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ARCHETYPES AND THE PROCESS OF INDIVIDUATION: A JUNGIAN READING OF PAMUK'S THE NEW LIFE AND JOYCE'S A PORTRAIT OF THE ARTIST AS A YOUNG MAN

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ÖZ

ARKETİPLER VE BİREYLEŞME SÜRECİ: PAMUK'UN YENİ HAYAT ROMANI VE JAMES JOYCE'UN SANATÇININ BİR GENÇ ADAM OLARAK PORTRESİ ÜZERİNE JUNGYAN BİR OKUMA

Analitik psikolojinin kurucusu Carl Gustav Jung insanın psikolojik gelişimini bütünlüğe ve zıtlıkların sentezlenmesine yönelik bir yolculuk olarak görür ve bu yolculuğa bireyleşme süreci adını verir. Jung'un bireyleşme süreci bütün insanlarda bulunan evrensel bir süreçtir ve kolektif bilinçdışına ait arketiplerin tezahürü ve kabulü yoluyla gerçekleşmektedir. Orhan Pamuk'un 1994 yılında yayınlanan postmodern romanı *Yeni Hayat*, bir üniversite öğrencisi olan Osman'ın yolculuğunu konu alır. Osman'ın yolculuğu, okuduğu kitabın etkisiyle başlar. Benzer şekilde, Joyce'un 1916' da yayınlanan *Sanatçının Bir Genç Adam Olarak Portresi* adlı modern çalışması, Stephen Dedalus'un çocukluktan yetişkinliğe uzanan yolculuğunu anlatmaktadır. Bu tez Osman ve Stephen'ın yolculuğunu Carl Gustav Jung'un analitik psikolojisi çerçevesinde yan yana getirerek her iki karakterin bireyleşme süreçlerini ve "anima", "gölge", "çocuk", "persona" ve "benlik" arketipleriyle ilgili deneyimlerini analiz etmektedir.

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ABSTRACT

ARCHETYPES AND THE PROCESS OF INDIVIDUATION: A JUNGIAN READING OF PAMUK'S *THE NEW LIFE* AND JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

Carl Gustav Jung, the founder of analytical psychology, calls the psychological development of human beings the individuation process: a journey towards wholeness and the synthesis of opposites. Jung's individuation process takes place through the manifestation and acceptance of archetypes of a universal collective unconscious found in all humans. Orhan Pamuk's postmodern novel *The New Life*, published in 1994, is about the journey of Osman, a university student. Osman's journey begins with the influence of the book he is reading. Similarly, Joyce's modern work *A Portrait of the Artist as a Young Man*, published in 1916, chronicles Stephen Dedalus' journey from childhood to adulthood. This thesis analyzes the individuation processes of both characters and their experiences with the archetypes of "anima", "shadow", "child", "persona" and "self" by juxtaposing the journey of Osman and Stephen within the framework of Carl Gustav Jung's analytical psychology.

CONTENTS

ABBREVIATIONS

A Portrait **:** A Portrait of the Artist As a Young Man

CW2 **:** Collected Works of C.G. Jung, Volume 2

CW5 **:** Collected Works of C.G. Jung, Volume 5

CW7 **:** Collected Works of C.G. Jung, Volume 7

CW9 **:** Collected Works of C.G. Jung, Volume 9 (Part 1)

CW9ii **:** Collected Works of C.G. Jung, Volume 9 (Part 2)

CW13 **:** Collected Works of C.G. Jung, Volume 13

CW15 **:** Collected Works of C.G. Jung, Volume 15

CW16 **:** Collected Works of C.G. Jung, Volume 16

TNL **:** The New Life

TSZ **:** Thus Spoke Zarathustra

GLOSSARY

Acknowledgement: Acceptance of the truth and recognition of the importance or quality of something.

Archetype: A primitive mental image inherited from the earliest human ancestors and supposed to be present in the collective unconscious.

Epiphany: A moment of sudden and great revelation or realization.

Coniunctionis: Latin meaning of unification or joining together. This term is taken from Carl Gustav Jung's theoretical work, *Mysterium Coniunctionis*.

Manifest: To become apparent through the appearance of symbol/image.

Misogynist: A person who dislikes, despises, or is strongly prejudiced against women.

Transcend: To be or go beyond the range or limits of (a field of activity or conceptual sphere)**.**

Synthesis: The combination of components or elements to form a connected whole.

Wholeness: The state of forming a complete and harmonious whole; unity.

INTRODUCTION

Carl Jung's analytical psychology defines and uses concepts such as archetypes, personal unconscious, collective unconscious, rebirth and the individuation. Jung calls the psychological journey of human beings the individuation process. It functions through the archetypes as an urge that exists and happens on the collective level. According to the Jungian understanding of the term, archetypes are inherited and numinous potentials that exist in all of us.

The first chapter illuminates Jung's analytical psychology and its concepts in detail. For the individuation process, Jung emphasizes the actualization of the archetypes through the experience and acknowledgement of their manifestations. In this way, the synthesis of the unconscious elements to the consciousness occurs with the recognition of archetypes such as persona, shadow, anima/animus, and child. According to Jung, archetypal experiences occur in a systematical order creating a chain effect. For the shadow projection to be acknowledgment, first the persona/the mask should be distinguished. And before the contra-sexual experience, the shadow recognition is fundamental. To Jung, the individuation process has a fundamentally transcendental function. It moves the consciousness to a higher position with the potentiality of giving birth to one's own self. A successful individuation rewards the individual with the Jungian archetype of *self,* distinctive than the cultural understanding of the term.

Afterwards, a comprehensive feminist literature review on the subject is presented in the first chapter. Then, the connection between the literary criticism and the Jungian analytical psychology is explained through Jung's definition of two modes of artistic creation as *visionary* and *psychological*. To Jung, while a work of art produced with the psychological mode cannot offer further analysis, the visionary mode allows the analyst to explore the deep content of collective unconscious. In the light of Jung's visionary approach to literature, the journeys and the archetypal experiences of the protagonists in Pamuk's *The New Life* and Joyce's *A Portrait of the Artist as a Young Man* are analyzed and compared as two individuation processes. For this thesis, Orhan Pamuk's and James Joyce's novels together with Carl Jung's *Collected Works* series are the three main sources. Along with these, there is extensive use of prominent Jungian analysts, related literary texts, and psychoanalytic criticism.

The second chapter deals with Osman’s journey in which Osman's experiences of anima, shadow, child, persona, and *self* archetypes are analyzed. The archetypal analysis emphasizes the connection between Osman's individuation process and the prominent topics of the book such as travel, search, identity, accident, death in a Jungian framework. The analysis reveals the fact that Osman’s journey serves as a model of failure in individuation.

In the same vein, the third chapter explains Stephen’s self-discovery within the concept of Jungian analytical psychology. The archetypal analysis of Stephen’s anima, child, shadow experiences examine the book's themes of quest, imagination, and creativity. Stephen’s *self* archetype as the artist makes his individuation process to reach his artistic potential. The analysis unveils the part that leads Stephen up to the revelation, leaving the obstacles behind, making his own choices that brings his conscious ego closer to *self.* Accordingly, Stephen’s journey presents a successful individuation.

The fourth and the final chapter juxtaposes the two journeys. An elaborative comparison indicates the differences between Osman’s and Stephen’s individuation processes.

CHAPTER ONE

1. JUNGIAN ANALYTICAL PSYCHOLOGY

The founder of analytical psychology, Swiss psychiatrist Carl Gustav Jung (1875-1961) is a prominent name for the development of modern psychology. Jungian psychology is fundamentally optimistic and sophisticated for Jung believes that humans have a primarily spiritual nature and that their psyche intrinsically seeks wholeness. He calls this urge towards wholeness individuation, "the process by which a person becomes a psychological 'in-dividual,' that is, a separate, indivisible unity or 'whole'" (Jung, CW 9. par. 490). For this process to happen, the conscious ego should confront certain unconscious elements. He symbolizes this confrontation with the unconscious through the symbol of plunge into the water, "where [one] finds the pearl at the bottom" (Jung, CW 9. par. 37). In this sense, the pearl becomes equal to Jungian individuated self. And these certain elements are the content of a collective unconscious. Jung's theory of collective unconscious has a more important place and function than the personal unconscious. He asserts, "there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals" (Jung, CW 9. par. 90). It is the inherited world of Jung's archetypes as the pre-existing forms. In this chapter, Jungian analytical psychology is introduced, its critical aspects are considered, and finally Jungian literary criticism is explored.

Archetypes are recognized in other fields as well. In mythology, they mean "motifs"; in sociology, Lévy-Bruhl in *La Mentalité Primitive,* the study of primitive mentality, calls them "représentations collectives"; and in theological studies, they are defined as "categories of the imagination" (Jung, CW 9. par. 89). Likewise, the post-Jungian theorist Northrop Frye "rejects the key Jungian conception of a collective unconscious" and indicates his understanding of archetype as "a symbol which connects one poem with another," as "the communicable symbol"; Frye's "archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication" (Frye, 2000, p. 99). Frye introduces his theory in *Anatomy of Criticism* (1957) and exemplifies it with his analysis of William Blake's poetry in *Fearful Symmetry: A Study of William Blake* (1969).

Jung introduces his archetypes in accordance with their role in the individuation process. He describes the "*persona"* at first, "the mask of the actor," the face with which human beings socially exist (Jung, CW 9. par. 43). Persona covers one's unpleasant nature, the shadow. Therefore, confrontation with the shadow archetype is the first step of individuation. Still, it is "a test sufficient to frighten off most people," for it requires facing the weak or dark side of one's personality; and as long as we "project everything negative to the environment," without acknowledging that they belong to us, the confrontation does not take place (Jung, CW 9. par. 44). But this dark side of one's nature exists, and it demands to exist in various forms. That is why it should be brought to consciousness through confrontation.

Then comes the second stage of individuation, which is facing the contra-sexual archetypes; the male consciousness should integrate its unconscious feminine psyche called the anima, and the female consciousness needs to face its masculine psyche, the animus. Jung exemplifies this contra-sexuality just as a "divine syzygy, the male-female pairs of deities" or as "cosmogonic pair of concepts, *yang* (masculine) and *yin* (feminine)" (Jung, CW 9. par. 120). He also emphasizes this synthesis as the union/marriage of opposites, the *mysterium coniunctionis.* This idea is significant because it formulates Jung's eventual understanding of "all psychological life […] arising from the tension of the opposites" as he embraces the "concept of the opposites as the source of all psychic energy" (Miller, 2004, p. 37). Such importance is placed on the second stage, for the encounter with the anima/animus is the "master-piece" of individuation; and the experience is not easy, "again a test of courage" (Jung, CW 9. par. 61). The anima experience takes on diverse forms. It could be of numinous nature, animal imagery or personification and many more. Its function and nature vary from beneficial to dangerous "for life in itself is not good only, it is also bad" (Jung, CW 9. par. 59). Therefore, in the following chapters, I will take the anima descriptions which best serve the purpose of my analyses.

Jung also emphasizes the child archetype by giving an elaborative study on its attributions. It has a both retrospective and futuristic nature; its function, meaning, invincibility and hermaphroditism make it a crucial archetype. Once again, appropriate attributions of the child archetype will be chosen in accordance with the analyses. First and foremost, the child archetype signifies a "potential future […] change of

personality" in the individuation process. "It anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality" (Jung, CW 9. par. 278). The child is about the creative power within each individual. It represents the potentiality of giving birth to one's own *self* through individuation process.

Here comes the archetype of *self*. It holds the center of totality in Jung's model of psyche, in which the ego is only the center of consciousness. Jung himself distinguishes it, for the archetype of *self* does not mean the ego or identity as the word suggests. In Jungian sense, *self* is the *supraordinate personality*; the ego is only "related to the self as part to whole," and the self is like an unconscious object to be attained (Jung, CW 9. par. 315). For this reason, the self holds a place far from the conscious mind. It expresses itself in projections and symbols like other archetypes.

Because the unconscious content belongs to an unknown world, it is not possible for the ego-consciousness to have hold of it directly. It expresses itself "in a state of reduced intensity of consciousness" like dreams, visions or active imagination, mainly in metaphoric or symbolic forms (Jung, CW 9. par. 263). That is why Jung also refers to the individuation process as the transcendent function.

Jungian analytical psychology has controversial aspects. It is both adopted and criticized from various standpoints. On the part of medical psychology and psychiatry, Jung's theories are accepted as 'too mystic' and not scientific enough. For example, "the absence of much empirical evidence of the existence of a collective unconscious and […] reliance on clinical case studies results in a great deal of Jungian writing that is speculative" (Walters, 1994, p. 297). The reason for this is significantly the open-ended language that Jung uses to define the nature of archetypes: he attributes various feelings and behaviors to one archetype. Therefore, it becomes impossible to definitively explain an archetype's nature, which creates a problem for clinical studies. However, as Jolande Jacobi, a successor of Jung emphasizes, "archetypes are, by definition, factors and motifs," and "there is some part of [their] meaning that always remains unknown and defies formulation" (Jacobi, 2013, p. 31). It is because archetypes, at bottom, imply an inherited potentiality. This inherited potentiality points to a universal human potential of dynamic/static processes, images and motifs.

It is against an archetype's nature to have a fixed definition. Hence, what Jung emphasizes in his writings is the experience of an archetype rather than the formulation of one.

On the other hand, the anima and animus archetypes are controversial concepts within the context of feminism. A Jungian analyst, Joy Schaverien states that "feminists very often ignore Jung" (Schaverien, 1998, p. 287). According to feminists, Jung is a patriarchal figure and gender essentialist. Therefore, his theories are sexist. In this respect, his characterization of the feminine with Eros and the masculine with Logos makes "dogmatic assertions about what should or should not be the role of 'existing individuals'" (Goldenberg, 1976, p. 445).

Furthermore, in supporting the idea of contra-sexuality, Jung relates the existence of animus within the woman to the existence of anima within the man. He remarks, "if the anima is an archetype that is found in men, it is reasonable to suppose that an equivalent archetype must be present in woman" (Jung, CW9ii, par. 27). Here, feminists view animus to be merely the product of an assertion or probability. Therefore, they believe "Jung, as a man, was discussing experiences which were not his own," and "he often confused men's anima projections with female psychology and so he confused inner world insights with a socially constructed view of gender difference" (Withers, 2003, p. 285). They see the problem as a gender issue also because Jung confuses his insightful ideas of 'the feminine' as anima with 'the feminine' as women's psychology.

However, some critics look at Jung's contra-sexuality from a feminist perspective and see positive aspects. For instance, the Jungian analyst Susan Rowland appreciates Jung's theory for being androgynous. She believes that "archetypes lure the ego into possibilities for larger being," and that "there is significant Jungian potential for gender revolution as the greater powers of the unknown psyche deconstruct biases set up by one sided gendered cultures" (Rowland, 2019, p. 196). As a matter of fact, Rowland believes that Jungian binary gender is about integration and that it defies the very essentialism it is accused of supporting. Additionally, in *Jung: A Feminist Revision,* Rowland introduces the idea of 'Jungian feminism' by

"surveying the literature of Jungian women who defined themselves and the feminine within the framework of Jung" (Kirsch, 2007, p. 20).

Again, Ann Shearer is a feminist who appreciates Jung himself; she finds it remarkable that Jung goes "beyond the understanding of his intellectual era" (Shearer, 2003, p. 296). It is a time when 'the female inferiority' is accepted physiologically, socially and psychologically. "And then Jung asserts that in each man, *superior et nolibior*, there is a 'feminine' element which he dishonors at his peril!" (Shearer, 2003, p. 296). Then she makes the same emphasis for the existence of masculine element in women. Thus, it is clear that Shearer praises how the qualities once accepted as separate are integrated in Jung's theory.

Susan Rowland emphasizes that Jungian literary criticism has a transdisciplinary nature. It accepts the existence of multiple layers of reality. Rowland begins by referring to quantum physicist, Basarab Nicolescu's concept of transdisciplinarity. Fundamentally, Nicolescu's concept counteracts the hierarchical assumption of disciplinary boundaries. With this idea, Dr. Rowland objects to the conventional understanding of something as "either 'inside' psyche and therefore psychological … or 'inside' the literary work and literary studies, or it is not" (Rowland, 2019, p. 67). Instead, through transdisciplinarity, Jungian analytical psychology adopts a de-centred disciplinary position and supports the combination of literature and psychology in a nonhierarchical way. Jung too emphasizes this necessity as "without violating [art's] nature" (Jung, CW 15. par. 99).

Jung's "On The Relation of Analytical Psychology to Poetry" and "Psychology and Literature" elaborate on his ideas of the nonhierarchical relationship between the two disciplines. Jung believes that it is almost inevitable for aesthetic studies to not turn psychology for analysis as "the practice of art is a psychological activity" (Jung, CW 15. par. 98). However, as he suggests, neither the work of art should be treated as a disease nor the artist's own psychological experiences should play a part in the analysis. Otherwise, the analyst "gets lost in the labyrinth of psychic determinants, the poet becomes a clinical case" (Jung, CW 15. par. 101). Thus, the nature of the artwork cannot be attained. Whereas, to Jung, the essence of an artwork lies in its 'supra-personal' nature, its capacity to go beyond the artist's personal sphere and attain a

psychology of its own. Therefore, Jungian literary criticism offers an understanding of the work of art itself as a living product of the creative activity.

Jung differentiates between two modes of artistic creation as *visionary* and *psychological*. On the one hand, a work of art produced with the psychological mode offers "materials drawn from man's conscious life- crucial experiences, powerful emotions, suffering, passions […] clarified and transfigured by the poet" (Jung, CW 15. par. 139). Its content is psychologically understandable, for it derives its materials from the personal unconscious. Thus, there is no place left for the analyst. On the other hand, a visionary work of art offers the content of collective unconscious, "sublime, pregnant with meaning, it arises from timeless depths" (Jung, CW 15. par. 142). As examples, he refers to William Blake's poetry, Rider Haggard's *She* or Goethe's *Faust* with a special remark that the psychological mode of *Faust*'s first part changes into the visionary mode in the second part. According to Matthew Fike, "the result of Jung's visionary approach is to place the critic's emphasis on the work of art rather than on the artist" (Fike, 2009, p. 5).

In the light of Jung's visionary approach to literature, this thesis will analyze and compare the journeys of the protagonists in Orhan Pamuk's *The New Life* and James Joyce's *A Portrait of the Artist as a Young Man* as individuation processes. In discussing Pamuk's character of Osman within the Jungian framework, I will analyze Osman's experiences of anima, shadow, child, persona, and *self* archetype throughout the novel. This analysis will not only reveal the connection of archetypal experiences to Osman's individuation process, but also deal with certain topics of the novel such as travel, search, identity, accident, and death in a Jungian framework. In a similar way, a Jungian reading of Joyce's Stephen will both discuss his archetypal experiences of anima, child and *self* in the context of individuation and examine the book's themes of quest, imagination and creativity in accordance with Jungian analytical psychology. Finally, an elaborative comparison will indicate the differences between the two journeys.

CHAPTER TWO

2. A JUNGIAN READING OF *THE NEW LIFE*

The first sentence of Orhan Pamuk's *The New Life* is a popular quotation in Turkish literature; "I read a book one day and my whole life was changed" (Pamuk, 2015, p. 3). Perhaps the reason for such popularity comes from its essence and effect as it touches the same anticipation of the actual book's reader. Perhaps the reader bears the same expectation, in need of a life-changing experience, and hopes that it may come with Pamuk's novel. For that matter, Jungian psychology explains and "privileges fluidity, change," as the process of individuation; it emphasizes an urge for psychological growth (Rowland, 2019, p. 232). Thus, it can be said that Pamuk's novel starts from the very beginning alluding to the urge that exists collectively in all of us.

The New Life is about a young engineering student's adventure that begins as he starts reading a book with identical name as the novel itself. We learn the name of the protagonist, Osman, almost towards the end of the book. Osman's story consists of a series of bus travels to find characters such as Janan, Mehmet and Mr. Süreyya in search of the meaning of the New Life that he reads. Throughout Pamuk's novel, there are identity changes and bus accidents. For example, we learn simultaneously that the protagonist's name is Osman and that Mehmet, who is also Nahit for a period in life, acquires the name of Osman after a certain accident. The multiplicity and change of names together with coincidences over the course of Osman's journey create a sense of enigma in the novel.

Burcu Serra Bakioğlu draws attention to the problem of readership in Pamuk's *TNL* and examines Osman's journey and the archetypal experiences presented in this thesis within the context of readership and Osman's role as the reader according to Umberto Eco's conception of the Model Reader. The Model Reader is a production of the text from whom the open structured text expects an active participation in the process of storytelling because it needs its "incomplete entity, with elusive boundaries," to be completed by the empirical reader (Bakioğlu, 2002, p. 7). Bakioğlu remarks that Pamuk's *TNL* "is openly centered around the reader" as "the opening sentence declares that the novel is the story of a reader whose life has changed after having read a book" (Bakioğlu, 2002, p. 13). Therefore, the journey from the conscious

to the unconscious is explained as the Model Reader's experience in different levels of fiction and reality of the text.

According to Bakioğlu, the archetype of persona is "a new identity that the book creates for [Osman]". On Mehmet's multi-identity that comes from being a shadow, she comments that "other readers undergo similar identity transformations […] Mehmet was Nahit in his previous life." Thus, Bakioğlu sees Osman's search for the shadow as his pursuit of "one reader after the other, determined to become the Model Reader of the text he is reading." For Bakioğlu, readers of *TNL* know that it is all fiction but "readers in the novel refuse to acknowledge that the world of the book is fictional" (Bakioğlu, 2002, pp. 16-18). The empirical reader of Pamuk's novel and their identification with the protagonist "implies a possible connection between *The New Life*, the book that *we* are reading, and the mysterious fictive book" says Bakioğlu; she believes that "Pamuk, in *The New Life*, attempts to bring the empirical reader to this ultimate point of blurring fiction with reality" (2002, pp. 15-17).

However, in the Jungian sense, Pamuk's novel exemplifies a visionary work of art and offers the content of collective unconscious. Thus, the acknowledgement is not of a differentiation between the fiction and reality but of archetypal experiences and unconscious projections. Also, the 'possible connection' Bakioğlu refers to is clarified as an unconscious urge towards growth that encourages Osman's quest, his act of reading and of the empirical reader of Pamuk's *TNL* as pointed out in the analysis of the novel's first sentence.

Osman's story can be read as a process of individuation, a form of hero's journey and a quest of identity, from a Jungian point of view. The individuation begins with Osman's reading the New Life. According to Jung, the initial stage of individuation is related to a "wounding of personality and the suffering that accompanies it," and "the initial shock amounts to a sort of 'call '"(Jung and von Franz, 1969, p. 163). In the same way, Osman's first experience of reading is almost traumatic; he feels a need to "protect himself from the power that surged from the pages" along with "a feeling of loneliness," "helplessness" and "fear" (Pamuk, 2015, pp. 3-5).

At the same time, the world of the book is dominant, promising and inviting, hence he cannot resist its call. At first, Osman makes a clear distinction between the

external world that he is a part of and the world of New Life that offers him a journey. He personifies the powerful contents of the book that take hold of his soul; they are unknown things, "phantoms," that "emerge from their hiding places" and send him "signals" (Pamuk, 2015, p. 5). Afterwards, there develops an interactive relationship between Osman and the book because Osman sees his own journey and his own death inside. He comprehends the idea of being a part of the world of New Life since it is about his own life story, written specially for Osman:

> I began to understand that everything the book had initially whispered to me, then pounded into me, and even forced on me relentlessly had always been present, there, lying deep in my soul. The book had found the lost treasury that had been lying below the surface for ages and brought it up […]. (Pamuk, 2015, p. 6).

Osman's wording, how he personifies the content and effect of the book is reminiscent of Jung's collective unconscious and its archetypes. Here, the depth of the soul functions as an indication for the unconscious, the unknown; so, the whispers and signals correspond to an archetypal imagery. The deep treasury has been there for centuries, just like Jung's collective unconscious as '*a priori* 'existence, and it is a part of Osman's psyche.

Additionally, he portrays an analogy of Gilgamesh epic with the idea of a deep-sea treasury, which in a Jungian sense is related to rebirth and transformation. In Gilgamesh epic, the herb of immortality, also called as the Elixir of Life, is to be found in the depths of sea. In Osman's sea analogy with the book, the birth of a new life is supported through the contact with sea as a symbol of rebirth. This symbolism reveals itself as Osman goes to the shore on page 11; he gazes at the "pitch-black" sea that creates the same feeling of reading New Life. Once again, looking at the sea he senses "the flash of [his] own intractable death" but not as "the end has come brought on by an actual death" because death is nested with life. Simultaneously, there is the "excitement of someone beginning a new life that animate[s]" Osman (Pamuk, 2015, p. 11). Herein, death-sea-life juncture signifies the Jungian rebirth symbolism because it promises the natural transformation of a new life: a higher consciousness and a greater personality through individuation. Jung explains sea as a rebirth symbolism through the vivifying aspect of water and the maternity of sea. He

emphasizes "the reborn one, who has awakened to new life […] through the contact with water of life" that is "the place of darkness" (Jung, CW 9. par. 245). Moreover, the immortality of deep-sea treasury in Gilgamesh epic can be found right after Osman's sea analogy on page 12; he highlights that the children's books and movies everything he has experienced so far has had "'The End', those six letters […]. In contrast, everything in the book [is] true" because it does not have an ending (Pamuk, 2015, p. 12). The content of the book has powerful aspects, and it recaptures a Gilgameshian sense of immortality on a symbolic level.

2.1 Archetype of Persona

Osman's introversion brings a clear distinction to one side of his personality that is the archetype of persona. He refers to "the rational student of engineering" multiple times throughout the book, first in third person and italics to remark that New Life is not written for "*him"* (Pamuk, 2015, p. 8). He is an 'other' than the true individual Osman. Then again, a complex feeling strikes Osman making him question whether he is pretending, "playing the part of a student in the department of civil engineering at the Technical University" or not; and he remarks, "I said, acting the part of some character I couldn't name" (Pamuk, 2015, pp. 17-21). Just as Jung defines one effect of persona, Osman's "state is marked by a peculiar disorientation in regard to [his] own personality" (Jung, CW7. par. 467). Persona as the social identity lives on ignorance and pretense to survive and to adapt to the world, but as long as it rules, the true individuality is repressed. Thus, the decomposition of the persona is one primary condition for individuation. Osman's persona as a figure of reason and mathematics requires him to ignore such things as feelings, fantasies, and phantoms to be able to conform with its role. Osman states inwardly that something makes people "writhe in pain fecklessly, trying to conceal the pounding of their hearts" (Pamuk, 2015, p. 21). This refers to persona in Osman's point of view. However, the pounding of Osman's heart reveals that inside there is an adventurous young man who wants to passionately chase after a meaning, an Angel and death taking on bus journeys and traveling from town to town throughout Anatolia. The Turkish literary theorist, literary historian and writer Yildiz Ecevit states in "*Orhan Pamuk'u Okumak*" (Reading Orhan Pamuk) that:

> Before embarking on his first journey, the main protagonist of the novel 'falls asleep' (YH.48) and begins to 'drift on the roads that will take him to the threshold of that unknown country' […] the journey is made from consciousness to unconscious/subconscious -or cosmic consciousness- under the light of the sleep symbol. The quest objects on this plane have also become abstract; It has turned into New Life, death, accident, angel and light. In this context, the quest takes place on the plane of a transcendent/mystical journey. (Ecevit, 2004, p. 91). "translation is mine"

Ecevit's analysis bases Pamuk's novel on abstract and concrete planes. Her analysis of abstraction encourages a Jungian reading because according to Ecevit, the journey is made from the conscious to the unconscious/subconscious. Thus, not only the quest itself occurs on a transcendental plane, just like Jung's individuation process, but also the quest objects such as death, Angel and accident become abstracted and reminiscent of archetypal imageries.

2.2 Archetype of Anima

Jungian analytical psychology explains the nature and function of unconscious contents as potentials and possibilities, which maintain a compensatory relationship with one another. Therefore, there are multiple descriptions and aspects of one archetype. For example, anima is in a compensatory relationship with persona. It could be negative or positive on two basic categories. If there is a strong male persona completely out of touch with the female within, the anima will be strongly negative for the male psyche, like a powerful whore figure or a femme fatale: seductress like Greek sirens from *Odyssey* because for the man alienated from women, women cannot exist properly. In this case, anima is repressed negatively into the personal unconscious; and if it is not integrated positively, it will be projected negatively into a female figure. Mathew Fike gives Hamlet's Ophelia as an example for the negative/whore anima projection. According to Fike, the effects of Hamlet's intellectual and manly persona "are a range of anima-related dysfunction: a view of the mother as 'ego-death,' and projection of whorishness onto Ophelia […]" (Fike, 2009, p. 114).

On the other hand, the positive anima can function as a guide and "appear also as an angel of light, a psychopomp who points the way to the highest meaning" (Jung,

CW 9. par. 60). In this form, anima plays an important role "in discerning facts that are hidden in his unconscious; the anima helps him to dig them out […] opening the way into more profound inner depths" (Jung and von Franz, 1969, p. 180).

On an abstract level like Ecevit has pointed out, the quest object Janan, also referred to as the Angel, represents Osman's anima. Janan's character is introduced as a student from architecture. Osman sees the book New Life in Janan's hands at the canteen, and then buys a copy from a sidewalk stall. Upon reading, he wanders through the halls of the university to find Janan and talk about the book. His first description of Janan portrays an angelic figure, reminiscent of not only the content of the New Life he is reading but also the collective unconscious and archetypes: "walking away ever so slowly as in a dream, she seemed for some reason, to beckon [him] to her … wearing a dress that was pale … the radiance of her face quite as powerful as the light that the book emanated, but ever so gentle" (Pamuk, 2015, p. 19).

Again, Osman continues describing: "her face pale, phenomenally beautiful and charming, if she was of this world, she seemed to have been drawn from memory" (Pamuk, 2015, p.20). These descriptions point to a positive anima imagery, as if belonging to the dream-world, striking and calling. Osman's mind gets confused after the encounter; and he thinks, "Angel, could it be that someone will help me?" (20). Osman experiences a positive anima projection on Janan, one that functions the role of a mediator between the conscious/known and the unconscious/unknown for she invites him to the world of New Life and the journey. This type of anima experience "is uncommonly strong, and immediately fills the ego-personality with an unshakable feeling of rightness. Consciousness is fascinated by it, held captive" says Jung (CW 7. par. 33).

Nevertheless, according to Jung, the precedence of confrontation among archetypes lies with the shadow first, then the anima. It is because once the persona is annihilated, it is the true personality that comes to light. And, for the real individuality to be properly experienced, the negative sides of one's personality should be met and accepted first. When Janan directly sends Osman to find a character named Mehmet and talk to him, this emphasizes the necessity of meeting with the shadow because Mehmet functions as Osman's shadow. Mehmet is the one who has read and experienced the whole journey of New Life and lost his faith. Janan as anima/the

psychopomp sets light to Osman's next step and points to the importance of meeting with one's shadow in the individuation process.

Osman meets Mehmet twice in the novel; first meeting happens at the beginning when Janan introduces them on the subject of book. At that meeting, Osman feels a sense of familiarity and similarity between them "how he knew who I was, I cannot say, […] Mehmet looked at me for a moment as if he had known me for years" (Pamuk, 2015, p. 24). At that same meeting, Osman describes Mehmet also like an enemy that he fears: "wearing a gray jacket, walking like an evil spirit" (Pamuk, 2015, p. 27). Such descriptions point to a personification of shadow archetype as it creates both a brotherly and a hostile feeling in the individual. The same complex feelings will continue cumulatively until Osman and Mehmet's second meeting and reveal the shadow imagery at the climax of the novel, which happens later, following a series of bus journeys and the meeting with another character, Doctor Fine.

In the meantime, Osman is with Janan when the first bus accident happens. They start traveling together to find Mehmet. Osman's second bus accident happens when the two are together. His description of the second accident, like the first one, portrays a life-affirming moment as opposed to its reality: "everything blissfully exploded […] magnificent pandemonium […] peaceful silence" (Pamuk, 2015, p. 79). According to Jungian idea, repetitive accidents like Osman's amount to synchronistic experiences that "tend to repeat themselves until the inner psychological conflict […] changes" (Aziz, 1990, p. 161).

Jung explains synchronicity as the "meaningful coincidence of two or more events where something other than the probability of chance is involved" (Jung, 1951, p. 91). He develops the idea of synchronicity to explain a causal connection between the nature and the psyche. Jung states in a letter about car accidents that they are "very often connected with creative energy which turns against us" because "we can easily take a step in the wrong direction or continue too long on the right path until it becomes the wrong one" (Aziz, 1990, p. 161). In a similar vein, Osman's experiences of accidents bear a synchronistic meaning related to his journey. His inner struggles in pursuit of the quest objects and the amount of energy that he puts into the search projects itself through the recurrent bus accidents. The last accident reveals the destructiveness of Osman's energy in pointing not only to the end of the novel but also

Osman's life. Up to the moment of actual death, Osman loses his connection to the symbolic inner child and his path becomes a wrong one through meeting with Doctor Fine, because of which he will experience the disintegration of shadow/Mehmet and the loss of anima/Janan for good.

2.3 Archetype of Child

After the accident, Janan and Osman take the identities of Ali and Efsun Kara to join the dealers' convention held in the town of Güdül. Shortly before dying, the woman tells Janan and Osman to take their identity and to meet Doctor Fine because he is waiting for a couple under their names. Then Osman and Janan go to the domicile of Doctor Fine. It is revealed that Doctor Fine has started a campaign against the westernization of Turkey and especially the writer and readers of New Life. He represents a fascist and patriarchal figure with his crusade against The Great Conspiracy in which he believes. He takes a stand against western brands and novelties that harm the spirit of Turkey. According to Fine, the book New Life is another tool of the West to corrupt the young people. It aims to make them abandon their homes in search of an illusion. Thus, Doctor Fine sends watchmen to report on the readers of the book. He explains how his son abandoned him and died because of the book. Through the pictures of Fine's dead son Nahit, Osman realizes that Mehmet/Nahit is the same person, but he is not dead as Doctor Fine thinks.

From a Jungian point of view, Doctor Fine represents the antagonistic patriarch that aims to hinder the emancipation of the child archetype: "nothing in all the world welcomes this new birth" (Jung, CW9. par. 286). Child is the symbol for "a future change of personality in the individuation process, synthesis of conscious and unconscious elements," and it is "one who makes whole" (Jung, CW9. par.278). The child that shows the potential of creativity and futurity in individuation is also a target and threat to a character like Doctor Fine. In this sense, Fine's crusade against New Life signifies a symbolic hostility towards individuation and higher consciousness.

According to Jungian idea, the world does not wish the child to succeed just like Doctor Fine's crusade against whatever is new, uncontrollable, and independent. He opposes to the kind of books like New Life that "lost their glow, clarity and truth" because he lives by conventional values and is against the postmodern thinking of multiplicity in truth (Pamuk, 2015, p. 131). Instead, he supports a didactic literature,

assumes a fixed reality and wishes for a more controllable society. However, as Jung puts it out, "child means something evolving towards independence. This it cannot do without detaching itself from its origins" (Jung, CW9. par. 287). Therefore, it is a necessary step for the Jungian individual to get beyond everything that the 'origins' offer, which can also be supported with a Nietzschean reading.

In *TSZ*, the separation from the herd is what a Nietzschean hero must essentially undergo to become *Übermensch.* It portrays an individual that is above and freed from the social value judgements, bondage of history and tradition. Lucy Huskinson's juxtaposition of Jungian Self and Nietzschean *Übermensch* points to the similarities and contrasts between the two concepts. She states that in both models of becoming, individuals "must assimilate what conventional morality has taught them to reject" and "overcome the negative element in the union of opposites," along with other requirements (Huskinson, 2004, p. 89).

Jung emphasizes that the "deep-seated longing for a patriarchal and hierarchical order finds an appropriate concrete expression which accords only too well with the herd instinct" (Jung, CW16 par. 222). Therefore, the herd instinct signifies a common threat that the heroes face and need to overcome in both models. However, Osman fails to do so as the result of his confrontation through Doctor Fine's "herding [them]" (Pamuk, 2015, p. 94). He easily falls under the influence of Fine as he asks Osman to become his son and to take gun from his arsenal. From the moment that Osman accepts Fine's offer to take a gun from his arsenal and considers the idea of Fine as a father, he starts changing. While he was a man of words at the beginning, in touch with the child within, naive, creative and positive of future, he becomes a potential man of violence, anxious, jealous and in need of feeling in control. His experience of the quest changes negatively; he starts acting like one of Fine's watchmen, flames with vengeance towards Mehmet, builds scenarios in ways of killing Mehmet. All of these in a Jungian point of view symbolize an individual's alienation from his inner child and lapse in the potential of growth as a result of the penetration of patriarchy.

2.1 Archetype of Shadow

Fran Hassencahl reads Osman's journey from an existential and political perspective. He asserts that the "road trip could be the search for the Turkish dream"

(Hassencahl, 2012, p. 92). In this sense, Osman is reminiscent of the young Turks of the 1960s and 1970s who were experiencing an existential crisis due to cultural, economic and constitutional transformations. Again, Hassencahl claims that Dr. Fine represents Turkey's cultural values that are nested with collectivity and conformity. The cultural system, jammed between East and West, associates individuality and happiness with conformity and "brings loneliness" to young people like Osman, who rely on the escapist power of the narrative (Hassencahl, 2012, pp. 95-6). Therefore, the quest of new life and having faith in the novel's message creates a community of young seekers and brings them together.

According to Hassencahl, the idea of death signifies "a crossing over into a plane of existence better than their current life" for the young. But the problem with this Turkish dream presents itself in "living with these big, abstract ideas, of surviving them, and finding happiness" (Hassencahl, 2012, pp. 98-102). Osman's inability to find the new life, "to bring back the magic that will propel him beyond the veils of the East and the West," indicates the failure of Turkish dream from Hassencahl's point of view. Consequently, he settles back into "that pathetic old environment, finishes his degree, and marries a woman who lives on his street" (Hassencahl, 2012, p. 100). Nevertheless, the Jungian reading of Osman's failure emphasizes his inability to confront properly with the shadow, therefore not accepting the two sides of his personality.

During his time spent with Fine, around Mehmet/Nahit's house and childhood memories, Osman feels the same familiarity about Mehmet that came in the first meeting. He finds out that Mehmet/Nahit has read the same children's magazines and comic books written by Uncle Rifki: "finding correspondences to my own childhood gave me shivers," and "I wished to avoid over-identifying with the child" (Pamuk, 2015, p. 115) he says. Reading through the reports of watchmen on Mehmet's Nahit period of life, together with a sense of selfsameness, Osman starts growing an antagonistic approach towards Mehmet: "when he was talking about his son, I felt enraged" (Pamuk, 2015, p. 124), "my heart began to beat fast when I read that Mehmet had walked in my street" (Pamuk, 2015, p. 143), "I felt a clear sense of revenge that sweetly went to my head" (Pamuk, 2015, p. 183).

Then, Osman follows this idea of vengeance and starts chasing down Mehmet. He leaves Janan at Fine's house to return to her after five days. At this time of bus journeys, he is always feeling angry and "capable of doing something that was not a part of [his] plan," and he questions "why have I become so ill-tempered?" (Pamuk, 2015, pp. 184-186). In search of the right Mehmet, he encounters several Mehmets who have read the book and responded in different ways. Meanwhile, carrying a Walther gun effects Osman by making him "transformed into one of those self-confident fellows, speaking in a bass voice […] like an ingenious detective" (Pamuk, 2015, pp. 186-189). Carrying the Walther advocates the negative sides of his personality and creates a shift from positive to dark in terms of mental and physical atmosphere in the novel. The inner moral effort of experiencing the lesser parts of his personality finds a reflection at the outer world: he feels as if being followed by the watchmen, as if there is "an odd sense of threat in the air" (Pamuk, 2015, p. 191). In fact, the threat is of defeat that comes from the inside, to lose against his darker side.

On the conscious level, Osman relates his negative experiences to the existence of gun: "because of the Walther, I said to myself, feeling the presence of my gun in my belly" that feeds "the black wolf deep in the dark forest of my mind" (Pamuk, 2015, p. 197). However, he cannot manage to be aware of the negativity that is related to his same-sexed archetype. Dylan Odhner states that shadow figures "have association with dark tones, with the animal world, and most specifically of all, with a hairy exterior" (Odhner, 2019, p. 59). In the same way, Osman refers to his inward struggle to put this 'black wolf' at sleep, which symbolically refers to the shadow. Again, McCauley remarks that "features of shadow projections are intolerance and compulsive behavior" (McCauley, 2005, p. 154). It is the unconscious shadow projection on to Mehmet that presents itself in Osman's unconscious ambition towards Mehmet and impulsive act of killing him at their second meeting.

It happens after a series of bus journeys and meetings with other Mehmets that Osman finally finds the right Mehmet at the town of Viranbağ. When the confrontation of the two takes place, it is revealed that Mehmet is satisfied with his life and has found his inner peace. It is also revealed that he is using the name Osman now and that the protagonist's name has been Osman: "the killer then asked his victim why he had settled on the name of Osman, which was also the killer's name […] 'I don't know'

said the pseudo-Osman without noticing the jealousy in the eyes of the real Osman" (Pamuk, 2015, p. 216). Osman's jealousy towards Mehmet stems from the point at which Mehmet arrives. He cannot bear the fact that Mehmet has perceived and accepted the difference between the life of book and his own. Mehmet's idea emphasizes that the world of the book exists only in the pages and that searching for its content outside the text itself is pointless. The jealous and anxious Osman perceives Mehmet as his rival, who appears as "a cold and negative intellectual," "in a double form" and "symbolically or literally a magical shapeshifter" as Jung indicates among the descriptions of shadow (Jung and von Franz, 1969, p. 171). The fact that one person assumes the identities of Mehmet/Nahit/Osman fits in a symbolic idea of shapeshifter.

Whether the shadow assumes a friendly or enemy role depends on the individual's approach towards his other side of personality. For example, Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr. Hyde* and Goethe's *Faust* represent two stories of shadow experience of "that strong sense of man's double being"; however, the difference between Faust and Dr. Jekyll lies within the way of assimilation and approach towards their shadows, Mephistopheles and Mr. Hyde (Stevenson, 2005, p. 104). According to Odhner, Jekyll is intellectually and psychologically aware of his shadow's existence and shape "but instead of seeking to understand and integrate with his shadow, Jekyll trades unconscious repression for conscious suppression, […] attempts to out-think his shadow and succeeds only in making an enemy of him (Odhner, 2019, p. 61).

On the other hand, Jung explains how *Faust* succeeds in representation of a true "coming to terms with the unconscious" (Jung, CW13. par. 210). He remarks, in simple terms, that in the second part of *Faust*, Goethe shows us "what it means to accept the ego and its weird unconscious world" and "to discover that the "other" in us is indeed "another," a real man, who actually thinks, does, feels, and desires all the things that are despicable" (Jung, CW7. par. 43). Thus, Faust displays an example of success, of learning and accepting the other within through "which every man has to discover his own being and destiny in his own way" (Jung, CW5. par. 1.346).

Osman's approach towards his shadow, with whom he is also caught up in a Faustian "spirit of brotherhood," (Pamuk, 2015, p. 216) is clearly to make an enemy of him unlike Faust, who declares to his assistant Wagner "Two souls, alas, are

dwelling in my breast / And either would be severed from its brother" (Goethe, *Faust* 1112-13). Faust understands the idea of synthesis and orientation upon accepting the existence of this brotherhood. However, Osman perceives Mehmet as something to dispatch of, and he kills him towards the end of the story.

After Osman leaves Viranbağ, the town where the murder took place, Osman keeps changing buses as if running away from his deed. At one station he looks at a mirror thinking "the person I saw in the mirror resembled the ghost of the assassinated more than he did the assassin" (Pamuk, 2015, p. 231). He completely loses his sense of identity and wholeness in what he has perceived as a battle. He is possessed by the lesser part of his personality and loses the moral challenge of facing and assimilating it. He starts feeling his inner peace and happiness are gone after the murder. Likewise, back at Dr. Fine's house he finds out that Janan has left as well.

From here on, Osman chases after Janan again for a while but learns that she has moved to Germany and married Mehmet at Samsun, the doctor with whom Osman met in search of his shadow. This union makes a total sense to Osman for this Mehmet was the perfect example of a New Life's reader; "he managed to find a sound method of absorbing the book into his system" (Pamuk, 2015, p. 240). Thus, he also signifies the example of a successful individuation in the sense of synthesizing the unconscious into his consciousness.

In the following years, Osman gets married and has children but never finds the satisfaction he needs in life. He enters an existential crisis and becomes an absent-minded man who stays up late all the time drinking. At this point, Osman has not achieved the new life that he has sought for years, as well as failing to achieve the state of individuation. Therefore, still in need of that, when the next opportunity for another quest shows up, he takes it. This time, he is "hoping that life's hidden pattern might finally manifest itself" (Pamuk, 2015, p. 254).

Hoping that New Life brand caramel candies of his childhood will give him the meaning of life, he starts searching for Mr. Süreyya, the company's owner. This adventure brings him to the town of Son Pazar "to find consolation" and "the meaning of what was left of his life" as he asserts" (Pamuk, 2015, p. 256). Unfortunately, at this point, Osman is expecting a stranger to provide him with the meaning of his own life. He asks Mr. Süreyya how he came up with the trademark of New Life and Angel

candies. Mr. Süreyya tells him that word "*kara-* or *cara*" refer to things that are dark, so in bringing the Angel of light he created a sense of good and bad wrapped together, which points to the Jungian idea of a divine syzygy, the union of opposites, the *mysterium coniunctionis.* However, this "neither signified nor implied anything" to Osman, who has failed in uniting his unconscious elements to his conscious ego. (Pamuk, 2015, pp. 270-83-87)

In the article "Sufism Caricatured In Orhan Pamuk's "The New Life,"" Visam Mansur discusses Osman's journey as Pamuk's mockery of the Sufi experience. In this case, the un-individuated hero of Jungian analysis, who fails in uniting the conscious and the unconscious, is seen as the mockery of a Sufi traveler that "fails to reach the state of the Sufi fenâ or unity with God." According to Mansur, Osman's failure comes from his "departure off the true Sufi path and his indulgences in the sensualities of the libido." He argues that the libidinal portrayal of Osman's Janan and the search for love is signified through sexual allusions throughout the text; whereas, in Sufism, love functions merely as spiritual. He also draws attention to Osman's failure in relation to his "pursuit of vengeance" and "obsession" of Mehmet in the same way as Jungian analysis. He asserts that such rivalry contradicts the Sufi experience of "comfort, serendipity, and a deepened belief" (Mansur, 2015, pp. 72-73). Likewise, Osman's antagonistic approach towards his shadow renders an impossibility of wholeness and unity.

The novel ends with an accident, Osman's next and the last bus ride. The disappointed and unsuccessful Osman comes to a conclusion at the last minutes of his life. He says, "I felt an intense longing for my home… I dreamed how I would play with my daughter…how my wife and I would make love genuinely…" (Pamuk, 2015, p. 292). The accident is told from Osman's point of view as the intersection point between two separate planes; when Osman does not wait for the accident, and at the last moment when he misses his life, wife, child and integrates with life, the accident finds him. The functional personalities who accept the abstract and the concrete at the same time, who can understand the wholeness of meaning without denying their whole reality, who live in accordance with the 'coniunctionis,' and focus on the moment are the successful ones at the end, like Doctor Mehmet who marries Janan. Now, Osman knows what the meaning of life is, what he needs, the simple and natural joys of life.

This time, the moment of accident is real and inevitable, not blissful but creating anxiety:

> I knew it was the end of my life. And yet I had only wanted to return home; I absolutely had no wish for death, nor for crossing over into the new life. (Pamuk, 2015, p. 296).

The fact that Mr. Süreyya accepts life with its simplicity and can make sense of the beauty in small things and integrate it into his life in an appreciated functional way can show that he can be reminiscent of a *self* archetype. The fact that Osman, just as he was returning from Mr. Süreyya, eventually met with an accident that suggests his death shows that the meaning of the miracle is in himself, in his 'life,' in his realization of the simple yet meaningful; it is the one which would lead him to true inner peace and happiness. Jung's emphasis of individuation as a psychological journey to the inside supports Osman's failure that comes from the fact that he has looked for the meaning and the quest on a physical level of reality, which Mehmet underlines as meaningless.

As a result of his misconception, Osman cannot understand his unconscious projection on Mehmet. Osman's inability to properly confront the shadow, therefore not accepting the two sides of his personality, prevents him from connecting to feminine within, the anima, in the progression of his individuation. To conclude, according to Jungian theory, Osman serves as a model of failure in individuation and dies as an un-individuated person.

CHAPTER THREE

3. A JUNGIAN READING OF *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

James Joyce's widely read and criticized novel presents a classic example of bildungsroman through the experiences of its protagonist, Stephen Dedalus. Accordingly, *A Portrait of the Artist as a Young Man* becomes a suitable product as a story of formation, development or individuation as Jungian theory discusses. In this chapter, a Jungian reading of Stephen will not only discuss his archetypal experiences of anima, child, shadow, and *self* in the context of individuation but also examine the book's themes of quest, imagination and creativity in accordance with Jungian analytical psychology.

Stephen Dedalus's story of self-discovery exhibits a modernist hero's rebellious quest for authenticity. Stephen questions the church, nationalism and family as institutionalized belief systems that are environmental obstacles on his way through wholeness. Even as a child, Stephen's mind is made up for artistry; he shows inclinations and motivations towards an aesthetic understanding of the world. The reader witnesses the part that leads the hero up to the revelation, leaving the obstacles behind, making his own choices that brings his conscious ego closer to *self.* Stephen's *self* archetype as the artist makes his individuation process to reach his artistic potential.

3.1 Archetype of Anima

In the beginning, we see the infantile Stephen's perception of the world through his senses. His parents, Simon and Mary Dedalus, are initially described in the same way; "his mother had a nicer smell than his father" (Joyce, 2020, p. 5). In the first two chapters, Stephen's relationship with his mother is more present in comparison to the rest of the novel. The mother/feminine caregiver, as the first female figure in a child's world also stands for the first anima experience. Thus, experiences of the mother and/or the feminine figures affect the anima image of the male unconsciousness. Although the mother/caregiver is usually the main influence, additional interactions with other females have a profound influence depending on the circumstances involved; for example, a close relative or a female teacher can influence the ideal feminine within the child. The result is an anima image that is complicated and formed

of different stages and of characteristics. Jung states that "the anima is bipolar and can therefore appear positive one moment and negative the next: […] now mother, now maiden, […] now a saint, now a whore" (Jung, CW 9 par. 356). To explain the bipolar nature of anima archetype, Jung differentiates between four stages of anima personification: Eve-Helen-Mary-Sophia sequence. He calls it the four stages of eroticism (Yoshida, 2012).

The woman in *A Portrait* is highly argued from the point of feminist literary criticism. Suzette Henke deduces that "female characters are present everywhere and nowhere […]. They pervade the novel, yet remain elusive" (Henke, 2015, p. 78). According to Henke, seen through almost only the Stephen's misogynist point of view, portrayal of women "reflect the virgin/whore dichotomy"; she notes that Simone de Beauvoir would elucidate Stephen's "identification of women with the flesh" on a symbolic level (Henke, 1980, p. 14).

In a similar vein, Mark Morrison's psychoanalytic approach to Stephen's conception of the mother sheds light on Freudian and more specifically post-Freudian Kristevan theories on the subject of women. Morrison argues that, as a poet, Stephen cannot succeed in Freudian sublimation of his unconscious desires which suggest "the origin of artistic creativity" (Morrison, 1993, p. 346). He explains Stephen's inability as stemming from the incompatibility between the two sides of his psychological and linguistic functioning: the symbolic, the un-sensual, "highly formal philosophical discourse," and the semiotic, the sensual, "freely flowing word-play" language of Julia Kristeva (Morrison, 1993, p.346). The semiotic language, also the poetic as Kristeva calls, "is a vestige of the baby's early symbiotic interaction and communion with the body of the mother" (Morrison, 1993, p. 347). Kristeva emphasizes that "this functioning is the instinctual semiotic, preceding meaning and signification, mobile, amorphous […]" (Kristeva, 1984, p. 49). The semiotic language evokes and revoices the lacking maternal body. However, the problem presents itself when the repressive symbolic language is over-utilized and the semiotic is repressed. Therefore, Morrison states that Stephen fails because he uses an ultra-symbolic language that moves him further away from the interaction of his desires with the maternal body, and tends "to reduce as much as possible the semiotic component" (Kristeva, 1980, p. 134). In other words, according to Morrison, this process stems from Stephen's "trouble moving

from theology and philosophy to poetry" as any time he comes closer to a connection with the maternal, to use his semiotic language, he "defensively turns to formal Scholastic reasoning" (Morrison, 1993, pp. 348-350). The fact that Stephen's muse the Dedalus, his intellectual heritage and the Apollonian facet, is paternal is also indicative of his remoteness from the maternal. Nevertheless, Morrison remarks that Stephen goes through an ultimate realization of his lacking maternity in *Ulysses*, the continuation of *A Portrait*, as he comes to understand "the only true thing in life" is what is missing, the mother (Morrison, 1993, p. 349).

After Stephen is sent away to Clongowes Wood College, a boarding school, the relationship between the child Stephen and his mother reveals itself more clearly, as he is separated from his parents for the first time. Stephen the child is described as having a naive and sensitive nature. Thus, he does not feel strong about himself physically and mentally. When he feels homesick at school, Stephen misses his mother in need of the warmth and protection that she symbolizes. Moreover, he fantasizes about writing to his mother when he lies sick at infirmary: "please come and take me home / your fond son" (Joyce, 2020, p. 22). Also, when he imagines his own funeral, it is again his mother that he thinks of: "farewell, my mother!" (Joyce, 2020, p. 35). Manabe states that "in Stephen's consciousness the world is divided into two, the warm, lovely world where Mother is present and the cold dirty world where Mother is absent" (Manabe, 1990, p. 26). At this stage, to the child, anima is undistinguishable from the mother herself. Therefore, Stephen's perception of the first anima figure is a matriarchal authority that signifies nurture, protection and love. These are the qualifications that belong to the maternal anima personification, the Eve stage. Apparently, its name comes from the fact that Eve as the first female human figure signifies a primordial and collective symbol for maternity.

On the other hand, according to Elliott B. Gose "the female looms at the very beginning of *A Portrait*, as provider […] but also as a threat in the pressure put on Stephen by his mother and Dante" (Gose, 1985, p. 259) through the lines "O, Stephen will apologize / O, if not, eagles will come and pull out his eyes" (Joyce, 2020, p. 6). It is clear in these lines that the life-giving aspect of the bipolar matriarchal anima is accompanied with a destructive and death giving aspect via these two women.

Meanwhile, Stephen's experiences at Clongowes are quite traumatic for a young boy. When he breaks his glass accidentally, he is pandied in the classroom for being a lazy schemer. The physical punishment creates a general awareness as well as alienation in the boy. He acquires a constant feeling of loneliness and questioning regarding the school's procedure; he thinks "it was unfair and cruel" (Joyce, 2020, p. 52). The pain and trauma related to the starting of individuation process can be found in Stephen's days at Clongowes and his separation from the mother.

Stephen's use of active imagination as a child is constructive for his individuation process and gives him an early access to the images of unconscious. One primal example is the vision of Mercedes from his readings of *The Count of Monte Cristo* in the second chapter. In this imagination, Stephen's image of himself represents an old and sad Edmond Dante having lived an adventurous life but refused a romantic concept of love. This Edmond/Stephen speaks to Mercedes indifferently, in a proud and cold manner that suggests a repressed sexual appetite. When after a few pages later the Mercedes vision comes again, this time the sexual anima influence is clearly indicated:

> He wanted to meet the unsubstantial image which his soul so constantly beheld. in real world. […] They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. […] Weakness and timidity and inexperience would fall from him in that magic moment. (Joyce, 2020, p. 65).

Here, the image of Mercedes stands for a sexual anima personification, the Helen stage. Helen of Troy is another personified symbol of anima because she signifies a collective and ideal understanding of female sexuality. Stephen's experience of the sexual Mercedes fantasy creates a clear outcome of desire in his real-life experience. Also, an image of unconscious is supported with the imagery of darkness and silence. The idea of maturation after the real-life experience of the sexuality contributes to the psychic maturation after the encounter with the second anima stage. In search of his Mercedes, Stephen acknowledges a certain feeling of unrest that will accompany him. It is referred as "he continued to wander up and down day after day as if he really sought someone that eluded him" (Joyce, 2020, p. 67). Here, there is a direct sense of quest for anima, and the feeling of unrest is related to his unconscious need for

acknowledgment of the sexual feminine within and connection with it. The second stage of anima personification is concluded at the end of the second chapter as Stephen experiences a real-life intimacy with the prostitute. He goes through a realization and differentiation between his fantasy and the reality.

3.2 Archetype of Shadow

On the other hand, Stephen's personification and confrontation with his shadow, Vincent Heron, takes place in the second chapter while he is in second year at Belvedere College, a Jesuit school. Vincent Heron is Stephen's schoolmate and academic rival; in the first appearance of Heron, his scornful and bullying personality is clearly exhibited. The picture of Heron and the relationship between the two is reminiscent of shadow archetype; "The rivals were school friends. They sat together in class, knelt together in the chapel […] Stephen and Heron had been during the year the virtual heads of the school" (Joyce, 2020, p. 77). There is the description of alikeness and brotherhood together with rivalry that is related to the same-sexed archetype. Dylan Odhner's statement about shadow figures, that they" have association with dark tones, with the animal world, and most specifically of all, with a hairy exterior" is valid for Heron (Odhner, 2019, p. 59). It is specified that Stephen thinks Heron's face is "beaked like a bird's" and "a shock of pale hair lay on on the forehead like a ruffled crest" (Joyce, 2020, pp. 76-77).

The two have a dissenting conversation about who the greatest poet is. While to Stephen it is Lord Byron, to Heron it is Alfred Lord Tennyson. However, Heron and the others scornfully laugh at Stephen and bully him into accepting that Byron was a heretic. Yet, Stephen keeps refusing unshakably, and he wonders inwardly, "why he bore no malice now to those who tormented him" (Joyce, 2020, p. 83). Stephen does not feel angry neither on the day that it happens nor through the remembrance of the incident. From a Jungian point of view, the answer to Stephen's rhetorical question is awareness and embracement. Stephen is not affected and even feels sorry for Heron's blindness over his "anticipation of manhood"; Stephen is aware of the fact that "the question of honour here raised was, like all such questions, trivial to him" (Joyce, 2020, pp. 83-84). Stephen recognizes his personification of the shadow, the opposite and rival side to his true individuality, understands its unconscious motivation and distinguishes between his conscious choices; "While his mind had been pursuing its

intangible phantoms, […] He had heard about him the constant voices urging him to be a gentleman […] and a good catholic above all things" (Joyce, 2020, p. 84).

The recognition of shadow is completed by Stephen in his individuation process. Therefore, the unconscious content is understood by his conscious ego. As a result, his conscious center, his male ego, is brought closer to the unconscious center, the *self*. It is through Stephen's imaginative function that his state of consciousness is in closer relationship to archetypal images. Such an idea of pursuing intangible phantoms and the later statement about how happy he is when alone or "in the company of phantasmal comrades" underlines the interaction between Stephen's imagination and consciousness (Joyce, 2020, p. 85).

In remembering himself at Belvedere days, Stephen emphasizes his inward struggle to face the environmental forces as a young boy. It is the Jesuit life at school, the belief system and the concept of condemnation that puts much pressure on Stephen's mind. He is aware of his sensual desires and having experienced it, Stephen knows how strong and sure he feels of himself. Yet, the system that he is physically a part of, alienates him even more mentally with the feeling of fear created around the concept of sin and repentance. However, according to Stephen, his sexual experiment with the prostitute "[is] his own soul going fort to experience, unfolding itself sin by sin" (Joyce, 2020, p. 104). To Stephen, sexuality functions as a step for self-knowledge, and he feels no need to repent. But, he still contemplates on the idea of sin and purity during his days at college. As a result, this contemplation brings to Stephen the image of Virgin Mary and concurrently bringing Stephen to the next state of anima personification.

The third stage raises in the male consciousness a religious and spiritual understanding of motherhood and femininity. This anima personification manifests itself in the image of Virgin Mary. Yoshida states that "while Helen is the floating signifier of universalized erotic desire, […] Virgin Mary is determined as a result of centuries of consensus: virgin purity, immaculate womb, matriarchal autonomy" (Yoshida, 2012, p. 80). In the same vein, according to Stephen, Mary is positioned against the church and the paternal authority that it symbolizes. She is always welcoming and accepting him: "Her eyes seemed to regard him with mild pity; her holiness […] did not humiliate the sinner who approached her" (Joyce, 2020, p. 106).

Stephen's individual approach towards sin and repentance grows around the juxtaposition of Mariology and church doctrines. On one hand, the church creates the idea of damnation that makes his soul and body plunge helplessly into deep fear and darkness. With his sermon, Father Arnall brings physical and mental suffering into Stephen's pleasures. On the other hand, the Marian repentance brings to Stephen a bright and heavenly peace. To Stephen, a potential repentance exists only for the holiness of Virgin Mary, whom he regards as the savior of his soul. Concerning the Jungian idea, "the third stage raises Eros to the heights of religious devotion and thus spiritualizes him" (Jung, CW 16. par. 21). In this regard, Stephen's generation of his individual ideas and spiritual understanding of Virgin Mary marks a successful acknowledgement of the third stage anima personification.

Sophia, the fourth and the last stage of anima development personifies wisdom, the biblical *sapientia*. She illustrates a transcendent function in acting as a guide and mediator between the conscious and the unconscious of the male psyche. As the last anima, Sophia signifies a higher consciousness and is related to a capacity of intuitive and melodic understanding.

3.3 Archetype of Child

In Stephen's journey, the fourth stage of anima personification corresponds to the climax of the novel, the epiphany of bird-girl. On the eve of this scene, Stephen Dedalus accepts his artistic heritage; "At the name of the fabulous artificer, he seemed to hear the noise of dim waves" (Joyce, 2020, p. 172). In Greek mythology, Daedalus the artist, architect and craftsman symbolizes wisdom and knowledge. He is known for being the architect of the labyrinth on the island of Crete, in which the Minotaur lived. By acknowledging his artistic heritage, Stephen identifies his imaginative experience with the flight of Daedalus and his son Icarus, which symbolizes liberty and immortality by means of artistic wisdom. To Stephen, the name Dedalus acts as a prophecy, the artistic symbol that manifests his own future.

In his mythological study of the Dionysus essence in *A Portrait*, O'Leary draws attention to implicit Dionysian allusions as opposed to the obvious reference of Daedalus in the novel. O'Leary believes that there are lots of imagery that resonates a Dionysian atmosphere like "ivy, wine, the Bull" and characteristics of the Dionysus cult such as "primitive and exciting music, glossolalia, intoxication, carnivalesque"

emerge throughout the novel (O'Leary, 2009, p. 66). For example, the shouting of the schoolfellows, "Bous Stephanoumenos! Bous Stephaneforos" (Joyce, 182) "suggests a Dionysian metamorphosis or apotheosis of the protagonist," and "the repeated cries of 'Stephaneforos' accompany a Dionysian birth or resurrection: His soul had arisen from the grave of boyhood (184)" (O'Leary, p. 72). In light of O'Leary's reading, it could further be argued that if the implicit accounts for the Dionysian, then the explicit/the Daedalus stands for exact opposite, the Apollonian. And since in Jungian understanding it is the union of the opposites, the divine syzygy, that result in wholeness, such a reading adds even a deeper analysis of the text.

The embracement of his artistic heritage along with Daedalus are also indications of Stephen's growing relationship with the child within. The artistic flight not only creates an alternate reality, animates his soul and moves it beyond the lifeless jesuitism and burdensome duties of society but also manifests the child archetype. As it is already introduced in the introduction, among the attributions of child archetype comes first its potential for change of personality. Its anticipation of the birth of a future self is possible through the creative power within each individual. Therefore, Stephen's future *self* as the artist will not have been created unless he unlocks his potential for creativity. As a result, the flight brings about a moment of rebirth and recreation for Stephen: "his soul had arisen from the grave of boyhood, spurning her graveclothes" (Joyce, 2020, p. 173).

This moment of rebirth and spiritual maturation reaches its peak with the bird-girl epiphany, the Sophia anima personification. Description of the epiphany, the scenery, the dark water of sea, Stephen's barefoot and euphoric connection to strand creates a symbolic touch to the unconscious. Stephen sees the silhouette of a girl, a 'phantasmal comrade' he has been in search of:

> A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soothed as ivory […] But her long fair hair was girlish and touched with the wonder of mortal beauty.

> Her image has passed into his soul forever and no word had broken the holy silence of his ecstasy. (Joyce, 2020, pp. 175-176).

The epiphany of bird-girl is a numinous and vitalizing experience for Stephen. Its strong and captivating effect together with the characterization of the girl, her divine and bird-like image, are evocative of the anima archetype. As Jung indicates among archetypal descriptions, "the anima has affinities with animals" and "can appear as a bird." In this regard, comparing the girl to seabirds, the similes of 'crane' and 'dove' enhances the anima connection. Moreover, Stephen's mesmerizing experience successfully illustrates Jung's notion of the effects of the positive anima. He remarks that its effect "is uncommonly strong, and immediately fills the ego-personality with an unshakable feeling of rightness. […] consciousness is fascinated by it, held captive" (Jung, CW 9. par. 358). Anima experiences culminate in the last stage, joining Stephen's soul and leaving an immense mark.

Moreover, Sophia as wisdom or a higher consciousness contain within itself the characteristics of previous anima stages. It is implied in the description of the bird-girl that she embodies the fertility of the maternal anima with the trace of seaweed. The aesthetic beauty, the physical characteristics of the girlish and mortal entity underline the inclusion of Helen stage. Ultimately, the ecstatic experience itself together with the purity and softness of the seabird refer to the divine presence of Virgin Mary.

In the articles "Joyce and Sexualism" (2004) and "Thrilled by His Touch: Homosexual Panic and the Will to Artistry in 'A Portrait of the Artist as a Young Man'" (1994) Valente explores Joyce's sexual politics and its manifestation in *A Portrait*. The critic remarks that Joyce presents not only the late Victorian prohibition and secrecy on sexual identity in British boarding schools, but also his own homosexual panic through Stephen's sexual ambivalence. Accordingly, Stephen is a self-portrait of Joyce, and his phobic denial and the "panicky mode affects the most crucial decisions Stephen enacts: his appeal to Conmee, his refusal of the priesthood, his assumption of an aesthetic vocation, his self-exile" (Valente, 1994, p. 169).

In this context, Valente gives exemplary passages with explicit sexual elements throughout the novel; repetitive use of words "suck, queer, cocks," on page 11, "create a pscyhosymbolic association among Stephen's developing fever and sets an erotic context for understanding the sort of homosocial roughhousing […]" (Valente, 1994, p. 172).

In Valente's point of view, Stephen's sexual anima (Helen) experience with the prostitute accounts for "a young man's self-conscious graduation from homosexual play to heterosexual maturity and (re)productivity" (Valente, 1994, p. 179). In this way, Stephen's psychic sexual maturation through the acknowledgement of his anima takes a heterosexual form for Valente. Also, the Jungian Sophia experience of the bird girl serves as "a simplification and sublimation of Stephen's perverse desire, which is where the aesthetic framework becomes crucial" (Valente, 1994, p. 182). On one hand, Valente's point of view contradicts the sexual representation of the bird girl as the anima/feminine within. On the other hand, it promotes the relationship, even the synthesis, of the sexual and the aesthetic through the bird girl epiphany. In this regard, while Valente relates the artistry of Stephen to the sublimation of his homosexual desire manifested through the bird-girl, Jungian reading links again the acknowledgement of Stephen's artistic heritage to his psychic maturation with the Sophia anima personification.

In the upcoming days, after the archetypal experiences of shadow, child and anima acknowledgement, the metamorphosis of Stephen reveals itself evidently. His mother tells him, "Ah, it's a scandalous shame for you Stephen, and you will live to rue the day you set foot in that place. I know how it has changed you" (Joyce, 2020, p. 179). Mrs. Dedalus refers to a certain change in Stephen and attributes it to his going to university as she is against the idea. As Stephen moves closer to his individuated self, his mother becomes aware of the change of relationship dynamics between them. The mother is frustrated because she is no longer needed as the anima role that she signifies. Therefore, frustrated Mrs. Dedalus projects her own feelings of regret and shame on Stephen.

In chapter five, Stephen's oncoming self as the artist manifests itself through an equilibrium between his intuitive and rational approach towards art. At the moments of creativity, he is touched by the "lightnings of intuition" and "the spirit of beauty"

folds his being, as a result of which he composes poems (Joyce, 2020, p. 181). On the other hand, the moments of contemplation produces his ideas on the question of aesthetic and rebirth. During these moments, Stephen is likened to a trained diver that can go down into the depths and come back to the surface again.

In the same vein, Stephen's rebellion against the institutionalized belief systems is provided with his intuitive and rational identity as the artist: "I shall express myself as I am" tells Stephen to his friend Davin. Here, the power expression and creation of his authentic (individuated) self is intertwined. To Stephen, the birth of an authentic soul is possible through the artistic flight; "it has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight […] nationality, language, religion. I shall try to fly by those nets" (Joyce, 2020, p. 208). In his own words, Stephen defines a psychic rebirth that equals to Jung's individuation. As a trained diver, he brings to the surface his ultimate understanding of intellection and beauty in light of Aristotle's and Aquinas' philosophy. He emphasizes a parallelism between beauty and psychology. Just like Jung's child archetype represents the creative power that enables the potentiality of giving birth to one's own self, Stephen's idea of the birth of the soul arises from the artistic flight and creative power. To Stephen, the first step in the direction of beauty and truth "is to understand the frame and scope of imagination" (Joyce, 2020, p. 213). Only then, the truth and beauty is understood and synthesized as one; only then, one's journey towards the wholeness is accomplishable. According to Atkins, Stephen "in the end flees, trying his best to get away and separate himself from all that he detests and reviles" (Atkins, 2014, p. 16).

Towards the end, Stephen and Cranly go for a walk and have a long conversation about Stephen's rebellion. Cranly asks his friend whether he ever believed in religion back in school. Stephen answers positively, but he emphasizes how he has changed since then; "I was someone else then. […] I was not myself as I am now, as I had to become" (Joyce, 2020, p. 247). He does not only point overtly to his transformation but also indicates it as a necessity. Accordingly, individuation is, as Jung remarks demonstrably, an irresistible and necessary process for the higher consciousness. As the artist Stephen comes to understand his individuation goal, to reach his artistic potential, he leaves the obstacles behind, making his own choices that

brings his conscious ego closer to *self*. At the end, Stephen fully activates the artistic heritage within him and calls forth Daedalus the artist:

> Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. Old father, old artificer, stand me now and ever in good stead. (Joyce, 2020, p. 260).

CHAPTER FOUR

4. OSMAN AND STEPHEN'S INDIVIDUATION PROCESSES COMPARED

The basis of the duality of all beings in Jungian literature, by its very nature, makes the synthesis of all opposites absolute in reaching wholeness. To Jung, the psychological journey to wholeness, the individuation process functions as an urge that exists and happens on the collective level. Therefore, archetypes, the elements of Jung's collective unconscious, hold a significant place and function like no other. These archetypes are inherited and numinous potentials that exist in all of us. Therefore, what Jung emphasizes of their nature is the actualization of these potentials through the experience and acknowledgement of their manifestations.

Furthermore, the individuation process has a fundamentally transcendental function. It moves the ego consciousness to a higher position. Its transformative effect is very much intertwined with the concept of rebirth. In this respect, Jung puts emphasis on the archetype of child, which stands for the creative power within each individual, and represents the potentiality of giving birth to one's own self in the individuation process. Accordingly, realization of the creative power plays an immense role in the attainment of Jungian *self*, the center of totality in Jung's model of psyche. For literary criticism, Jung defines two modes of artistic creation as *visionary* and *psychological*. To Jung, while a work of art produced with the psychological mode cannot offer further analysis, the visionary mode allows the analyst to explore the deep content of collective unconscious. In the light of Jung's visionary approach to literature, the journeys and the archetypal experiences of the protagonists in Pamuk's *The New Life* and Joyce's *A Portrait of the Artist as a Young Man* can be analyzed and compared as two individuation processes.

4.1 Shadow Acknowledgement: Osman vs. Stephen

TNL's Mehmet is Osman's shadow as he is the one who has read and experienced the whole journey of the book of New Life and lost his faith. Osman meets with his shadow twice throughout the novel; first when he is introduced to him by Janan, and the second, when Osman follows the idea of vengeance and chases down Mehmet. Osman's description of and approach to Mehmet, his brotherly and growing hostile feeling suggest the archetypal relationship. When the confrontation of the two

takes place, it is revealed that Mehmet is satisfied with his life and has found his inner peace. However, Osman cannot overcome the feeling of jealousy and rivalry and cannot succeed in acknowledging his shadow projection on Mehmet. Unlike Stephen who understands the idea of synthesis and orientation, Osman perceives Mehmet as something to dispatch of, and kills Mehmet towards the end of the story.

On the other hand, Stephen accepts and understands the existence of his shadow, his school friend, the bullying Vincent Heron. Again, the description of Heron, the alikeness and brotherhood together with rivalry between the two is reminiscent of Jung's shadow archetype. Stephen realizes and succeeds in confronting Heron as his shadow because he is aware of the fact that all Heron signifies, the meaningless embodiment of masculinity, is the opposite and rival side to his true individuality. Stephen understands the unconscious motivation of his generation's Zeitgeist and distinguishes between his conscious choices. Consequently, the recognition of shadow is completed by Stephen in his individuation process, allowing his conscious center, his male ego, to move closer to the unconscious center, the *self*.

4.2 Anima Acknowledgement: Osman vs. Stephen

Osman's anima is personified through Janan's character in *TNL*. She functions as a positive anima, a 'psychopomp,' a guide toward the unconscious. Janan is physically described as an angelic figure and referred to as 'Angel' many times in the novel, resonating the archetypal imagery of anima. However, Osman, who failed to integrate his shadow side, leaves Janan at Dr. Fine's house at the point of chasing down Mehmet. In other words, Osman's inability to properly confront the shadow, therefore not accepting the two sides of his personality, prevents him from connecting to the feminine within, the anima, in the progression of his individuation.

On the contrary, Stephen experiences not one personification of anima but the whole sequence of Jung's four stages of anima personification: Eve-Helen-Mary-Sophia, namely the four stages of eroticism. While Stephen's mother, Mrs. Dedalus signifies the Eve stage, the maternal anima, the image of Mercedes and the prostitute in Stephen's first sexual experience stands for the Helen acknowledgement. Stephen leaves the maternal behind as he weaves fantasies around his Mercedes. The second stage is concluded when Stephen experiences a real-life intimacy with the prostitute; he goes through a realization and differentiation between his fantasy and the reality.

To Stephen, the embracement of the sexual sexuality functions as a step for self-knowledge. Then, whom Stephen regards as the savior of his soul, the holiness of Virgin Mary is the third stage. In Jungian terms, a successful embracement of Mary marks an increased religious devotion and spiritualization. As such, Stephen's generation of his individual ideas and spiritual understanding of Virgin Mary marks a successful acknowledgement of the third stage anima personification. Last comes the Sophia manifestation through the bird-girl epiphany; the Sophia stage encompasses all significations of anima for she personifies wisdom and illustrates a transcendent function. She completes the role of anima as guide and mediator between the conscious and the unconscious of the male psyche. Consequently, Sophia signifies a higher consciousness.

4.3 The Child Within: Osman vs. Stephen

In *TNL*, the child and its potential for creativity is a target and threat to the antagonistic patriarch Doctor Fine. Fine aims to hinder the manifestation of the child archetype for he stands against the new, uncontrollable and independent. The necessary step for the Jungian individual to create the futuristic is to get beyond the conventional morality. In other words, it is to emancipate from the old in order to create the new. However, Osman confronts the conventional doctrine of Fine but cannot overcome it. He succumbs to the influence of Fine as he asks Osman to become his son and to take gun from his arsenal. As a result, Osman changes irreversibly; he loses his connection to the creative, naive and positive child within and, he becomes a man of violence who eventually murders Mehmet. In Jungian terms, Osman's experience symbolizes an individual's alienation from his inner child and lapse in the potential of growth as a result of the penetration of patriarchy.

On the other hand, Stephen successfully connects with his inner child and actualizes his creative power through accepting his artistic heritage that comes with his namesake Daedalus the artist. In this way, Stephen identifies his imaginative experience with the flight of Daedalus and his son Icarus, the symbolism of liberty and immortality by means of creative power. Stephen's embracement of his artistic heritage indicates a manifestation of the child archetype and Stephen's growing relationship with the inner child. Therefore, Stephen's future self as the artist will not have been created unless he unlocks his potential for creativity. Furthermore, the

artistic flight not only creates an alternative future, animates his soul but also moves Stephen beyond the conventional morality, the lifeless jesuitism and burdensome duties of society.

The suggestion of Osman's death upon seeing a light at the end could be read in a different way as indicating the alchemical understanding of death and rebirth or the Sufistic idea of fenā as the annihilation of the human selfhood in the presence of God (because the light /angel here is also a mystic/transcendent image). Ecevit's analysis of Osman's final moment suggests such an idea: "the main person gets into a traffic accident several times, as a result of which he "[gets] to a new life, [dies]" (Ecevit, 2004, p. 104). In accordance with such criticism, Osman's last moment of realization proposes a successful transformation, the attainment of the new life he has searched for, and even a successful individuation and the alchemical *coniunctionis* in Jungian terms. However, this thesis insists on Osman's individuation failure not because he dies metaphorically or otherwise. In theory his failure is due to the unaccomplished archetypal process, his feelings of fear, regret, shame, and unwillingness. All this demonstrate Osman's non-unified/un-individuated state of mind. The idea of wholeness and wisdom as the outcome of individuation does not present itself in Osman's final thoughts or feelings.

CONCLUSION

Jung's individuation process, the synthesis of the unconscious elements to the consciousness, requires the recognition of archetypes such as persona, shadow, anima/animus and child. In this process, the acknowledgement of the contra-sexual archetype is essential; for the male consciousness, it is the anima and for the female, the animus. According to Jung, archetypal experiences occur in a systematical order creating a chain effect. For the shadow projection to be acknowledgment, first the persona/the mask should be distinguished. And before the contra-sexual experience, the shadow recognition is fundamental. A successful individuation rewards the individual with the Jungian archetype of *self*, distinctive than the cultural understanding of the term.

In conclusion, Osman's journey serves as a model of failure in individuation and results in his death as an un-individuated person. His failure is due to the unaccomplished archetypal process; he fails not only in acknowledging his shadow projection on Mehmet, but also in connecting with his creative power/the child within and anima archetype. Thus, Osman dies unable to reach his unconscious *self*. On the other hand, Stephen is a successful example of individuation for he unlocks his potential for creativity, completes the four stages of anima sequence, and acknowledges the existence of his shadow. It is evident that the wiser Stephen achieves the goal of his individuation, his artistic *self*, with a sense of integrity at the end.

Overall, despite the differences in their situatedness, national identities and ethnicities, what Osman and Stephen share above all is the internal, psychic and collective transformation processes present in all human beings.

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