when he decides to leave London. He chooses to live in the lighthouse, “because the view was so beautiful, because, from his vantage point, he seemed to be looking out on to the incarnation of a divine being” (241). He does not feel that he deserves such beauty and looks for a means to pacify his conscience, especially because his love for Lenina is not as pure as he would like it to be. In order to appease his conscience, during his first night in the lighthouse he spends hours on his knees, praying now to Jesus, now to Awonawilona, and from time to time

he stretched out his arms as though he were on the cross, and held thus through long minutes of an ache that gradually increased till it became a tremulous and excruciating agony; held them, in voluntary crucifixion, while he

repeated, through clenched teeth (the sweat, meanwhile, pouring down his face), ‘Oh, forgive me! Oh, make me be pure! Oh, help me be good!’ again and again. (240-41)

His identification with Jesus seems to indicate that the ego-self identity has not been dissolved, which leads him to further heroic acts of self-punishment, such as hitting himself with a whip of knotted cords or throwing himself against a clump of hoary juniper bushes. His final encounter with Lenina brings him face to face with his feelings, which produces a final estrangement from the self. At this point, according to Edinger, he should humbly accept his limitations in order to re-establish a connection with the self. John is, however, unable to accept his own weakness, and the only path that he can envisage is suicide.

In *Island*, Will Farnaby manages to move a step further in the cycle proposed by Edinger, although it remains unclear whether he will be able to re-establish the connection with the self. Will has had a few opportunities of confronting his limitations and understanding how far he is from the perfection proposed by the self, which has prepared him for his encounter with the archetype during his moksha-trip. Aided by Susila, looking out of the window of the bungalow, he can finally

express his thankfulness. Thankfulness for the privilege of being alive and a witness to this miracle, of being, indeed, more than a witness – a partner in it, an aspect of it. Thankfulness for these gifts of luminous bliss and knowledgeable understanding. Thankfulness for being at once this union with the divine unity and yet this finite creature among other finite creatures. (332-33)

Will humbly recognises that although he can identify with the self archetype, symbolised here by his union with the divine, there is a distance between the person that he really is and this ideal perfection. The reader is left in the dark as to whether he will be able to once regain wholeness, that is, to reach once again the provisional ego-self identity or the definitive state

of feeling whole, as proposed by Edinger. While Pala is being invaded by the forces of Rendang, “[d]isregarded in the darkness, the fact of enlightenment remained” (336), but it is still only a possibility, not an accomplishment.

Considering the main changes in the concept of self proposed by the various post-Jungians, it seems that one of the main shifts has been from individuation as an aim to individuation as a quest. The process of individuation proposed by Jung should take place throughout life and culminate in the union with the self archetype, and once this union has been achieved, it should be definitive. The post-Jungians tend to see the psyche as multifaceted, with a variety of partial personalities. The self, in this view, remains as the centre of the whole psyche, but the process of individuation becomes multifaceted too. “Individuation,” Samuels says,

does imply an acceptance of what lies beyond the individual, of what is simply unknowable but not unfelt. In that sense, individuation is a spiritual calling but, as the realization of the fullness of a personality, it is a psychological phenomenon [although] *the process itself* [italics mine] is sometimes symbolized as the grail rather than the grail as its goal. (*Post-Jungians* 111)

The quest involves coming to terms with the individual personalities as the self illuminates them and making this connection between ego and self increasingly conscious.

4. The Process of Individuation: Aim or Quest

The classical Jungian view of individuation sees it as a process of maturation of the personality, during which the individual comes into contact with material stemming from the personal unconscious, that is, the persona and the shadow archetypes, and from the collective unconscious, which includes the contrasexual archetype, the wise old man or the wise old woman, and the self. The task involves bringing to consciousness each of these archetypes as far as possible, and it is the ego, the centre of the field of consciousness, that is in charge of handling this process. The ego, which is not the totality of the personality, is not expected to control the process, but rather to deal with the material that arises from the unconscious, integrating it to the best of its ability. The unconscious, on the other hand, is and remains unconscious, and for Jung, “[c]onsciousness can even be equated with the relation between the ego and the psychic contents” (*Jung* 275). This indicates that it is in the process of dealing with the material that comes from the personal and from the collective unconscious and bringing it to light that the individual gains consciousness. Jung points out the difficulty involved in this path when he discusses the tasks that the hero has to face in this quest, so that

[t]he motifs of ‘insignificance,’ exposure, abandonment, danger, etc. try to show how precarious is the psychic possibility of wholeness, that is, the enormous difficulties to be met in attaining this ‘highest good.’ They also signify the powerlessness and helplessness of the life-urge which subjects every growing thing to the law of maximum self-fulfilment. (*Archetypes* 166).

The ego has the responsibility of dealing with the internal material that forces its way out of the unconscious towards consciousness, and the prize at the end of this process is individuation. The first step of this process, however, involves coming to terms with the external world before confronting the material stemming from the unconscious itself.

In its dealings with the outside world, the ego develops a kind of mask in order to adapt to the demands of the social, professional, and personal relationships, and this mask is the persona. The first step on the way towards individuation involves recognising this mask, i. e., understanding the kind of sacrifice that is demanded from the individual in order to be accepted as a member of society. The first contribution that comes from the unconscious is the shadow, truly the easiest archetype to integrate, because it is more closely related to the individual's personal life. The anima and the animus, the wise old man and the wise old woman, and the self pose a heavier challenge to the individual, and can only be integrated up to a certain point, while retaining a certain measure of strangeness. The ego is responsible for being conscious of the extent to which it is influenced by all these elements.

The analysis of *Brave New World* shows that it is impossible to identify one single character that plays the ego role in the sense of going through a process of self-discovery, of coming into contact with his or her shadow aspects as well as with other archetypal elements connected with individuation. The presence of three characters carrying out this function in different ways and at different moments of the novel indicates that the ego in this novel is portrayed as more fragile, less apt to undergo the whole process of individuation. Between Bernard and Helmholtz, the two who are banned from London, Bernard is the weakest, and his identification with the ego is mostly due to his perception of himself as an individual in a negative sense, seeing himself as different from his fellow human beings because his physical appearance is inadequate for his status in society. He is unable to perceive that his loneliness could give him the possibility of truly finding out who he is and of fulfilling his potential as a human being. His only dream is to have a chance to conform. Helmholtz, too, is solitary in his awareness of his individuality, but he is ready to pay the price to become whole. His banishment to the distant Falkland Islands shows, however, that the society to which he belongs is not ready to have such a remarkable man going through the process of individuation amongst its citizens, perhaps because the danger of his contaminating others is

too great. He does in fact obtain permission to try to become whole, but in the isolation of a place where it is impossible for others to follow him. John, the only character who has permission to go through the process of individuation while still living in London, is the most fragile of the three. He is already split when he arrives in London, having been through various experiences of separateness and isolation. His relationship with his mother is broken, since she has never been able to make him feel accepted and loved, and his dissociation from her is indicated by his never being sure whether he should call her Mother or Linda. His ceremony of initiation is ruined, because he is not given permission to stay with the group of young boys in order to go through it. He is actually able to find a path of his own and to invent his own ceremony of initiation, but the inner cost is enormous. Furthermore, his perception of women is also split into two irreconcilable halves. On the one hand, there is the pure and perfect damsel of his dreams, whereas, on the other, there is a mother-figure who doubles as village prostitute. For John, the harmonization of the contrasexual archetype becomes practically impossible. It comes as no surprise that the self archetype appears as a death element, not as a life-giving symbol. When John suicides, his feet rotate towards the four directions, like a world-clock that includes all the possibilities, but at the same time, it is associated with death, with destruction, with defeat. This fragmented ego image in *Brave New World* clearly poses a question mark on the possibility of the novel portraying the process of individuation. In *Island*, the ego character is more clearly delineated, indicating that the process of individuation is probably more thoroughly represented.

Island's Will Farnaby, the ego character, is able to show more clearly the possible encounters with the various archetypes associated with the process of individuation, that is, with the persona, the shadow, the anima, the wise old man and the self, as well as the changes that the ego consequently undergoes. At the start, Farnaby is neurotic, he is mean, he can be insensitive and callous. What he sees in his first contact in Pala, however, attracts his attention and prepares him for a voyage of self-discovery that includes confronting his decision to help

the oil tycoon make a deal with the Pala government and coming to a harmonious relationship with Susila McPhail, who plays the anima role. It also involves having a first contact with the self archetype in the form of the religious ceremony at the temple, as well as the experience of going on his first moksha trip guided by Susila. As an ego character, in charge of bringing to consciousness as much of the material stemming from the unconscious as possible, Will Farnaby is able to go further on the path towards individuation than John Savage in *Brave New World*, and this difference is confirmed by the way that the process is shown in the two novels.

Individuation is more clearly delineated in *Island* than in *Brave New World*, and the archetypes associated with it are more fully developed. The persona in *Brave New World* is completely determined by the kind of society and the conditioning of its citizens that makes each person feel happy about his or her physical appearance, tastes, desires, position, condition, and dreams. In *Island*, society plays a decisive role in determining what kind of person each inhabitant of Pala may aspire to be, but there is plenty of room for individual discovery and personal choices. The two outsiders who come to live amongst the local population in each case, namely John and Will, have already developed a persona in the environment from which they come, and the way this personal mask is dealt with in the new social group is relevant. John is pushed towards giving up his idiosyncrasies and conforming, whereas Will Farnaby is encouraged to confront his mask, find out where it comes from and what it means for him at present, and move on to discover what lies behind it. The London of *Brave New World* has a totalitarian and centralizing government that aims to control the lives of its citizens from the moment they are conceived, whereas Pala is a democratic society whose every member, including very young children, has the right to find ways towards a happy and meaningful life.

The shadow, the next archetype of individuation, poses two kinds of problem: first, there is the problem of the shadow as seen by the social group, and second, there is the problem of confronting the personal shadow, the dark side that you carry within yourself. In

dealing with the shadow, whether personal or social, there are two ways to come to terms with it. It is possible to look at the shadow directly, recognize its presence, and understand the ways in which it exerts its influence, or, by refusing to confront it, the person or the society can see it as projected onto another individual or social group. It is very tempting to choose the path of projection, because dealing with the shadow is a painful process that demands a great deal of will power. When the shadow is projected, it is very difficult to perceive it, because the other individual or social group is immediately seen as evil, lacking any positive characteristics that would possibly recommend them for compassion.

Both in *Brave New World* and in *Island* it is possible to identify both aspects of the shadow archetype, the personal and the social. In both novels, the social shadow is projected upon another social group, and neither the inhabitants of London nor those of Pala are able to completely remove this projection. On the personal level, both John, the ego character in *Brave New World*, and Will Farnaby in *Island* try to deal with their own shadow, each of them reaching a different level of understanding.

The social shadow in *Brave New World* is believed to have been banned from London. Social misfits and unwanted or unplanned events have been as good as eliminated, or, when they appear, they are ignored. The social groups that do not fit the perfect world either have been sent to distant places, such as the Falkland Islands, or belong to societies that have never been part of the civilized world, such as the Indians from Malpais. Scrutiny, however, shows that the world is not perfect. People still make mistakes, such as Linda's adding alcohol to Bernard's bottle, which caused him to turn out smaller than he should. Some individuals, like Helmholtz and Bernard, are still unhappy, and sometimes they take decisions just to hurt others, as when Bernard decides to bring Linda back to London to embarrass the Director of Hatcheries, Linda's former boyfriend and John's father. People remain unconscious of the shadow that exists in them, and when it threatens to destroy their happiness, they are conditioned to eliminate it in a dream caused by the soma-medicine. As for the Indians of the

Savage Reservation, they carry the projection of the shadow of the London society, since ugliness, uncleanliness, disease, old age, decrepitude, and a very negative view of death can still be found among them. Other elements that have been eliminated from the civilized world, but are still found in Malpais, include mothering and nursing, marriage for life, the ritual of initiation, complete with the identification of the totem animal, and a religion that contains blood-shedding ceremonies, all of them seen as signs of their primitiveness. The inhabitants of Malpais offer a contrast to those who live in London, since their life is seen as archaic, their culture coarse, their feelings primitive, and as long as they remain in the Reservation, the Londoners do not have to deal with the feelings that they give rise to. The real confrontation happens when John comes to live in London, because his presence and the questions that he raises cannot be ignored; rather, they should be dealt with. He brings a share of the darkness that so far has only survived out there to the heart of civilized London. Furthermore, because of his unusual upbringing, John has been exposed to elements from both societies, and on the collective level, he personifies the possibility of harmonization of these opposing aspects

Having been raised in Malpais, John has assimilated characteristics such as the importance of going through a ceremony of initiation. He understands the value of blood sacrifices to appease the God, and for him, as for the other Indians, there is a combination of deities from both cultures, of

“Awonawilona, who made the whole world out of the fog; of Earth Mother and Sky father; of Ahaiyuta and Marsailema, the twins of War and chance; of Jesus and Pookong; of Mary and Etsanatilehi, the woman who makes herself young again; of the Black stone at Laguna and the Great Eagle and Our Lady of Acoma” (*Brave* 134).

The presence of Jesus and Mary indicates that he brings a kind of London with himself. It is not, however, the London of the year 632 A.F., but the London of the twentieth century AD, or even of the sixteenth century AD. The values that he learned from his extensive reading of

Shakespeare are often opposed to those found in the civilized society. The shadow represented by John includes elements of the past that have been ignored as well as elements from the Indians of the Reservation. Yet, he is not banned to a distant place, and his staying in London seems to indicate the possibility of integration of the shadow, at least on the social level. In the novel, however, this integration depends on John's ability to deal with his personal shadow.

Personally, John is unable to come to terms with his dark side, which is highlighted in his contact with the values and habits of the Londoners. He is unable to face the dark brother that lives in himself, and chooses to ban himself from civilization. He leaves London to live by himself, dealing with the demons of lust and anger in a way that resembles the Church Fathers of old, torturing his body to release it from the bondage of the flesh and to achieve a new spiritual insight. The challenges posed by individuation, however, cannot be simply pushed aside and ignored; they have to be met, as John's suicide indicates. By refusing to confront his own shadow and to come to terms with the anima figure, Lenina, he eliminates the possibility of individuating, and the only alternative left for him is death.

The social shadow in *Island* is almost as fiercely projected onto a different social group as in *Brave New World*. When the characters talk about Pala, they always show its positive side, emphasizing that education, health care, social relationships and religion are well taken care of. Everything there is planned to give everyone a fair chance to find their own ways of expressing their individuality and to be happy. Evil exists only in the external world. Personal relationships out there are neurotic, social relationships are damaging for the individuals, health care is inefficient, religion is a matter of State, not a life-changing and life-enhancing experience. The opposition between the evil world out there and the happy island, however, is not complete, since at least some shadow is tolerated in Pala. Mr. Bahu, Murugan, and the Rani personify this shadow, and in each case, it is related to different aspects of the social spectrum. Bahu, the political representative of the evil world, is the most significant shadow

character in the novel, cynically aiming to destroy Pala, because he believes that no one has the right to be happy when the world out there is so full of suffering. Murugan, the shadow that, in a sense, springs from the Palanese soil itself, shows how youth and innocence can be corrupted towards aggression and destruction. His mother, the Rani, indicates both the danger of mixing religion with power lust and a very negative aspect of the anima that brings her close to the image of Kali. These characters are part of the scenario in the island, not exactly seen as assets in the social web, but at least tolerated, and the others have to come to terms with their presence. The opposition remains, and it is with Will Farnaby that the possibility of integration becomes more evident.

Like John in *Brave New World*, when Will Farnaby comes to the forbidden island, he brings with himself the same opposition that the savage brings to London. Will is, in a sense, the evil world itself brought home to Pala, since he represents the politics that aims to destroy the island. When he first talks to Bahu, there seems to be an affinity between them, a recognition of the points that they have in common. The difference between them is that Bahu is quite content to manipulate people and events, and to use his influence for his own benefit, whereas Will Farnaby feels ill at ease with his association with the authorities that allows him to have some profit. His feeling of discomfort, which prevents him from simply following his plan to selfishly do what is financially best for himself, signals towards the positive pole of his personality, and his refusal to maintain the decision to betray his values opens the path towards individuation. The portrayal of the encounter with the anima brings the ego character closer to becoming individuated in *Island* than in *Brave New World*.

In the classical Jungian theory, when the ego deals with the unfamiliar archetypes of the collective unconscious, integrating what can be integrated and acknowledging the presence of the strange influences that cannot be integrated, it acquires the right to be whole. It is the anima's task to introduce the ego to the contents of the collective unconscious and prepare it for individuation. The anima character in *Brave New World*, Lenina, is not really up to the task

assigned her, since her behaviour is always too close to the persona that she has been conditioned to play. Unable to go beyond her conditioning, she is also unable to understand John's plight, and therefore, she is incapable of helping him. *Island's* Susila McPhail, on the other hand, because of her intense connection with the spiritual world via widowhood, poetry and her activities as a healer, is more prepared to help Will Farnaby. She heals the wounds of his body, introduces him to the mysteries of the mind, helps him understand how death can be experienced as life, and finally escorts him on his own spiritual journey, when he takes the moksha-medicine for the first time. His experience with the drug includes the acknowledgement of his own feelings, the Forth Brandenburg concert showing the union of the present moment with eternity, the contemplation of Susila's face revealing the dignity and the sorrow of being human, the possibility to envisage "the paradox of opposites indissolubly wedded, of light shining out of darkness, of darkness at the very heart of light" (328), and finally the feeling of thankfulness "for being at once this union with the divine unity and yet this finite creature among other finite creatures" (333). In his moksha-trip, Will has a glimpse of the union of the human with the divine, the final aim of the individuation.

In *Brave New World*, the union of opposites, another important element of the process of individuation, is only hinted at, never really achieved. John's ceremony of initiation, and his coming into contact with his totem animal, indicates the possibility of union with the self archetype, but John is still too young and inexperienced to be able to complete the process. Two other occasions show archetypal images connected with the self, but in each case the images are associated with some negative element, as if to indicate the impossibility of wholeness. Bernard's orgy-porgy ceremony mocks the sacred marriage proposed by Jung, and the compass created by John's feet associates individuation with death, not as a life-giving process, but as the irrevocable end of all things.

At first glance, it seems that *Island* gives a more positive view of individuation, since Will Farnaby actually has a taste of it during his moksha-voyage. However, the very life-

revealing moksha-medicine also poses a problem. According to Jung, individuation should not and cannot be achieved with the help of drugs. In a letter to Victor White, he warns against the temptation of wanting to know more about the collective unconscious than it is possible to achieve through dreams and intuition. “The more you know of it, the greater and heavier becomes your moral burden, because the unconscious contents transform themselves into your individual tasks and duties as soon as they become conscious,” he says, adding that it is “dangerous to know more, because one does not learn at the same time how to balance it through a conscious equivalent” (“Letter”). For Jung, the real point is not to learn more about the unconscious, but to maintain the equilibrium between what is learned about the content of the unconscious and a corresponding change in the conscious attitude, a process that entails a moral and ethical transformation. It is not clear whether Will Farnaby’s experience with the altered state of consciousness brought by the drug will change him towards the integration of the self archetype, although the possibility is clearly stated, because Will is finally able to understand

the fact that there was this capacity even in a paranoiac for intelligence, even in a devil-worshipper for love; the fact that the ground of all being could be totally manifest in a flowering shrub, a human face; the fact that there was a light and that this light was also compassion. (*Island* 335)

For Will, on the personal level, individuation seems to be a concrete possibility that lies within his grasp, although he is not able to keep his perception after the effect of the moksha-medicine has wasted away. The mere memory of the experience, however, may be enough to keep him on the path towards individuation and illumination.

From the collective point of view, on the other hand, it is impossible to state that individuation is taking place, and the reason for that is the political change occurring in Pala when Will Farnaby realizes that there may be a yes for an answer after all. The forces of Colonel Dipa have just invaded the island, and from the distance, Will and Susila hear the shot

that kills Dr. McPhail and listen to Murugan's speech about "Progress, Values, Oil, True Spirituality" (335), realizing that their lives are about to change completely. Individuation has been contemplated through the experience of the moksha-medicine, but the real world, too, has to be accounted for. The narrator recognizes that the environment exerts a powerful influence when, after the invasion of Pala by the forces of Colonel Dipa, he says that, "[d]isregarded in the darkness, the fact of enlightenment remained" (336).

Jung analyses how the environment influences the chances that people have of individuating, and specifically talks about how it is difficult to find the inner strength to go through the process of individuation when the State has too much power. He says that in this case, the State takes the place of God, and for the people who live under this authority, "[f]ree opinion is stifled and moral decision ruthlessly suppressed," leading to the situation where the policy of the State "is exalted to a creed, the leader or the party boss becomes a demigod beyond good and evil, and his votaries are honoured as heroes, martyrs, apostles, missionaries" (*Undiscovered* 35). The consequence is that "besides robbing the individual of his rights," the State "has also cut the ground from under his feet psychically by depriving him of the metaphysical foundations of his existence." In this case, Jung adds, "[t]he ethical decision of the individual human being no longer counts" (39). It is not just the totalitarian States that make it difficult for people to go through the process of individuation, but the modern State, with its emphasis on "public welfare and the raising of the living standard" that shifts "[t]he goal and meaning of individual life (which is the only real life)" from "individual development" towards "the policy of State, which is thrust upon the individual from the outside" (22), causes the same kind of difficulty for its members.

Clearly, a powerful State has no interest in providing its citizens with the optimal conditions to achieve individuation, since real individuals question, argue, and demand. Individuated people are free, because they have confronted their own shadow and integrated the opposing forces of their own psyche; therefore they are not so easily terrorized. This

suffices to explain why *Brave New World*, with its totalitarian, controlling, government, as well as its emphasis on conformity, only shows a tentative picture of the process of individuation. The characters that have a well-integrated social life show no interest in dealing with the conflicting aspects of their personality, since they are conditioned to dream these conflicts away in the haze of their soma sleep. Those who do show that they are willing to plunge into their psyche to discover who they really are beneath the veneer of social adaptation are either banned, such as Helmholtz and Bernard, or, as in John's case, forced into a situation of such despair that they see no alternative except death. The other character who seems to be ready to explore different possibilities of self-expression that lie beyond conditioning is Lenina. Since *Brave New World's* main characters are all male and the focus seems to be individuation from a masculine point of view, there is no indication as to what might be the path towards individuation for Lenina, or even if she would have the strength to follow it. Nevertheless, she seems to be on the verge of discovering the possibility of moving towards a broader understanding of who she really is and embracing it.

In *Island*, Huxley does not forget that he is writing a utopia, and that utopias have no place in the real world. Even this society, where every aspect of the organization is planned to give people a real chance to fulfil their destiny as human beings and become real individuals, cannot stand the pressure of the evil world and has to succumb, leaving the reader to imagine what good will be able to survive the invasion of the evil forces of Colonel Dipa. The positive aspect of this violent contact between good and evil is that it can be seen as an aspect of the process of individuation itself. The dark side of the human nature is not completely projected onto the outside world, but is seen side by side with the bright side on the island, and this almost impossible, irreconcilable pair of opposites may be integrated on the collective level. Impossible? Huxley seems to indicate that it is, and yet the possibility of achieving individuation, or enlightenment, as he puts it, remains, "disregarded in the darkness", just in case people might care to remember.

The analysis of *Brave New World* and *Island* carried out so far has taken into consideration the classical concept of individuation, which is seen as a state to be achieved at the end of a life-long process, the aim of life itself, pushing the individual towards “maximum self-fulfilment” (*Archetypes* 166). This view of individuation raises two questions, one of them developed by Jung himself, and the other one highlighted by post-Jungians.

The first question is related to how the responsibility of dealing with the internal material that forces its way out of the unconscious towards consciousness poses a real threat to the ego, which sees itself in danger of being swallowed up again by the instinctual forces from which it had to free itself not such a very long time ago. For Jung, “[c]onsciousness grows out of an unconscious psyche which is older than it is and which goes on functioning together with it or even in spite of it” (281), and also “moulds the human species and is just as much a part of it as the human body, which, though ephemeral in the individual, is collectively of immense age” (287). The ego cannot claim to be the centre and the master of the psyche any more, since it has to take into account the contributions, whether or not called for, that come from the unconscious, knowing all the time that some of these contributions are so strange that they remain forever like an Other that is impossible to completely integrate. It is the “open conflict and open collaboration” between the conscious, whose centre is the ego, and the unconscious that gives rise to the process of individuation, and according to Jung, “between them the patient iron is forged into an indestructible whole, an ‘individual’ ” (288). The danger of not being able to deal with the pressure may explain why so many people never get there, why so many people do not even try. The fragile ego consciousness may be too scared of moving from its comfort zone of ignorance and take the risk of getting lost.

The classical view that sees individuation as a state, achieved at the end of a long and demanding process, leads us to the second question. Although Jung talks repeatedly about how the person reaches the final state of becoming an ‘individual,’ he also points out that

just as neither the philosophical gold nor the philosopher's stone was ever made in reality, so nobody has ever been able to tell the story of the whole way, at least not to mortal ears, for it is not the story-teller but death who speaks the final 'consummatum est.' (*Archetypes* 348).

He seems to have a dualistic view of individuation, seeing it, on the one hand, as a state to be achieved at the end of a process, but, on the other, believing that individuation is a "story that nobody has ever been able to tell," and that it is impossible to pinpoint what exactly it entails or what this final state should be. This is a point that has been highlighted by post-Jungians. According to Samuels, it is perhaps more realistic to consider that the grail is the process itself, a quest to be constantly searched rather than an aim to be reached maybe in old age. We can say that individuation *is* the quest, something to be strived for but never to be completely achieved, and this impossibility is inherent to the process. "Individuation," Samuels says, "does imply the acceptance of what lies beyond the individual, of what is simply unknowable but not unfelt," and in this sense, "individuation is a spiritual calling" (*Post-Jungians* 111). The grail is not the prize at the end of the path, but the realization of who you are everyday and everywhere, in every kind of experience, if you develop your ability to see and to be transformed. This transformation depends on your ability to understand that the pursuit of the self is the quest of a lifetime.

The post-Jungian view of individuation as a life-long quest rather than as an aim to be reached is more clearly delineated in *Island* than in *Brave New World*. The ego-hero in *Brave New World* seems to believe that the circumstances that he has to face are not acceptable if they do not bring him closer to his ideal of purity, of ethics, of integrity. He is unable to perceive that each situation contains everything that he needs at that particular moment, offering him the best possibility of wholeness for that specific instant of his life, and that the wholeness to be achieved is always provisional and temporary, always leaving room to further personal growth. He does not understand that the sum of all his experiences will eventually lead him to a deeper

insight of who he really is. John is too much in a hurry to reach what Jung would consider the final aim of human life, the definitive union with the self. Since this union is impossible, the only viable alternative for him is death.

In *Island*, the ego-hero's path towards wholeness and the union with the self does not blind him to the tentative stages of the process. Each new experience is like a stepping-stone, offering the opportunity of partial individuation, bringing him to an ever-deeper understanding of who he is and where his potentialities lie. Furthermore, he does not reject his own limitations, but accepts his past errors as an indication of the lessons that he still has to learn. Farnaby is in no hurry to reach the last state of the process of individuation, but seems to understand that each step towards the end is perhaps more relevant than the final end itself, since it is what is possible for him to do at the present moment of his life. The individuation shown here is open-ended and it seems to be more in tune with the idea that the process **is** the grail to be strived for.

One final point remains to be analysed, namely whether it is possible to establish a relationship between each novel and the social and cultural environment from which it has sprung. Huxley says that *Brave New World*, published in the early 1930s, "was written before the rise of Hitler to supreme power in Germany and when the Russian tyrant had not yet got into his stride" (*Revisited 2*), and in fact the novel does not seem to be overtly concerned either with Communism or with Nazism. According to Jacoby, what Huxley presents in this novel is a denunciation the "the fetish of youth, the dangers of consumerism, the manipulation of the human psyche" as well as a "rejection of mass marketing and standardization" (9). *Brave New World*, however, also seems to address an issue that is relevant at the time of its publication, that is, what is lost when a totalitarian society, with the help of science, is organized to offer its members the necessary conditions to achieve happiness. Huxley's generation had seen the world of their youth destroyed by World War I; the world that they had to face throughout the 1920s was one of disillusionment, and the end of the decade seemed particularly

uninspiring. The leaders of the Communist revolution in the USSR had all the population in their grip, Mussolini had taken power in Italy, the situation in Germany was getting more serious by the day, the United States of America were facing their devastating Depression. All this contributed to the general feeling that there was little hope of things getting better. One consequence is that many influential people were fascinated by the totalitarian regimes that had so much power at the time, either the Italian and the German Fascism or the Communism of the USSR. One well known example is Ezra Pound who, after the great economic depression, turned more and more to history, especially economic history, and later during the 1930s got involved in politics, which eventually lead him to making “pro-Fascist broadcasts in Italy during World War II” (“Pound, Ezra”). Huxley does certainly not seem to be one of them. According to Sybille Bedford, he was not particularly concerned with the political situation around him when he started writing *Brave New World*, being more interested in “having a little fun pulling the leg of H. G. Wells” (244). Therefore, it is impossible to say that he intended to actually portray the social and political circumstances around him. The general mood, however, was one of hopelessness, and this could have influenced him to write such a devastating account of a totalitarian society that has put science completely at its service. As for the archetypes we have extensively analysed, although it does not seem to have been Huxley’s intention to portray how such a society may hinder people achieving a state of individuation, it does show that the chances for someone to reach such a state in this kind of society are quite limited.

Island, on the other hand, was written at a time when the world saw some hope: John Fitzgerald Kennedy was President of the United States of America and his Alliance for Progress aimed at bringing peace to the world; Nikita Khrushchev was promoting changes in Soviet Russia that brought new openings, and John XXIII, a pope of astounding reforming energy, was in power in the Holy See. There seemed to be reason for hope, and despite the persisting danger brought by the Cold War, the general atmosphere of optimism may have

influenced *Island*, since it is a utopian work with some suggestions for an even better world. Huxley, however, did not altogether give up a good measure of reality: in *Island*, the destiny of Pala is sealed by the military coup, although light still remains a possibility, for the time being “disregarded in the darkness” (336). Individuation is still possible, although the emphasis does not seem to be on a final state of enlightenment, but of the partial, tentative, and provisional states of wholeness allowed by the present circumstances.

Brave New World and *Island* offer an illustration of some of the aspects of the process of individuation, both in terms of the classical theory proposed by Jung and of the post-Jungian approach. Both novels show archetypal elements, and we see some of the characters trying to make sense of their experiences and sometimes coming to a fuller understanding and realization of their potential as human beings. Maybe this is what individuation is all about, that is, to go through the motions of self-examination and strive for self-knowledge. If we are lucky, we will eventually lay our hands on a declaration of our human dignity and come to the conclusion that, as Jung says, we are “worthy of serious attention and sympathetic interest” (*Undiscovered* 101). John Savage shows us that this is not so easy, but Will Farnaby indicates that it is possible to find the grail in the all too human, all too common process of living.

5. Works Cited

- Barnaby, Karin, and Pellegrino D'Acierno, eds. *C. G. Jung and the Humanities: Towards a Hermeneutics of Culture*. Princeton: Princeton UP, 1990.
- Baumlin, James S., Tita French Baumlin, and George H. Jensen, eds. *Post-Jungian Criticism: Theory and Practice*. Albany: State U of New York P, 2004.
- Bedford, Sybille. *Aldous Huxley: A Biography: The Apparent Stability*. 1973. Vol. 1. London: Paladin, 1987.
- Berlin, Isaiah. "Isaiah Berlin." Huxley, Julian 144-53.
- Casey, Edward S., James Hillman, Paul Kugler, and David L. Miller. "Jung and Postmodernism Symposium." Barnaby and D'Acierno 331-40.
- Clark, Kenneth. "Sir Kenneth Clark, K. C. B., C. H." Huxley, Julian 15-18.
- Edinger, Edward F. *The Aion Lectures: Exploring the Self in C. G. Jung's Aion*. Ed. Deborah A. Wesley. Toronto: Inner City, 1996.
- Ellwood, Robert. *The Politics of Myth: A Study of C. G. Jung, Mircea Eliade, and Joseph Campbell*. New York: State U of New York P, 1999.
- Gallant, Christine. *Tabooed Jung: Marginality as Power*. New York: New York UP, 1996.
- Hauke, Christopher. *Jung and the Postmodern: The Interpretation of Realities*. London: Routledge, 2000.
- Henderson, Joseph L. "Ancient Myths and Modern Man." Jung and von Franz 94-156.
- Huxley, Aldous. *Brave New World*. 1932. London: Harper, 1993.
- . *Brave New World Revisited*. London: Flamingo, 1994.
- . *Island*. 1962. London: Granada, 1976.
- Huxley, Julian, ed. *Aldous Huxley 1894-1963: A Memorial Volume*. London: Chatto & Windus, 1965.

- Jacobi, Jolande. *Vom Bilderreich der Seele: Wege und Umwege zu sich Selbst*. Freiburg im Breisgau: Walter-Verlag AG Olten, 1969.
- Jacoby, Russell. *Picture Imperfect: Utopian Thought for an Anti-Utopian Age*. New York: Columbia UP, 2005.
- Jensen, George H. Introduction. Baumlín, Baumlín, and Jensen 1-30.
- Jung, C. G. *Aion: Researches into the Phenomenology of the Self*. 2nd ed. Ed. Herbert Read et al. Trans. R. F. C. Hull. Vol. 9, Part 1 of *The Collected Works of C. G. Jung*. 1969. Bollingen Series XX. Princeton: Princeton UP, 1980.
- . "Approaching the Unconscious". Jung and von Franz 1-94.
- . "C. G. Jung Letter to Victor White." *C.G. Jung: Letters. Volume 2: 1951-1961*. Ed. Gerhard Adler. *Council on Spiritual Practices*. 11 July 2006.
- <http://www.csp.org/practices/entheogens/docs/jung-letter>
- . *Jung on Evil*. Ed. and Introduction Murray Stein. London: Routledge, 1995.
- . *Jung: Selected Writings*. Ed. and Introduction Anthony Storr. London: Fontana, 1983.
- . *Memories, Dreams, Reflections*. Ed. Aniella Jaffé. Trans. Richard and Clara Winston. London: Flamingo, 1983.
- . *The Archetypes and the Collective Unconscious*. 2nd ed. Ed. Herbert Read et al. Trans. R. F. C. Hull. Vol. 9, Part 2 of *The Collected Works of C. G. Jung*. 1969. Bollingen Series XX. Princeton: Princeton UP, 1980.
- . *The Undiscovered Self*. Trans. R. F. C. Hull. New York: Mentor, 1958.
- Jung, C. G. and M.-L. von Franz, eds. *Man and his Symbols*. New York: Laurel, 1968.
- Kugler, Paul. "The Unconscious in a Postmodern Depth Psychology." Barnaby and D'Acerno 307-18.
- Maurois, André. "André Maurois." Huxley, Julian 62-65.
- Meckier, Jerome. *Critical Essays on Aldous Huxley*. New York: G. K. Hall, 1996.
- Noll, Richard. *The Jung Cult: Origins of a Charismatic Movement*. Princeton: Princeton UP, 1994.

- “Pound, Ezra (Loomis).” *The New Encyclopaedia Britannica*. 1993.
- Pratt, Annis. “Archetypal Patterns in Women’s Fiction.” Sugg 367-75.
- Rowland, Susan. *C. G. Jung and Literary Theory: The Challenge from Fiction*. London: Macmillan, 1999.
- Ruppert, Carol Schreier. “Enlightening Shadows: Between Feminism and Archetypalism, Literature and Analysis.” Barnaby and D’Acierno 279-93.
- Samuels, Andrew. “Beyond the Feminine Principle.” Barnaby and D’Acierno 294-306.
- . “Foreword.” Baumlin, Baumlin, and Jensen vii-xv.
- . *Jung and the Post-Jungians*. London: Routledge, 1986.
- Stein, Murray. Introduction. Jung: *Jung on Evil* 1-24.
- Sugg, Richard P., ed. *Jungian Literary Criticism*. Evanston: Northwestern UP, 1992.
- “Utopie/Antiutopie.” *Moderne Literatur in Grundbegriffen*. Tübingen: Max Niemeyer, 1994.
- Van Crugten, A. *Introduction aux principales littératures modernes: Le catastrophisme dans la littérature de l’entre-deux-guerres*. Bruxelles: Presses Universitaires de Bruxelles, 1973.
- Von Franz, M.-L. “The Process of Individuation.” Jung and von Franz 157-254.
- Whitmont, Edward C. *The Symbolic Quest: Basic Concepts of Analytical Psychology*. Princeton: Princeton UP, 1978.
- Zabriskie, Beverly D. “The Feminine: Pre- and Post-Jungian.” Barnaby and D’Acierno 267-78.