

T.C.
ISTANBUL BEYKENT UNIVERSITY
INSTITUTE OF GRADUATE STUDIES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH LANGUAGE AND LITERATURE PROGRAMME

**WOMAN'S LACK OF SELF ARCHETYPE AND
IDENTITY CONFUSION: A JUNGIAN READING OF
ALICE WALKER'S THE COLOR PURPLE
AND ZADIE SMITH'S WHITE TEETH**

Master's Thesis

Thesis Prepared By
Sena ÖZTÜRK

İstanbul, 2025

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ABSTRACT

WOMAN'S LACK OF SELF ARCHETYPE AND IDENTITY CONFUSION: A JUNGIAN READING OF ALICE WALKER'S *THE COLOR PURPLE* AND ZADIE SMITH'S *WHITE TEETH*

This thesis explores the identity development of the female characters in Alice Walker's *The Color Purple* and Zadie Smith's *White Teeth* from a Jungian psychoanalytic and feminist-psychoanalytic perspective. The main argument of this study is that the main reason for the identity confusion experienced by the main characters Celie and Clara in their lives is the absence of the 'archetype of the self'. Based on Carl Gustav Jung's archetype theory, especially through the terms self, shadow, and mother complex, it is revealed that both female characters have a fragmented psyche and that this is due to the broken mother-daughter relationships under patriarchal oppression. Celie is unable to establish her self-identity due to growing up without a mother, while Clara is unable to establish her self-identity due to an oppressive mother figure. The thesis argues that in both characters' processes of constructing their own identities, the missing archetypal structures create a deep psychological void and cause alienation. In this context, the thesis emphasises the determining role of both gender roles and the unconscious mother figure in the formation of female identity.

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ÖZ

KADININ BENLİK ARKETİPİ EKSİKLİĞİ VE KİMLİK KARMAŞASI: ALICE WALKER'IN RENKLERDEN MORU VE ZADIE SMITH'İN İNCİ GİBİ DİŞLER ESERLERİNİN JUNGİYEN BİR OKUMASI

Bu tez, Alice Walker'ın *The Color Purple* ve Zadie Smith'in *White Teeth* adlı eserlerindeki kadın karakterlerin kimlik gelişimini, Jungçu psikanalitik ve feminist-psikanalitik bir perspektifle incelemektedir. Bu çalışmanın ana argümanı, ana karakterler Celie ve Clara'nın hayatlarında yaşadıkları kimlik karmaşasının ana nedeninin 'benlik arketipi'nin yokluğundan kaynaklanmasıdır. Carl Gustav Jung'un arketip kuramından hareketle; özellikle benlik, gölge ve anne kompleksi terimleri üzerinden, her iki kadın karakterin de parçalanmış bir ruh yapısına sahip olduğu ve bunun patriyarkal baskı nedeni ile bozulmuş anne-kız ilişkilerinden kaynaklandığı ortaya konmaktadır. Celie, annesiz büyümenin etkisiyle kendi öz benliğini kuramazken; Clara ise baskıcı bir anne figürü nedeniyle kendi öz benliğini oluşturamaz. Her iki karakterin de kendi öz kimliklerini inşa etme süreçlerinde, eksik kalan arketipsel yapıların derin bir psikolojik boşluk yarattığı ve kişilerde bir yabancılaşmaya neden olduğu savunulmaktadır. Bu bağlamda, tez kadın kimliğinin oluşumunda hem toplumsal cinsiyet rollerinin hem de bilinçdışı anne figürünün belirleyici rolünü vurgulamaktadır.

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GLOSSARY

Anima: The unconscious feminine aspect in men.

Animus: The unconscious masculine aspect in women.

Archetype: Universal prototypes.

Identity Confusion: Uncertainty about individual's role in society.

Mother Complex: A group of complex feelings and associations related to the mother figure.

Otherness: The perception or representation of a person or group as fundamentally different or alien.

Repression: Thoughts, memories, or desires are excluded from conscious awareness.

Self: The central archetype representing the unification of the conscious and unconscious parts of the psyche.

Shadow: An unconscious aspect of the personality which the conscious ego does not identify in itself.

Subaltern: The populations that are socially, politically, and geographically outside the hegemonic power structure.

INTRODUCTION

The construction and psychological development of female identity in literature, especially in the context of gender-based oppression, racial hierarchies and familial dynamics have long been the subject of research. Carl Gustav Jung's analytical psychology is considered by researchers to be one of the most effective methods for analyzing the inner reasoning of individuals. and the archetypal study of the self is at the very centre of this resolution process. The self is a symbolic representation of psychological integrity, combines the conscious and unconscious elements of the psyche, and is one of the most important stakeholders contributing to the formation of an individual's sense of identity.

This thesis explores the lack of the archetype of self in two black female characters, Celie in Alice Walker's *The Color Purple* and Clara in Zadie Smith's *White Teeth*, who cannot complete their identity development and therefore cannot experience the state of being spiritually complete in any period of their lives and are always under someone's control or guidance. In both novels, the protagonists exhibit incomplete identities and psychologically unstable behaviours. This fracture is not only personal or internal; in fact, it often includes the experiences of women who exist in patriarchal, racist, and often dysfunctional systems in terms of motherhood because the male-dominated world does not give women space for character development nor for the free expression of their own identities if they can complete them. In this distorted order, Celie and Clara, both black and female, exhibit some behaviours in order to survive, but when one goes deeper into these behaviours, which are fragmented and far from the essence, there is a systematic violence against women in society, both psychologically and physically, and women are often subjected to this series of behaviours from the opposite sex, but sometimes from their own sex.

It is argued that gender is a social concept which plays a fundamental role in limiting the characters' access to their authentic selves. Celie and Clara are born into worlds that determine their behaviour, speech, and sense of self according to male-centred ideologies. Language, in particular, becomes a mechanism of both submission and resistance. While the narrative of the novel appears to be directed toward women, Celie's letters, addressed to a God imagined as male, stand in contrast—an outcome

shaped by Alice Walker's own experience of male dominance within the literary sphere. The novel is narrated by Alice Walker through a third-person narrator as if through a lens, while Zadie Smith prefers to use a more intimate and sincere language in her narration of Clara, a first-generation immigrant like herself.

In addition to the notion of gender, racial identity further fragments the process of both characters in finding their own essence, the archetype of the self. Unfortunately, their social position as black women at the intersection of multiple axes of marginalisation further increases the difficulty of integrating the archetype of self, making individuation an almost impossible process. The postcolonial feminist approach provides important methods for analysing how colonial histories and racialised gender roles shape their subjectivities. The mother figure is an important force behind the psychological fragmentation of the protagonists. According to traditional psychoanalytic theory, the mother plays a crucial role in the formation of the ego. However, in both novels analysed, the mother figure falls short in her nurturing role. While Celie is completely deprived of the mother's presence, Clara is repressed by an authoritarian, ideologically rigid mother. As a result, the mother-daughter bond becomes a site of ideological reproduction rather than an emotional empowerment.

This study uses a dual approach integrating Jungian theory and feminist critique to explain how patriarchal, racial, and maternal forces combine to disrupt identity formation. The first chapter examines the main concerns the psychological causes of these disruptions are Jungian archetypes, especially identity confusion due to the lack of formation of the archetype of the self. In addition, feminist criticism reveals the sociopolitical mechanisms that reinforce these disruptions. This interdisciplinary approach emphasises that identity is not only a psychological phenomenon but is also complexly shaped by cultural and structural power. The central argument of the study is that the identity confusion experienced by Celie and Clara stems from the absence of the archetype of the self, which in turn is a consequence of the broader sociopolitical conditions that govern the existence of black women. The analysis shows that the quest for self-actualisation is a contested process in which individuals encounter forces that seek to erase or control their identities.

For these reasons, the second chapter examines the main character Celie from the award-winning novel *The Color Purple* by Alice Walker. The discussion begins with an introduction to Jung and analytical psychology, followed by an exploration of archetypal theory and then a Jungian analysis of Celie's identity confusion. During the process of close reading and detailed analysis, it is identified that one of the primary causes of Celie's identity confusion is the absence of a maternal figure. This observation is subsequently interpreted through the lens of feminist criticism, leading to the conclusion that Celie's identity confusion emerges due to the lack of the self archetype and that the underlying trigger of this absence is her lack of a mother figure.

The third chapter focuses on Clara, one of the central female characters in the semi-autobiographical novel *White Teeth* by Zadie Smith. The analysis begins with a Jungian reading of the character, followed by an inquiry into the psychological fragmentation of her identity and the underlying reasons behind her search for selfhood. This condition is examined through an archetypal lens. The close reading of the novel reveals that one of the major causes of Clara's identity confusion is the overwhelming pressure and hegemony imposed by her mother figure. The discussion then extends through the framework of feminist criticism, leading to the conclusion that Clara's identity crisis stems from the absence of the self archetype and that the principal trigger of this absence lies in the fact that her mother figure failed to allow Clara the psychological space necessary to develop her authentic self.

In the conclusion, the identity confusion experienced by the two examined black female characters differ, both cases ultimately stem from the absence of the self archetype. The analysis demonstrates that maternal figures play a significant role in this psychological deficiency. In the first novel, *The Color Purple*, Celie's inability to establish a maternal bond is attributed to the early loss of her mother. In contrast, in the second novel, *White Teeth*, Clara's identity confusion is triggered by the presence of a dominant and restrictive mother figure who denies her the space to develop her own sense of self.

1. THEORETICAL BACKGROUND OF THE STUDY

Humanity has grappled with existential pain since time immemorial, with its roots tracing back to ancient eras. The pain often relate to the search for life's meaning and our choices, while at other times, they are connected to freedom. Throughout history, philosophers have endeavored to shed light on these pains, formulating theories and interpretations reflective of their perspectives.

1.1. Freud's Psychoanalytic Psychology and Jung's Analytical Psychology

Existential thinkers like Sartre and Camus posited that existence precedes essence. In contrast, Carl Gustav Jung offered a different viewpoint, asserting that essence precedes existence, emphasizing the journey of self-realization. For Jung, "individuation, or the process of becoming one's true self, involves the integration of the conscious and unconscious aspects of the mind. It is through this process that a person achieves wholeness and realizes their full potential" (Jung, 1968, p. 49). Carl Gustav Jung was born on July 26, 1875, in Switzerland. He focused on his theory of psychoanalysis, gradually distancing himself from the teachings of his mentor and inspiration, Sigmund Freud. During his early years, Jung worked closely with Freud, who significantly influenced him, particularly regarding the idea that neuroses have sexual origins. However, their partnership was short-lived, as Jung ultimately rejected Freud's claim that sexuality was the primary cause of neuroses. Following their separation, Jung embarked on an independent path, developing his theory known as analytical psychology. According to Jung, "Archetypes are universally inherited models of human experience that are stored in the collective unconscious. They appear in dreams, myths, and fairy tales, influencing the way individuals shape their perceptions and behaviors" (Jung, 1968, p. 34).

Additionally, Jung explored personality typologies, distinguishing between introverted and extroverted individuals. Introverts focus their energy inward, engaging with their internal world, whereas extroverts direct their energy outward, connecting with their environment. This framework continues to influence contemporary psychology. Jung's work transcended the confines of psychology, influencing art, literature, mythology, and religion. Artists, writers, and scholars have embraced his

concepts regarding the link between individual consciousness and the collective unconscious. For example, Jung's archetype theory has become a vital instrument in literary and mythological criticism, aiding in exploring the universal themes that define the human experience.

1.1.1. Psychoanalytic Criticism and Archetypal Theory

Psychoanalytic criticism is a literary analysis approach grounded in Freud's theory of psychoanalysis. Freud's theory suggests that the unconscious drives human behavior and mental processes. "In the realm of literary criticism, this theory is utilized to uncover the deeper meanings within literary works by examining characters' unconscious desires, fears, and repressed emotions" (Withers, 2003, p. 21). Freud's seminal work, *The Interpretation of Dreams*, is a vital source for this criticism. He contended that dreams are reflections of the unconscious, illuminating repressed desires and thoughts. This principle also extends to literature, where the characters and events in a narrative are interpreted as manifestations of the author's unconscious mind. Jung, who disagreed with Freud, differentiated his principles by rejecting Freud's view that instincts, particularly sexual urges, were the sole source of all complexes. He sought to demonstrate that his approach was deeper and more comprehensive than Freud's theory.

Initially, instead of referring to his work as psychoanalysis, Jung called it analytical psychology; later, he referred to it as complex psychology. This branch of psychology seeks to understand and interpret the unconscious and its influence on individuals based on empirical experimentation. In this context, he defines his psychological principle as a practical principle. Jung based his theory of analytical psychology on the foundations of Freud's psychoanalytic theory. Jung described the psyche (1968) as composed of three layers: consciousness, the personal unconscious, and the collective unconscious. "The collective unconscious, unlike the personal unconscious, is shared by all human beings and contains universal experiences and archetypes" (Jung, 1968, p. 42).

These archetypes shape individual experiences and broader cultural and creative processes, including art, religion, and mythology. In literary criticism, tracing

the appearance of these archetypes helps uncover the more profound, symbolic layers of work, as they represent universal themes and experiences common to all humans. Both Freud's and Jung's approaches have significantly contributed to literary criticism. Jung's influence on literary criticism continues to grow as scholars use his theories to explore the underlying symbolic structures of literature. The concepts of archetypes and self-realization have broadened the scope of psychoanalysis beyond its original Freudian foundations. Jung's assertion that the integration of the conscious and unconscious is vital for achieving personal wholeness and self-realization continues to significantly influence contemporary thought. By delving into the universal themes that shape human experience, Jung has provided a framework for understanding the deep, symbolic structures inherent in individual psyches and collective cultural narratives.

In contrast to existential philosophy, which suggests that humans need to define their own purpose by making choices and taking actions, Jung argues that true meaning is found within. He stresses that individuals must confront not only external threats but also their internal conflicts. This inward focus, which includes confronting the unconscious, forms the basis of Jung's self-realization theory. Jung's views on the unconscious also differ from Freud's. Campbell states (1949) that while Freud's psychoanalysis offers a psychological lens for understanding the motivations of characters and the deeper layers of narrative, Jung's archetypal theory (1968) is a universal framework for exploring the recurring symbols and themes found across different cultural and historical contexts. Jung's theory of analytical psychology, in which he consolidated his teachings, was developed as a new approach built upon Freud's psychoanalytic theory.

1.1.2. Primordial Images

Archetypes, the core of Jung's theory, are universal symbols representing shared human experiences. These archetypes influence behavior, thoughts, and imagination, guiding individuals toward self-realization by integrating unconscious content. In Carl Jung's psychological framework, "the process of self-realization involves balancing the conscious and unconscious elements of the psyche" (Jung,

1968, p. 56). One of the key concepts in this process is the persona—the mask individuals wear in social settings. The persona reflects societal roles and the behaviors deemed acceptable by the community. While it enables individuals to navigate social life, the persona may not always align with their true self. Jung’s idea of the collective unconscious is that “It is a structure of the unconscious mind shared by all human beings. It contains universal experiences and archetypes that affect the way we view the world” (Jung, 1968, p. 53). One of Jung’s key contributions is that the concept of archetypes has been widely accepted in mythology and literary criticism as a tool for understanding the universal elements of human experience. These archetypes, deeply embedded in the human psyche, often appear in myths, religious stories, and literary works, serving as symbols for various human experiences and emotions. Jung’s idea of the collective unconscious suggests that all humans share a reservoir of memories and images inherited from ancestors. As these archetypes surface in different cultural contexts, they help shape individual personalities and collective identities. This broad influence of Jungian theory on cultural and artistic analyses has made Jung’s work foundational for understanding the deeper symbolic meanings of various forms of creative expression.

Jung’s (1968) theories on archetypes and the collective unconscious continue to inform psychological practice and enhance the understanding of creativity, mythology, and culture (p. 61). In this light, Jung’s legacy endures, encouraging individuals to look inward, engage with their unconscious, and embark on the lifelong journey of self-realization. “Archetypes are a priori forms of the collective unconscious, shared by all human beings. They are not learned through experience but are inherited, forming the foundation of human consciousness” (Jung, 1968, p. 35).

The concept of the collective unconscious, as postulated by Jung, is theorised as a repository of images, knowledge, and experiences shared by humanity. According to him, the core archetypes in the individuation process, such as the shadow, anima/animus, persona, and self, play a crucial role. The persona represents an individual’s psychological attitude towards the external world. In order to facilitate personal development, it is necessary for this attitude to align with societal norms. The process of attaining inner balance is predicated on the harmonisation of social acceptance and the preservation of one’s true self, which is integral to the integrity of

the psyche. The shadow, a concept that resides in the unconscious, represents a dissociated aspect of the individual, perpetually exerting its influence subsequent to its separation.

One of Jung's most significant yet challenging concepts is the shadow archetype, which represents the aspects of the psyche that are repressed or denied, often because they conflict with the conscious self-image. These repressed elements may include negative traits, impulses, and desires that an individual is reluctant to acknowledge. Jung emphasizes that the shadow is not entirely negative; instead, it harbors aspects of the self that are essential for psychological growth. Jung believes that confronting the shadow is a crucial step toward self-realization. The shadow must be acknowledged and brought into the conscious mind for proper integration. Jung posits that no individual is wholly male or female. Each man has a feminine archetype, while each woman possesses a masculine one. The feminine archetype found within men is termed anima. In contrast, the masculine archetype within women is referred to as animus. The self can be defined as both the core of the psyche and the essence that represents the entirety of the psyche. "Carl Jung uses the term the self to refer to the central organizing and moving principle of the psyche itself, as a whole, whereas he uses ego to refer to that which is commonly referenced by the term self in contemporary self-psychology and object-relations theory" (Brookes, 1996, p. 355).

Unlike existential philosophers who argue that individuals must create their meaning through choices and actions, Jung (1968) suggests that meaning is already inherent within the unconscious mind, waiting to be discovered (23). This distinction between existentialist thought and Jungian psychology highlights a fundamental difference in their views on human existence. Existentialists such as Jean-Paul Sartre and Martin Heidegger emphasize "Personal freedom and responsibility as central to creating meaning, arguing that individuals must confront the inherent meaninglessness of life and create their purpose" (Heidegger, 1962, p. 58). Whereas Jung believes that "Humans are born into a world rich in meaning, shaped by the collective unconscious. Through individuation, individuals uncover and integrate these universal symbols and meanings, which are part of the archetypal patterns inherent in the psyche" (Jung, 1968, p. 56).

These archetypes—the hero, the shadow, and the anima/animus—appear in myths, dreams, and works of art, guiding individuals toward self-realization by providing insight into their unconscious mind. Collective invasion of a complex originating from the unconscious often creates a dangerous situation. Encountering a personal complex has a relaxing and healing effect. Von Stuckrad states that “His theories of archetypes and the collective unconscious continue to shape psychological practice and our understanding of creativity, mythology, and culture ” (Von Stuckrad, K., 2022, p. 413).

In this way, Jung’s legacy endures, inviting individuals to look inward, explore their unconscious, and embark on the lifelong journey of self-realization. Carl Jung’s “persona” archetype symbolizes the mask that an individual presents to society and plays a crucial role in identity development. According to Jung, while the persona is developed to meet societal expectations, it can weaken the connection between the individual and their true self. Jung states, “The persona is that which in reality one is not, but which oneself as well as others think one is” (Jung, 1953, p. 190). In this process, it can become challenging for the individual to discover their authentic self. One of Jung’s most significant and often challenging concepts is the shadow archetype. The shadow represents the parts of the psyche that are repressed or denied frequently because they conflict with the conscious self-image. These repressed aspects may include negative traits, impulses, and desires the individual does not wish to acknowledge. Jung emphasizes that the shadow is not entirely negative; instead, it contains aspects of the self vital for psychological growth. Jung believes that confronting the shadow is a crucial step in self-realization. The shadow must be integrated into the conscious mind for the individual to achieve wholeness. This confrontation is often tricky, as individuals are forced to face parts of themselves that they find unpleasant or shameful. However, Jung contends that “Individuation, the process of integrating the conscious and unconscious aspects of the psyche, involves recognizing and integrating the shadow. This is essential for achieving a more balanced and authentic sense of self ” (Jung, 1968, p. 59). In many ways, the shadow represents the personal unconscious—the aspects of an individual’s psyche that are unique to them, shaped by personal experiences and repressed emotions.

Nevertheless, the shadow also interacts with archetypal elements from the collective unconscious, influencing how individuals perceive themselves and their relationships with others. For example, archetypal figures like the trickster or the devil often manifest the shadow in myths and stories, symbolizing the darker, repressed aspects of human nature that must be confronted to achieve personal growth. Jung explains the male and female part of the psyche. “The anima represents the feminine element in men, while the animus represents the masculine element in women” (Jung, 1968, p. 77). These archetypes bridge the conscious and unconscious mind, allowing individuals to connect with the parts of their psyche traditionally associated with the opposite gender. The anima and animus play a critical role in the individuation process, as individuals must confront and integrate these archetypes to achieve psychological balance. Jung believes that neglecting or rejecting the anima/animus can lead to psychological imbalances, manifesting as projections onto others or dysfunctional relationships. For example, a man who denies his anima might struggle to connect with his emotions. At the same time, a woman who rejects her animus may feel disconnected from her sense of authority and rationality. Individuals can access the full range of their psychological potential by integrating the anima and animus. Jung sees this as an essential part of the journey toward self-realization. By embracing their masculine and feminine aspects, individuals can transcend traditional gender roles and stereotypes, achieving a more holistic and integrated sense of self.

“The self represents the totality of the conscious and unconscious mind, including all aspects of the psyche, such as the persona, shadow, anima/animus, and ego” (Jung, 1968, p. 56). Jung argues that the self is the psyche’s center and circumference, symbolizing unity and integration. He regards this archetype as the most important of all archetypes. The self represents the wholeness and totality of an individual. Jacobi describes this archetype as “The archetypal image that leads to the union of two psychic systems—consciousness and the unconscious—through an equally appropriate central point. This is the ultimate stage in the individuation process, which Jung refers to as self-realization” (Jacobi, 1971, p. 63). Jung emphasizes the impossibility of fully becoming conscious of this archetype, stating that “Our hope of attaining even an approximate consciousness of the self is slight. No matter how much consciousness we acquire, there will always remain an

indeterminate, undeterminable unconscious content belonging to the totality of the self” (Jung, 1968, p. 63). The individuation process involves a gradual movement toward the realization of the self, a journey that requires individuals to confront and integrate the various aspects of their psyche. Jung (1968) states that:

The collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not owe its existence to personal experience and consequently is not a personal acquisition. The contents of the collective unconscious have never been in consciousness and therefore have never been individually acquired but owe their existence exclusively to heredity. (p. 43)

The self archetype is a guiding force in individuation, drawing individuals toward wholeness and integration.

1.2. Feminist Critique of Jung’s Archetypal Theory

While Jung’s concept of the self has been widely influential, it has also faced criticism, particularly from feminist scholars. Feminists such as Luce Irigaray, Hélène Cixous, and Nancy Chodorow have critiqued Jung’s theory for its reliance on traditional gender roles and its potential to reinforce patriarchal norms. Luce Irigaray is mainly known for her critiques on femininity and selfhood. She views Jung’s archetypes of anima and animus as patriarchal structures that obstruct women’s subjectivity. Irigaray argues that these archetypes reinforce gender roles and complicate women’s ability to freely construct their identities. She asserts that “Woman, in Jung’s theory, is reduced to nothing more than an image in the male unconscious; this leads to the loss of woman’s position as a subject” (Irigaray, 1985, p. 163). Thus, Irigaray’s feminist perspective critiques Jung’s archetypes by emphasizing the need for women to define their identities independently of a male-centered consciousness.

On the other hand, Julia Kristeva states that “ Jung’s concept of the self within the linguistic and semiotic realms of psychoanalysis, emphasizes the importance of language and signification in the process of self-realization” (Jones, 1984, p. 71). According to Kristeva, while Jung’s self reflects the dynamic interplay between the

unconscious and the conscious, this interplay occurs on a level that transcends language. Kristeva argues that it is important to understand figurative meaning of language. She states that “While Jung’s archetype of the self reflects the dynamic interplay between the conscious and the unconscious, this interplay occurs beyond the domain of language and symbolism” (Kristeva, J., Lazarre, J., Walker, A., Alcott, L. M., & Powerful, S. I., 1989, p. 102).

The interpretation indicates the necessity of transcending Jung to understand how women construct their identities and selves linguistically. In support of Kristeva’s ideas, Hélène Cixous also elucidates the archetype of anima and animus. She introduces the concept of “écriture féminine” (women’s writing), providing a different perspective on Jung’s archetypes of anima and animus. Cixous critiques the understanding of feminine and masculine qualities as fixed oppositions in Jung’s anima/animus archetypes. She contends that “Anima and animus set fixed boundaries that limit women’s access to their true creative power and the potential for self-expression” (Cixous, 1976, p. 883). According to her, these archetypes pose a barrier to women’s expression of their creative potential and necessitate a transcendence beyond gender. Cixous also critiques Jung’s focus on the anima and animus, suggesting that it places women in a subordinate position within the psychic structure.

In addition to the contributions of these feminist writers, the renowned feminist activist and sociologist Nancy Chodorow offers the most comprehensive statement on this subject. Chodorow grounds Jung’s archetypes of anima and animus in the psychoanalytic origins of gender roles, exploring how these archetypes shape individuals’ gender identities. According to her, Jung’s theory of anima and animus reinforces gender distinctions that lead to the othering of women. She claims that “While anima and animus deeply influence the identity formation of women and men, these archetypes overstate the nature of gender as a product of social structures” (Chodorow, 1978, p. 93). Chodorow’s approach argues for reevaluating gender roles from a psychoanalytic perspective and suggests that these archetypes be examined within their social context. Chodorow’s critique extends this analysis, suggesting that Jung’s archetypal theory reflects and perpetuates the socialization of women into traditional roles, particularly the role of mother and caregiver. Furthermore, Clarissa Pinkola Estés is also a forerunner for reinterpreting Jung’s archetypes, particularly in

her work *Women Who Run with the Wolves*, emphasizing the importance of women discovering their inner wild nature. Estés acknowledges the significance of Jung's anima and animus archetypes in women's psychological development; however, she argues that these archetypes should hold different meanings for contemporary women. Estés presents an argument that "Jung's archetypes of anima and animus can help women discover their inner strengths and nature, but these archetypes should not be used to restrict women to the limits imposed by society" (Estés, 1992, p. 45).

Estés's commentary presents a feminist reinterpretation of Jung's theories and suggests a path for women to explore their inner freedom through archetypes.

Feminist scholars have provided critiques of traditional psychological archetypes, particularly those associated with the development of self-identity, and have urged a shift towards more inclusive models that accommodate a greater diversity of gender experiences. These scholars argue that conventional frameworks must evolve to reflect the complexities of modern gender, including fluid and non-binary identities. While the core concept of individuation remains relevant, it needs to be adapted to ensure accessibility for individuals beyond binary gender roles. The concept of the shadow, representing repressed or denied aspects of the self, is a crucial element in understanding identity and gender dynamics. From a feminist perspective, confronting and integrating the shadow enables individuals to reclaim their authenticity and challenge societal constraints, leading to personal empowerment and self-actualization. Engaging with the shadow allows individuals to break free from limiting societal norms and embrace their true selves. The shadow often encompasses traits and experiences that are repressed by mainstream culture, and the failure to acknowledge it can result in a disconnection from one's core identity. The process of embracing the shadow facilitates growth, as it enables individuals to reconnect with their innate strength, creativity, and intuition, which are frequently marginalised by societal expectations. The confrontation and integration of these repressed aspects are imperative for the creation of more authentic and empowered identities. This process is vital for individuals striving to navigate a world that often imposes rigid gender and societal roles.

As a result, Carl Jung's contributions to psychology and literature have had a lasting impact, offering a comprehensive framework for understanding individual and collective human experiences. The concept of the collective unconscious, as proposed by Jung, underscores the notion of shared, universal archetypes and primordial images that are not influenced by individual experiences. These archetypes serve as a crucial instrument in comprehending the universal experiences that collectively shape human culture. However, feminist critics contend that Jung's theories must evolve to align with contemporary understandings of gender and identity. Jung's contributions remain profoundly influential in the domains of psychological therapy and in cultural and social contexts. The concepts of the collective unconscious and individuation, as posited by Jung, serve as a foundational framework for personal development and the pursuit of self-discovery. In consideration of the aforementioned information, the absence of the archetype of the self emerges in the individual as a synopsis of the elements that the individual is influenced by, not solely consciousness but also factors such as unconsciousness, that is, that which has been acquired within the social sphere of influence. Moreover, women are subject to an attitude as a result of their gender, in contrast to men. However, during the process of self-discovery, factors such as race and societal position exert a detrimental influence on women's journey towards establishing their identity. This has led to the emergence of feminist criticism as a distinct academic discipline, in addition to the theories propounded by Jung.

The second chapter of this thesis discusses that, in Alice Walker's *The Color Purple*, the protagonist Celie's identity confusion is rooted in her absence of the archetypal self, which significantly hinders her journey of self-discovery. Patriarchal society, particularly male-dominated structures, stifles women's identity and impedes their self-development. Celie's persistent endeavour to establish her own identity in the presence of male figures such as her father and husband is considered as a result of her absence of self archetype. The social roles to which women are confined represent the most significant impediments to Celie's self-discovery. From a feminist standpoint, this predicament is illuminated by the manner in which the patriarchal structure intervenes in the formation of women's identities, leading to the loss and subsequent re-acquisition of the self archetype. Within the paradigm of Jung's

archetype theory, Celie's quest for identity is examined as a seminal example in the evolution of the self archetype and the resolution of deficiencies.

In the third chapter, the central female character, Clara, endeavours to shape her identity by drawing on her family history and societal pressures. However, she comes to realise that she is lacking in her own self and that this deficiency leads her to an identity crisis. "Yet a residue, left over from the evaporation of Clara's faith, remained. She still wishes for a savior" (Smith, 2000, p. 38). It is such a crisis that Clara, in order to get out of the situation she is in, asks the creator of the system, whose existence she questions and refuses to accept, to save her, because she does not have that power and strength. Clara's process of searching for the self is subject to constant change due to the complexity of modern society and the influence of different cultures, resulting in a struggle with social norms while attempting to resolve inner conflicts within the context of Jung's archetype theory. The identity confusion experienced by Clara, like Celie's experiences, reflects the difficult processes that the individual goes through on the way to self-recognition and the creation of the archetype of the self. The present study addresses the impact of patriarchal society and social structure on the development of individual identity. This is achieved by analysing the psychological processes and archetypal themes underlying the search for identity in the context of the two novels. In order to do so, the study analyses Jung's archetype theory in the context of the development of the archetype of the self and identity deficiencies in both novels.

2. A JUNGIAN READING OF CELIE'S LACK OF SELF ARCHETYPE AND IDENTITY CONFUSION IN THE SCOPE OF A FEMINIST APPROACH

This chapter examines the emergence of the lack of self archetype as the cause of the identity confusion experienced by the protagonist Celie in Alice Walker's twentieth-century novel *The Color Purple*. As the effects of a patriarchal society are discussed through feminist critique, this process experienced by the protagonist is analysed in the context of Jung's archetype theory put forward in the twentieth century. Walker uses the method of letter writing to put readers inside the mind of an Afro-American woman, allowing them to better understand her. Celie, the protagonist of the novel, expresses her plight through emotional letters to God. This work offers a powerful perspective on Walker's exploration of black women's struggles, resilience, and identity. Through her characters, Walker encourages her readers to develop a deep empathy. Alice Walker reflects the frustrations and troubles of her life in her fictional works. In *The Color Purple*, she dramatically depicts how difficult the life of black women can be. Violence and ill-treatment play an essential role in the work. Black female characters are often abused by black men, which is a reflection of black patriarchal culture. Walker shows that men use different types of abuse to maintain their patriarchy, and black men sexually abuse and rape black women, making them feel inferior. Systematic violence is used as a way for men to keep women under control. Nevertheless, black women develop varied strategies for coping with racism. While some are physically and emotionally devastated by racism, others prove their ability to fight against it.

The concept of female identity is intricately interwoven with the social and cultural norms of the patriarchal family structure, frequently defined in terms of women's social relations with men. Consequently, the concept of female identity is frequently employed as a rationalization for the perpetuation of gender inequality. The conflation of gender roles and identity within a patriarchal structure engenders a crisis for women. The historical pervasiveness of patriarchy results in a multitude of adverse consequences for women, including, but not limited to, enforced silence, traumatic experiences, negative self-images, stigmatisation, and exclusion.

In this context, it can be said that African American women are the first group to struggle against the patriarchal world to gain a sense of identity within this crisis. Within the framework of this study, Alice Walker's *The Color Purple* deals with the oppression of African American women and the struggle against this oppression. The focus of this study is Walker's creative vision, with particular reference to the life and culture of African Americans, especially in the rural South. Furthermore, an analysis of the identity confusion experienced by the protagonist of the work, which is constructed on elements such as economic hardship and racial violence, will reveal that she actually suffers from a lack of self archetype and the complex relationships between women underlying this. The text will emphasise the transformative effect of the social and political revolution, as the novel, written in the form of a letter, was actually composed by Walker as a manifesto of how cruel the patriarchal society treated women simply on the basis of their gender. By shedding light on the lives of women during the period in which the novel was written, the text will demonstrate the cruelties they faced merely due to their gender.

The work under scrutiny in this study contains the effects of patriarchy and, by extension, feminism in its fullest sense. It is therefore suitable for evaluation from the perspective of psychoanalytic feminism, both with regard to the purpose of writing and the time of writing. The period in which the heroine Celie lives is characterised by the first wave of feminism. This period is reflected in the novel, particularly with regard to the equality of men and women. However, it is important to note that a woman, especially a black woman, is often perceived as inferior to a man. Furthermore, the male character is often depicted as superior to the female character in all aspects. To illustrate this point, it is important to note the introduction of diverse approaches to the behaviour and speech of women, with the objective of persuading the public. The objective is to terminate the prevailing cult of domesticity. This endeavour aims to dismantle the prevailing societal norms that confine women to the domestic sphere, effectively subjecting them to the authority and oversight of their male partners even within the confines of their homes. The novel's repeated references to concepts such as 'domesticity' and 'the good woman' underscore this objective.

This is also one of the themes that has a lot of resonance and depth in the book. "Sofia thinks too much of herself; needs to be taken down a peg or two" (Walker,

1982, p. 45). This quote reflects the conflict between Sofia's strong and independent character and the submissive and domestic roles that society expects from women. The author also points out that the trapping of women under male hegemony is a patriarchal social tradition. "Folks don't like nobody being too proud, or too free" (Walker, 1982, p. 87). This statement shows how Shug Avery's free-spirited lifestyle, which does not conform to traditional female roles, is frowned upon by society. It is mainly in the conversation between Celie and Shug that Walker reveals Shug's behaviour that transgresses traditional gender roles and how Celie perceives this behaviour. "Shug act more manly than most men . . . he say. You know Shug will fight, he say. Just like Sofia. She bound to live her life and be herself no matter what" (Walker, 1982, p. 112). In fact, the novel also shows how the female characters stand against the concepts of good woman and domesticity imposed by society and how they try to construct their own identities.

In his book *Manliness and Civilisation: A Cultural History of Gender and Race in the United States*, Bederman examines the concept of masculinity in the late nineteenth and early twentieth centuries and the attitudes of men towards women during this period. In particular, he focuses on men's tendency to view women as uncivilised and how this perception affects women's social roles (1995, p. 173). This dynamic is exemplified by the character Albert, who treats Celie as a wife bound by complete obedience. "He beat me like he beat the children. Cept he don't never hardly beat them. He say, Celie, git me some food. Git me this. Git me that" (Walker, 1982, p. 47). Celie's prolonged silence against her husband's physical and psychological violence can be interpreted as a reflection of a time when men regard women as property. Furthermore, in "The Contemporary 'Crisis' Of Masculinity in Historical Perspective. The Making of Masculinities: The New Men's Studies," Kimmel undertakes a detailed historical analysis of the construction of masculinity and the perception of women by men during the initial phase of feminism. The discussion further delves into the manner in which men respond to women's demands for rights, highlighting the interconnection between these reactions and the crises of masculinity (1987, p. 125). This phenomenon is frequently observed in the treatment of the novel.

To highlight this point, the scene in which the protagonist, Sofia, resolutely resists her husband Harpo's attempt to exercise dominance over her is significant: "All

my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and uncles. A girl child ain't safe in a family of men" (Walker, 1982, p. 42). This scene is emblematic of a societal dynamic in which men seek to exercise dominance and control over women, leveraging their physical superiority and the advantages afforded by their social status. The fundamental issue in patriarchal societies is the division of society into two distinct categories: men and others. Consequently, women are rendered voiceless, as their voices are subject to the control of men who exercise a dominant influence over their thoughts and expression. Consequently, Celie's societal environment does not provide her with the opportunity to evolve and discover her true self. The subsequent sections will explore the consequences of this situation for Celie, the impact it has on her, and the personal sacrifices she makes. The period covered by the novel is that of the first wave of feminism. The author, who includes the so-called cultural, but in fact patriarchal, oppression of black women in the novel, writes as follows: "I'm pore, I'm black, I may be ugly and can't cook... But I'm here" (Walker, 1982, p. 205). In this passage, Walker underlines two significant issues. Firstly, she discusses the experience of being a woman, and secondly, she delves into the challenges faced by black women in society. She illustrates the difficulties encountered in attaining one's true self-identity and the challenges of self-awareness.

Robin Morgan, in her work *Sisterhood is Powerful*, correctly observes that the definition of the second wave of feminism as a combination of neo-Marxism and psychoanalysis sheds light on the personality and character development of women (1970, p. 47). Morgan's approach explores how social structures and individual psychology are interconnected. In this context, the interplay between gender inequality, economic pressures, and psychological development emphasised by the second wave of feminism offers an in-depth analysis of how women perceive themselves and construct their identities. Morgan's work reveals how women struggle with social structures and their own inner worlds. While psychoanalysis analyses the inner conflicts and unconscious processes of the individual, neo-Marxism deals with the economic and social conditions of women. These two theoretical frameworks combine to show how women's personal development is influenced by not only individual but also social and economic factors. Celie's psychological development in

The Color Purple can be examined in this context. The transformation of Celie's character, as depicted in the novel, is attributable to a combination of Morgan's feminist ideology and psychoanalytical concepts. This transformation is precipitated by the internal conflict between her personal identity and the societal roles imposed upon her. This provides a profound insight into the process by which women discover their inner strength and resist social systems. In this excerpt of the novel in which these effects are revealed, it is seen that women try to find a place in society as an individual rather than a commodity: "I think it pisses God off if you walk by the colour purple in a field somewhere and don't notice it" (Walker, 1982, p. 204). It reflects Celie's personal development and the process of rediscovering her own power. This development is parallel to feminist ideologies and can be considered as a process of self-discovery and emancipation. This change in Celie's character is shaped by her personal experiences and her reaction to the social and psychological pressures that shape her identity.

In fact, from the beginning of the novel, Celie is subjected to pressure and psychological and physical violence. "You better not ever tell nobody but God" (Walker, 1982, p. 1). This quote from the opening part of the novel shows Celie's early trauma and her silence in the face of oppression. It reveals how her sense of identity is shaped by the social and psychological forces around her. Celie is incapable of attaining comprehensive psychological and emotional development unless she acquires the ability to articulate her thoughts and regain her personal agency. The significance of psychoanalysis lies in its capacity to unravel the intricacies of an individual's psyche, identifying the factors that hinder the attainment of a state of wholeness. By facilitating self-realisation, psychoanalysis enables individuals to grasp the significance of their own identity, transcending the confines of societal expectations and the mundane demands of daily life.

2.1. Being a Woman in a Patriarchal World

According to Bhasin (2006), patriarchy is "Male domination, to the power relationships by which men dominate women, and to characterise a system whereby women are kept subordinate in a number of ways" (p. 3). Women who find themselves

constrained by patriarchal system and order are subject to a distinct form of oppression and persecution. The period in which Alice Walker wrote her novel, early 20th century, was not only influenced by black feminism, which was one of the consequences of first wave of feminism, but also became a guiding force for it. While Walker deals with the problems of this period, she actually delves into the problems black women experience and have difficulty in naming. The point Alice Walker makes about her contemporaries and the opposite sex is actually the same as her character Celie makes. They both write as a woman, a black woman in a male-dominated world, and they both write in a world dominated by male language. Roland Barthes (1993), who says that language is a social institution and a set of values, likens language to a collective contract and an autonomous game with certain rules; therefore, women express themselves in a language formed under male hegemony and produced with male value judgements (p. 79). Notwithstanding that this issue remains the subject of debate, Alice Walker, in defining herself as a black woman writer, has in fact created a new definition. “Womanist is a synonym for a black feminist, or by extension, a feminist of colour” (Walker, 2002, p. 13).

“In Search of Our Mothers’ Gardens” is a series of essays where Alice Walker discusses womanhood and femininity. It also explains how challenging it is for women to express themselves using the language that has emerged under male domination. As someone marginalised by her skin colour, she explains this in detail. “How can we get rid of these determinations in history, which enables us to think the way we think and behave the way we behave, and how can we create another way of speaking and living?” (Foucault, 2015, p. 54). This approach, which reminds women of the need for a new language in which they can express themselves freely and in any way they wish, encourages them to write and traces a different way of life and speech.

Furthermore, French psychoanalyst Julia Kristeva analyses women’s identity and experiences in depth. “The time of linear history is a time of entelechy, the time of project and departure toward a goal, in other words, the time of teleology. This time rests on a certain type of temporality which is inherently that of language considered as the enunciation of sentences” (Kristeva, 1981, p. 27). This war can be defined as a form of action undertaken by women, irrespective of their racial background, with the objective of demonstrating their existence, their femininity, their capacity for maturity,

and their ability to confront the challenges they face in a world where the prevailing social and cultural norms are established by men. Even in order to define herself, a woman needs terms defined by men, which makes her feel incomplete, whereas what matters is how she defines the terms she needs. This is where Woolf, who put forward similar arguments, comes into play: “We can best help you to prevent war not by repeating your words and following your methods but by finding new words and creating new methods” (Woolf, 1938, p. 79). Contrary to the prerogative of men to articulate their thoughts and sentiments in a manner unencumbered by any critical standards, women find themselves constrained by the necessity to convey their aspirations, yearnings, and conceptions in a medium that is not inherently their own. This predicament is elucidated by Alice Walker in her essay series, as she articulates below:

But when, you will ask, did my overworked mother have time to know or care about feeding the creative spirit? The answer is so simple that many of us have spent years discovering it. We have constantly looked high, when we should have looked high -and low. (Walker, 1984, p. 239)

Because a woman is so busy with the work piled on her under the hegemony of men, she does not have time to create a language, not even to stretch her feet and rest; in fact, she is nothing without a man. Walker, who is aware of this, approaches this issue with an in-depth analysis in the processing of the plot while writing her novel and explains this with Celie’s following words: “Mr. Albert marry me to take care of his children. I marry him because my daddy made me. I don’t love Mr. Albert and he don’t love me” (Walker, 1982, p. 40). Celie perceives herself to be between two standards. Her existence depends first on her father and then on her husband. She believes that women can only survive with the help of men due to the social conditions she finds herself in. The main reason for this perception of nothingness and the idea of incompleteness is that Celie is a woman who cannot complete her own character development because the society she lives in does not allow this.

Celie’s idea of nothingness is essential for a woman who is a black and lives in a male-dominated society and whose rights have been completely taken away from her. As Simone de Beauvoir, the famous feminist activist and author of *The Second*

Sex, emphasises, “One is not born, but rather becomes, a woman” (de Beauvoir, 2011, p. 17). This may not be valid for a man, but this is exactly the case for a woman. An even more important point is reached while Celie talks to her friend Sophia who says, “All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain’t safe in a family of men,” and Celie tells Sophia, “I don’t know how to fight,” which actually shows that Celie, unlike Sophia, succumbs to the pressure in society and cannot defend herself as a woman (Walker, 1982, p. 65). The message given here is that if one is a woman, especially a black woman, all she has to do is to fight from the moment she is a little girl to the moment she becomes an adult woman; this is the only basis for her to continue her existence and to try to reach her essence and self.

2.2. Lack of Self Archetype and Identity Confusion

2.2.1. Lack of Self Archetype

Celie’s identity confusion is a developmental pause in the light of Jung’s archetypal theory, especially due to the lack of the archetype of the self . Rudolf Leopold Kincel states that:

Jung introduced the concept of individuation as the process of differentiation and separation from the collectivity in 1921, in his theory of attitude and function types. This process contributes to the building of the ego-complex and, hence, the development of consciousness. It usually takes place in the first half of life, which is the period of youth. (Kincel, 1975, p. 45)

This represents a significant milestone in the analysis of the absence of the archetype of the self, given the considerable difficulty, particularly for a female individual, to disassociate from the prevailing, male-dominated collective consciousness. Consequently, as asserted by Jung, Celie is unable to experience this dissociation and thereby complete the formation of her ego complex as she transitions from youth to adulthood. As a result, she never achieves her own individual consciousness, or, more precisely, she is neither permitted nor enabled to attain it. Celie’s search for identity is primarily shaped by the dominant patriarchal society and gender roles. According to

Jung (1959), the self represents the inner balance and integrity of the individual (p. 74). However, since Celie's life is constantly shaped by external pressures and social norms, she encounters significant obstacles in the process of finding her real identity. At this point, a persona as a mask, which limits the female identity only to the frameworks shaped by the patriarchal society, causes Celie to be unable to see her true self. Shug Avery's giving her the opportunity to see herself is the first step of Celie's archetypal transformation. This part examines in depth in the subsequent sections, as it is one of the most significant metaphors in Celie's journey, and it is crucial from both physiological and psychological perspectives. According to Jung, the persona archetype refers to the mask that an individual wears to harmonise with society. Celie's identity, long constrained to the roles of good wife and good daughter, has become alienated from her true self. It is under the influence of Shug that Celie's journey to her inner world and the shadow archetype begins. The shadow represents the repressed, often negative or unacceptable aspects of the individual, and according to Jung, accepting this shadow allows one to overcome the biggest obstacle to individual development. The traumas and abuses of Celie's past cause her to project this shadow outwards; however, with Shug's support, Celie begins to confront this shadow and discovers her inner richness. Jung's archetypes anima and animus also play an important role in this process. Celie initially experiences the imbalance between anima and animus. Shug, as a woman, offers Celie a feminine freedom and self-discovery. This encounter allows Celie to discover the aspects of her anima archetype. On the other hand, how the animus is shaped by Celie's fear and distrust of men helps to understand the origins of female identity and gender relations.

In this context, Celie's inability to resolve her identity confusion and find her own identity can be interpreted as a negative example of Jung's individuation process. Individuation process, as outlined by Jung, is one which involves the development of a complete and balanced self by combining the conscious and unconscious aspects of the individual. However, in Celie's case, this process is hindered by the patriarch, who prevents her from reaching her own self. According to Jung (1959), the process of individuation is a person's journey of self-discovery, in which the person recognises his/her own shadow, unconscious aspects, and comes into contact with the anima or animus, finally achieving the formation of a complete self (p. 82). Celie's difficulties

reveal her inner conflicts and how she tries to cope with social pressures. The process of individuation is also necessary for Celie to integrate her social identity into her individual identity. In this process, Shug Avery's entry into her life plays a critical role in Celie's attempt to discover her own identity and confront her previously repressed feelings. Although Celie's steps towards finding her own identity do not complete the process of individuation, they symbolise not only an individual development but also the beginning of a collective process of social transformation.

Celie's initial oppression in *The Color Purple* reflects the systemic marginalization faced by Black women living at the intersection of racism and patriarchy. As articulated by the Combahee River Collective, "We also often find it difficult to separate race from class from sex oppression because in our lives they are most often experienced simultaneously" (Collective, C. R., Frazier, D., Smith, B., & Smith, B., 2017, p. 1). Celie, as a poor Black woman, is not only raped and abused by her stepfather, but is also forced into a marriage where her humanity is stripped from her. Frances M. Beal summarizes this layered violence, stating, "The black woman in America can justly be described as a 'slave of a slave'" (1970, p. 3). In Celie's world, her race and gender work together to enforce silence, suffering, and subjugation. This kind of bidirectional marginalisation is not only unique to Celie, but also symbolic of the collective struggle of black women. For Celie, this oppression begins in childhood when she is sexually abused by her father and continues with her cruel husband, Albert. This pattern of victimisation plays a central role in the early development of her character and sets her in an oppressive cycle. In the novel, Celie's individuation process is intertwined with a community solidarity in which women support each other and resist patriarchal and racist oppression. This kind of women's solidarity is a crucial factor in helping Celie and other women overcome the economic, physical, and emotional challenges they face. As Barbara Christian points out, "It is the women around Celie that help her build trust in herself and to oppose whoever tries to restrict her" (Christian, 2007, p. 23). Celie's struggle against these pressures is not only a search for individual identity, but also the beginning of a wider process of social transformation. In particular, the struggle of women to find their own identity against the norms imposed by male-dominated societies helps to understand how this process unfolds from a feminist perspective.

As a result, Celie's journey in *The Color Purple* is not only a personal transformation, but also a microcosm of black women's long struggle against multifaceted oppression. Through Celie's narrative, Walker underscores the importance of feminist solidarity and the need for systemic change to address gender and racial inequalities. The mirror scene, the cornerstone of Celie's search for self and her experience of identity confusion, is actually a scene deliberately written and added by the author towards the middle of the book because it symbolises one of the important steps Celie takes on the road to finding her own identity. In psychology, "It is stated that mirrored-self recognition involves the connection between the representation of a visual image that is external to the subject and the representation of the subject's self" (Caputo, 2013, p. 8). Furthermore, Semino, E., & Steen, G. state that Aristotle defines metaphor as "The application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or from species to species, or by analogy, that is, proportion" (Semino, E., & Steen, G., 2008, p. 68). In other words, the point is not to have Celie look at herself visually and evaluate herself physically, but to hold a mirror to this process in order to find herself, her essence, in her inner journey. Jung's concept of self refers to a person's inner potential and the integration of all conscious and unconscious aspects (Jung, 1959, p. 168). Celie's looking at herself in this scene is a symbol of her beginning to discover her essence. However, the fact that Celie only sees her outer appearance at the beginning shows that she does not recognise her essence and still focuses on social masks and the expectations of others. "Shug says, 'You look like yourself.' Celie stood there, looking at her reflection in the mirror, not knowing what to say. She had never looked at herself like this before, not really" (Walker, 1982, p. 113). Although Shug's words, "You look like yourself" are a sign that Celie is slowly beginning to see her essence, she is still trying to understand what this reflection means. However, this is a step towards the archetype of the self; it shows that full integration has not taken place.

Celie has lived for years with the roles of good wife and good girl that society and others have assigned to her, so she has difficulty understanding her essence. According to Jung (1959), the self archetype requires the merging of the conscious and unconscious aspects of a person in order for them to reach their full potential (p. 298). While Celie is stuck in the expectations of society, she does not see her inner strength

and potential, or rather, she is not able to see it. As a consequence of Shug's influence, Celie arrives at a crisis point in her search for self, and the process of discovering her essence is set in motion. Nevertheless, this process remains unfinished, as Celie continues to embody an identity influenced by external validation and the perceptions of others. The mirror scene marks the commencement of Celie's journey towards self-discovery, a process that necessitates the acknowledgement, appreciation, and acceptance of her true self. The mirror is not only an external reflection but also a symbol of an inner discovery because Jung (1959) states that "The self is the life's goal, for it is the most complete expression of that combination of destiny, called individuality" (p. 276). The main point, then, is to determine one's own destiny through one's own choices and self-determination, and unfortunately Celie is deprived of this right first by her father and then by her husband Albert. The roles of good wife and good girl that Celie has carried for years are masks that are not compatible with her true self. These social roles alienate Celie from her identity and cause her to constantly mould herself according to the expectations of others in order to be accepted. In the novel, Celie's internalisation of these masks imposed by society is expressed as follows: "I am poor, I am black, I am ugly, I am a woman, but I don't know what I am" (Walker, 1982, p. 66). It is evident from this statement that Celie experiences significant challenges in defining her own identity, consequently finding herself confined within the identities imposed on her by societal norms and expectations. Celie's process of wearing these identities overlaps with Jung's persona archetype. Persona is a mask worn to gain the approval of society, but wearing this mask continuously can lead to the loss of the individual's self-identity. Celie exists as a silent and passive wife who obeys her husband for years. However, after meeting Shug, she slowly begins to reject this mask. With Shug's support, Celie begins to explore her inner identity and tries to unravel her connection to the persona. This process is an example of Celie's confrontation with the persona archetype and the steps she takes towards finding her true self: "I'm here. I'm not going nowhere. I am somebody" (Walker, 1982, p. 213). In this quote, Celie begins to accept her own identity and discards her social masks one by one. This change can be read as a process of dissolution related to Jung's persona archetype. Celie's reaching her true self by

removing the masks is not only a personal transformation but also an important progress related to her social identity.

Celie's past traumas and abuses create a profound psychological shadow within her inner world. This shadow represents the emotions that she has repressed for years, as well as the sense of emptiness she experiences in her search for identity. Initially, Celie experiences a sense of worthlessness, leading her to conform to societal expectations of her identity. Consequently, Celie's internal psychological landscape is reflected in her external reality, leading her to perceive herself as a mere object. This can manifest in a tendency to see herself as a mere component of another's life, rather than as an autonomous entity with her own unique wishes and desires. However, a shift in the dynamics of her relationship with Shug Avery results in a significant development in Celie's emotional intelligence. Shug encourages Celie to explore both her emotions and her body. With Shug's assistance, Celie embarks on confronting the traumas of her past, thereby coming to terms with her shadow self. Furthermore, "He beat me today because he say I winked at a boy in church" (Walker, 1982, p. 9) Celie's exposure to violence by Albert points to her repressed shadow archetype. According to Jung, the shadow represents the unacceptable or unpleasant characteristics of the individual, and these characteristics are usually unconsciously projected to the outside world (Hollis, 1994, p. 45). Celie's silent endurance is a reflection of her repressed shadow.

With the arrival of Shug, Celie begins to confront her inner shadow and accepts her repressed anger. Integrating her shadow gives Celie strength not only in the process of becoming an individual but also in the struggle against social pressures. "Jung sees the confrontation with the shadow as a fundamental part of individuation, and this process enables the individual to discover both his own dark aspects and his potential" (Jacobi, 1959, p. 49). This process of self-discovery and emotional liberation leads to Celie's return to her inner world and the expression of her true self. In the novel, Celie's identity process is expressed in the following manner: "I may be a woman, but I'm also a person, a human being. I am somebody" (Walker, 1982, p. 213). This teaching given to Celie by Shug allows her to accept herself as a human being and discover her identity as an individual. Celie's journey is parallel to Jung's individuation process: "Individuation is a process of forming and specialising an

individual nature; in particular, it is the development of the psychological individual as a differentiated being from general collective psychology” (Jung, 1921, p. 637).

The steps Celie takes in this process are not only about individual development but also the beginning of a social transformation. The struggle of African American women against race and gender-based identity crises is of great importance for this feminist reading because a woman is a woman everywhere, yet a black woman is subjected to systematic humiliation at a rate that is twice as high as that of other women, due to the fact that she is both a woman and a black individual. Celie suffers violence and humiliation at the hands of her father. Her father exploits her both emotionally and physically. Celie gives birth to two children as a result of her father’s constant rape, but these children are later taken from her. Later in the novel, Celie’s husband Albert, displays an emotionally and physically oppressive attitude towards her. She describes how he mistreats her and tries to control her by humiliating her. Mister’s quest for power and control over Celie is an example of the oppression of men over women in the social structure. “Mister hits me all the time, but I don’t feel it. I’m used to it. He don’t like me to talk to other men ” (Walker, 1982, p. 51). Then she relives the same trauma over and over again with Albert, whom she is forced to marry. She tries to survive in a world dominated by men with all of these traumas. Celie’s confrontation with the traumas of her past allows her to discover her inner strength and richness.

In the process, Celie embraces her shadow. It is vital to her personal transformation, but not enough for solving her identity crisis. “The anima is what Jung calls the essence of a man’s personality, his female spirit. The animus is the complementary male spirit that lives and acts within a woman’s psyche. Both the anima and animus are spontaneously produced by the unconscious and are archetypes (primordial images) common to all people” (Karaban, 1992, p. 39). Celie experiences the imbalance of these two archetypes at the beginning of the novel. The influence of her animus can be seen in her relationships with men and in the uncertainties she feels about her own identity as a woman. However, the entry of Shug Avery into her life allows Celie to discover her anima side. Shug not only offers Celie a feminine freedom, but also leads her to self-discovery as a woman. This is a turning point where Celie begins to connect with her anima archetype and to feel herself as a whole person:

“Shug says, You better learn to fight, Celie, or it will kill you” (Walker, 1982, p. 132). This advice given by Shug to Celie symbolises her beginning to discover her feminine aspects and power. On the other hand, Celie’s fear and insecurity towards men is related to the animus archetype. This fear is an unconscious anxiety about how men can harm her. Celie’s relationships with her husband Mister and other male figures are the areas where the animus archetype takes shape. In these relationships, Celie’s endeavour to find her own identity and power is a process to overcome the fears she feels towards men: “I feel so sorry for him, but I also feel afraid. I don’t know why I feel afraid” (Walker, 1982, p. 68). In this excerpt, Celie’s ambivalence and fear about her relationship with men is clearly revealed. As Walker notes in her essay “In Search of Our Mothers’ Gardens,” “Black women are called, in the folklore that so aptly identifies one’s status in society, the mule of the world, because we have been handed the burdens that everyone else-everyone else-refused to carry” (Walker, 1974, p. 118). Since Celie carries all the burdens attributed or not attributed to herself, or rather she has to carry them, she has a lot of trouble in finding her own self. In order for an individual to achieve wholeness, she must shed her false identity, face her dark side, and balance the feminine and masculine energies within. However, in a patriarchal society, social pressures prevent individuals from finding their true selves, leading to deep identity confusion and inner turmoil. As a result, Celie actually goes through all these steps, she changes her mask, her persona, she purifies her so-called good qualities, she faces and accepts the traumas of her past, she balances both her anima and her animus, but she is unable to reach her essence because of the society in which she lives, which leads her to experience a disruptive lack of her own self.

2.2.2. Identity Confusion

The novel, a feminist manifesto, begins as follows: “You better not never tell nobody but God” (Walker, 1982, p. 4). Celie, a silenced girl who is not allowed to mature and grow up, who is not allowed to express herself fully, as if a masculine language were not difficult enough for women, is in fact a sentence that can also be seen as a foreshadowing, a summary of the whole fiction. It is no coincidence that Walker begins with the cruelty she sees on the part of her father, because in the novel,

to which she adds something of herself, she refers to the period known as adolescence and explains to the reader how the time that should be spent developing and strengthening is under pressure, emphasising that during adolescence a person is not only physically but also mentally mature. Celie matures, but the fact that this is not allowed gives the reader a clue that the person will experience not only physiological but also psychological problems. Celie has reached physical maturity, as she gets pregnant and gives birth, but psychologically she is stuck at the age of fourteen because the environment she is surrounded by causes her to develop in the opposite direction. Although she reaches physical maturity at a very early age, she is never mentally mature throughout the story because the childhood she should have is taken away from her. In this context, the process of identity discovery involves acceptance of oneself and society. Celie is psychologically unable to complete the process of development that she has already completed physiologically as a result of the physical and sexual violence at home. In the opening letters, Celie writes to God because she feels she has no other audience, reflecting her lack of self-worth and identity. She states, "I am not worth anything to nobody" (Walker, 1982, p. 11). How painful it is that the reason why she does not see herself as valuable is that she cannot fully experience the childhood she should have had. In fact, there is an even deeper situation here, Ross (1988) states that:

Thus, Celie writes, addressing her letters to God because she has no one else to write to and because she knows she must never tell no "body." But even then Celie addresses her letters to orthodox Christian God, another version of the father. In short, Celie's language exists through much of the book without a body or audience, just as she exists without a self or identity. (p. 36)

The reason for the situation that comes into play at this point is that Celie is not granted any rights, which, considering the conditions of that period, is actually a problem experienced not only by Celie but by all women. It is a question of gender roles because when the author writes this novel, which also contains elements from her own life, she experiences the difficulties of being a woman, especially a black woman. Shug shows Celie that she should see herself not only through the eyes of others, but also through her own intrinsic value. Thus, Celie begins to question her feelings of shame and worthlessness due to the oppression and abuse she has faced

throughout her life. “Shug say, Celie, you got to get man off your eyeball, before you can see anything a’tall ” (Walker, 1982, p. 113). The mirror scene is a moment when Celie begins to question the roles imposed by society and is directly related to Jung’s persona archetype. Persona is the mask an individual wears to gain social acceptance, and Celie’s role as a submissive woman has suppressed her true desires and identity. Shug’s message of see yourself by handing the mirror to Celie allows Celie to dissolve the persona and confront her true self. At this point, Celie’s different perspective on her own physical and spiritual existence supports Jung’s idea that the individual should consciously give up identifying with the persona. He states that an individual can reach his/her self-identity only by overcoming his/her mask .The way in which Celie uses the mirror to judge herself can be interpreted in two ways: Celie still thinks that the purpose of the mirror is to show her physical appearance, which is true, and worse, the author deliberately adds another reference to reinforce this sense of worthlessness that Celie still experiences because of her inability to have consciousness, but the only way to reach herself is to accept herself as she is. Another crucial element that plays a role in Celie’s life and leads to her identity confusion is the mother, that is, the female profile that she feels is lacking. As a woman she is looking for a figure to idolise in the society in which she lives, which is actually the most important and striking point of the lack of self archetype that she has experienced because there is no woman in the house where she was born and raised. “I don’t even look at men. I don’t even look at men. I look at women, tho, cause I’m not scared of them” (Walker, 1982, p. 7). In fact, the reason why she looks at women is not only because she is not afraid of them, but also because of her interest in them. The striking point is that her stepfather Alphonso destroyed the sacred bond between her and her mother, so poor Celie was deprived of both maternal love and the benefits of the mother-daughter bond because she was cut off from her mother forever and at a very early age. For Chodorow, “the internalisation of the mother-daughter relationship, from the daughter’s point of view, is the development of a most important object relation” (1978, p. 99). This relationship, which goes back to before birth, is actually the most important relationship that two individuals can have on earth so that they can both give birth; that is, they can have the same definition in terms of characteristics. Because Celie has no female figure to mother her - other than her stepmother, who is someone who does not recognise her

own womanhood and, sadly, does not know it - she will not be able to mother her own children in the future. In fact, this causes Celie to be confused in her search for herself because what she feels she lacks is the one thing that all women have by nature and that cannot be acquired. Beyond that “Women mother daughters who, when they become woman, mother”(Chodorow, 1978, p. 91). As a result, Celie has deficiencies in her search for the self. In this context, Celie’s rupture actually shows how self and freedom are easily lost within oppressive social structures.

Luce Irigaray, a prominent French psychoanalyst, advances the notion that patriarchal societies engender a state of obfuscation regarding women’s identity, thereby rendering it unfeasible for women to construct their own essence. As Irigaray states “The feminine cannot exist independently in a world where her value and identity are always defined in relation to the masculine” (Irigaray, 1985, p. 25). Celie in Alice Walker’s *The Color Purple* is a literary example of this situation. Celie’s life is shaped by patriarchal oppression and sexual violence without being able to develop her own identity. She adopts the roles determined for her by the society and the men around her without questioning them. Irigaray explains this situation as follows: “Women are taught to reflect the desires of men, leaving their own subjectivity fragmented and incomplete” (Irigaray, 1985, p. 28). Instead of expressing herself or discovering her essence, Celie silently submits to the pressures she is subjected to. Despite the presence of figures such as Shug Avery, Celie remains constantly dependent on external influences in the process of creating her own essence, and this dependence prevents her from being fully liberated. Irigaray’s argument posits that the creation of a distinct language by women within the patriarchal order is pivotal for the full realisation of the self: “Without a language of her own, a woman is trapped within the frameworks imposed upon her by patriarchal systems” (Irigaray, 1985, p. 30). Although Celie’s letters and writings appear to be a space of personal expression, this language is not entirely outside the patriarchal order. The language in Celie’s writings bears the traces of the meanings and roles attributed to her by society. For this reason, Celie does not succeed in creating her own identity because this process cannot be completed as long as she continues to exist within the patriarchal order.

3. THE IDENTITY CONFUSION OF CLARA BOWDEN-JONES: A JUNGIAN READING AND AN EXAMINATION FROM A FEMINIST PERSPECTIVE

In this chapter, an analysis of Zadie Smith's *White Teeth* is conducted. This novel is widely regarded as one of the most significant works of modern literature, and it was nominated for numerous awards in the year of its publication. Notably, it received the James Tait Black Memorial Fiction Award, a highly prestigious accolade. Despite her young age, Zadie Smith, inspired by her own experiences, employs a constructed plot to explore the experiences of immigrants and people subjected to the denial of their rights in their own country due to their race during the colonial process, through the effect of alienation. This novel, in the form of historical metafiction, is set in Great Britain and its colonies and is emblematic of the postcolonial period. In terms of its genre, *White Teeth* is also a new literary concept introduced by James Wood, known as 'hysterical realism'. This is a literary genre which involves an ironic treatment of historical facts with extreme and exaggerated definitions.

This novel is emblematic of the genre of hysterical realism, insofar as both the narrative structure and the identity crises experienced by the characters are employed to great effect within the genre. The novel's humorous tone, absurd coincidences, and chaotic relationships of postcolonial individuals with history and identity strongly associate the book with the concept of hysterical reality. Smith employs a stylistic approach that is characterised by its exaggeration, grotesquerie, and irony, thereby underscoring the intricacies and contradictions inherent in the concept of immigrant identity, family heritage, and sense of belonging in modern Britain. The narrative's complexity, characterised by its interweaving of flashbacks, racial dynamics, and nomadism, often leaves the reader disoriented, navigating the labyrinth of characters' inner worlds and external circumstances. Smith's ability to navigate this terrain is noteworthy, given her upbringing in a non-Western society, her Jamaican heritage on her mother's side, and her English background on her father's side. The narrative of *White Teeth* traverses the years from 1975 to 2000, yet Smith's storytelling technique encompasses a discursive journey into the past, at times delving as far back as 1907, through the effective utilisation of flashbacks. The narrative unfolds in various

locations, including Jamaica, Bangladesh, and England, thereby offering a rich and diverse backdrop to the tale.

The novel portrays the multicultural milieu of London, exploring the social and psychological treatment of immigrants and the dynamics of hybridisation and assimilation, which can result in the alienation of its characters. *White Teeth* is a poignant reflection of the arduous realities confronting immigrants in the 20th century. Smith emphasises the catastrophic dilemmas faced by immigrants in the process of integration into British culture, including dissolution and extinction. The author has made a significant impact on literature by addressing topics such as multiculturalism, mulattoism, race, and immigration. The text under scrutiny, *White Teeth*, assumes particular significance in the context of analysing the position of women of diverse origins in postcolonial British society, a period characterised by the decolonisation process and the search for a male-dominated identity. The analysis of *White Teeth* in this chapter is valuable as the main female character, Clara Bowden Jones, who is a first-generation nomad, is not only a woman of black origin, like Celie, but is also subjected to another form of discrimination because she is of a different race. The main reason for the identity confusion she experiences in her quest to find her own identity as a young woman is the lack of a self/self archetype. Furthermore, the attitudes that the male-dominated British society, in which Clara lives and which has passed from the colonial period to the decolonial period, exposes her to, due to her nationality, enable the study to make an in-depth analysis of the Jungian reading from a feminist perspective.

3.1. Clara's Search for Identity and the Psychological Disintegration of the Self

This section will explore the identity crisis experienced by Clara and the psychological impact of her lack of the self archetype. The Kingdom of Great Britain, otherwise known as England, is a country with a very diverse ethnic cultural community, thanks to its colonies. English Empire, which extends from the African continent to the Austrian continent, inevitably has a return. In addition to cultural diversity, it is evident that this diversity has a corrupting influence. Within this context,

the English people must bear some of the consequences of these differences without any discrimination. Clara Bowden Jones is the embodiment of the corruption brought about by this so-called conflict of diverse identities. Having been born and raised in Jamaica, she is compelled to migrate to London with her mother Hortense in 1972. This act of migration forms the genesis of the narrative, as the author Zadie Smith, who is the progeny of an immigrant generation, acknowledges that she drew inspiration from her own experiences to craft the character of Clara. This enables Smith to adeptly navigate the intricacies of real-life nuances throughout the plot, particularly in the depiction of Clara. The common denominator of such moments is the experience of being a woman in a society dominated by male—specifically white male—hegemony, where men of different racial backgrounds are treated as second-class citizens and women are subjected to intersecting forms of discrimination based on race.

In this context, the moment Clara first encounters Archie holds particular significance, as her conceptualization of a ‘savior figure’—as a Black woman—is constructed and legitimized solely through his physical attributes. “Clara saw Archie through the gray-green eyes of loss; her world had just disappeared, the faith she lived by had receded like a low tide” (Smith, 2000, p. 30). The text provides a detailed analysis of the impact of the constraints imposed on Clara by her family, particularly her mother Hortense, on her character development and beliefs, and the subsequent effect of a minor fluctuation in her circumstances. Clara is regarded as a divine miracle by her mother since birth, which is why she endeavours to nurture her in a manner that is devoted to God. In doing so, she does not permit Clara to chart her own course, instead shaping her into an automaton that functions in accordance with her desires.

In the previous chapter, it is posited that the absence of a maternal figure in Celie’s life, coupled with her inability to identify a figure of admiration, results in a stagnant character development and an ensuing identity crisis. Conversely, Clara’s character exhibits a contrasting trajectory. The character development of Clara is similarly impeded by the excessive pressure exerted upon her by her mother, which results in an identity crisis. Of particular note is the fact that Clara is unable to muster the necessary strength to extricate herself from the perplexity in which she finds herself. This is illustrated by the following excerpt “Clara still wished for a man to whisk her

away, to choose her above others so that she might walk in white with him” (Smith, 2000, p. 38). The critical point here is that Clara experiences an identity crisis because she has a self-problem arising from the fact that she is neither fully English nor fully Jamaican.

In order to elucidate this in detail, Carl Gustav Jung’s archetypes will be employed for character development because archetypes are universal thought forms that guide the lives of individuals in line with hereditary tendencies and carry intense emotional elements and energies in the common unconscious. This analysis will provide a significant milestone in understanding the internal conflict experienced by Clara, considering the influence of her cultural heritage and the prevailing societal context. The intricate interplay between her hereditary tendencies and the collective unconscious of her environment, resulting in a state of liminality, necessitates a thorough examination of the dynamics underlying her character development. In order to provide a comprehensive analysis of the subject, the archetype that will be considered first is persona, due to the fact that Clara possesses two distinct identities; one when in the company of her family, that is, her roots, and one when away from them. This is due to the different personas that she has developed, that is, the different masks she wears in both environments.

The first factor that causes her to experience duality is her attempt to avoid conflicts within her family. The second factor is the persona she has developed to avoid exclusion and marginalization in society—that is, in environments outside the home. Since she is both black and female, she is already exposed to sufficient marginalisation in a society in which whiteness is of extreme importance, which Jung defines as follows “a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual” (Jung, 2014, p. 23). In this passage, the notion that individuals possess two distinct versions of themselves, one that they present to the world and another that is their authentic self, is accentuated. A similar phenomenon can be observed in Clara’s case, as she inhabits two distinct realms. On the one hand, there is the Clara who adheres to the truths and teachings of her family—particularly those imparted by her mother—remaining bound to her origins and familial traditions. On the other hand, there is a Clara who is capable of challenging the stereotypes imposed by her family and cultural background. The

former Clara's actions and decisions are guided by the expectations and constraints of her upbringing, while the latter Clara's actions and decisions are shaped by her own volition. This distinction can be articulated more profoundly through the utilisation of a poignant quotation: "She had been raised to believe in something, to be certain of something. But now, as a married woman, she found herself floating between beliefs, trying on identities like hats" (Smith, 2000, p. 123). In fact, Clara reveals how she stays between these so-called personas, or rather between the dilemmas brought by these personas. Another quote that reveals this dilemma is one of the moments when Clara finds herself in the middle of belonging or not belonging, as if she were a property rather than an individual "It was easier to smile, to nod, to pretend she belonged in Archie's world rather than questioning whether she truly did" (Smith, 2000, p. 154).

The current study sets out to seek the impact of Archie on Clara's holistic and individualistic identity as a woman and to examine the behavioural changes in Clara that occur in his presence. The study will also explore Clara's inability to act in her own state, or in her 'self-self' state, when in the presence of Archie, and will consider that this may be indicative of the theory propounded by Carl Gustav Jung: "The persona is that which in reality one is not, but which oneself as well as others think one is" (Jung, 1959, p. 123). Clara's uncertainty regarding her position in society corresponds with the aforementioned archetype. Conversely, an alternative archetype that prompts Clara to devise and adopt these personas is the shadow archetype. This comprises all the unconscious desires and fantasies that linger in the unconscious of the individual and are frequently repressed and occasionally transmitted from generation to generation, even through the collective unconscious. "The shadow personifies everything that the subject refuses to acknowledge about himself and represents a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well" (Jung, 1996, p. 34). This aspect is so intrinsic to an individual that, at times, the individual itself refuses to acknowledge its existence. At other times, it serves as a pivotal turning point in the individual's actions and decisions. This phenomenon is unique to every individual. The shadow archetype exhibited by Clara is distinguished by her duality, which influences her subconscious and the familial factors she inherits from her ancestors. However, she grapples with the

acceptance of these elements, which will be explored in this analysis. For instance, the subject is a first-generation immigrant who experiences a sense of alienation due to the attitudes of her family, particularly her mother, and the values she has sought to instil in her. These values are intended to facilitate her integration into the host country, yet the subject resists the imposition, feigning acceptance while concealing her true identity. The discrepancy between her public and private personas is elucidated by the following quote: “In the mirror, Clara saw a stranger: neither the good Christian girl her mother had raised, nor the worldly woman she pretended to be” (Smith, 2000, p. 142). Indeed, this moment is of such significance that it shows as a metaphorical mirror, reflecting to the individual the truths they hold internally, yet struggle to acknowledge. In this manner, the author facilitates Clara’s realisation, as she becomes aware of the internal conflict she is currently experiencing, which she might not have otherwise perceived. Simultaneously, she is made to see herself. The mirror, in this context, does not function in a physical sense, but as an integral component of the psychoanalytic method.

It serves as a pivotal element in the process of unravelling the layers of consciousness and the subconscious, thereby facilitating the expression of repressed elements that are obscured by the shadow part of the personality. The employment of the mirror motif, a recurring theme in literary works, serves as a conduit for Clara to confront her own shadow. In a manner reminiscent of Alice Walker’s mirror scene in *Celie*, Zadie Smith employs the mirror as a conduit to reveal to the character the moments that she has lived up to this time and pushed into the unconscious without even realising that. It is precisely for this reason that Jung’s explanation of the shadow archetype holds significant importance, and Jung describes the purpose here as follows: “The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly” (Jung, 1959, p. 284). In order for the individual to see, recognise, and accept the shadow archetype, he/she must first make an effort. Although Clara thinks that she usually experiences these moments with the method of realisation after an event, in fact, the event she has experienced appears as a motivator of that moment of conjunction. Indeed, a more accurate analysis would involve supporting this point with a critical quotation from the novel itself: “She had thought marrying Archie would save her from

herself, but instead, it only made her shadow larger, her past heavier” (Smith, 2000, p. 202). This situation is not a moment of awareness, but a moment that Clara has experienced with Archie, that is, with her husband, which leads her to these thoughts.

This is the salient point because Clara’s own repressed fears and confrontation with her past can be associated with shadow archetype. In the context of this analysis, it is crucial to recognise that the process of discarding one’s persona and realising one’s shadow, as articulated by Jung, involves the emergence of the archetypal anima and animus. These elements, being deeply entrenched within the psyche, necessitate a prolonged process of introspection and acceptance, rendering them comparatively more arduous to actualise and embrace. “The animus is the deposit, as it were, of all woman’s ancestral experiences of man—and not only that, he is also a creative and procreative being” (Jung, 1959, p. 222). This archetype is such a fundamental aspect of masculinity that it is present in every man, often unconsciously. The animus, the male aspect of the psyche, encompasses both the senses and thoughts that are also present in women. The equilibrium between these two sexes is paramount for an individual’s mental and emotional well-being. This is a pivotal aspect of the individuation process, as posited by Jung. Two notable instances of Clara’s experience of the animus are evident in the novel, manifesting through her mother Hortense and her husband Archie. Clara’s pre-marital behavior, shaped by her mother’s influence, and her subsequent tendency to adapt her entire identity to Archie after marriage serve as a clear manifestation of her deficiency in the self archetype. Indeed, these two instances alone effectively demonstrate to the reader that the character is marked by a fundamental absence of the self archetype. This is due to the fact that, akin to the other two archetypes previously examined, the mother figure and the wife figure are so dominant in Clara’s life that she experiences rare moments of self-actualisation, similar to Celie’s father and husband figures, and this is also an indication that there are strong parallels in terms of the cycles that Celie and Clara are exposed to and forced to live through. Clara is a woman who aspires to embody strength throughout her life, yet finds herself perpetually subject to the influence of others. Consequently, she is unable to fully develop her own animus. The pivotal factor in this dynamic is the oppressive and dominant influence of her mother, Hortense, who effectively stifles her

daughter's ability to establish her own identity and exercise autonomy in making decisions.

Paradoxically, Clara selects her husband, Archibald Jones, of her own volition. Clara is a woman who aims to be a strong figure throughout her life but is constantly under the influence of others. This hinders her ability to fully develop her own animus. The key factor in this is the oppressive and dominant nature of her mother, Hortense. This means that Clara is unable to become an individual who can make her own decisions and have the power to implement them. Ironically, Clara chooses her husband, Archibald Jones, in favour of the his opposite characteristics. Archibald Jones is the opposite of Hortense Bowden. Clara tries to get out of her comfort zone, and for this reason, she marries Archie. He will take her out of these dark clouds.. The most important point that Clara fails to realise in her effort to get rid of her mother's oppression is that the steps she takes with the desire for liberation actually drag her into a different kind of dependency. Clara, who spends her youth under her mother's authority without being able to make her own individual decisions, never tastes the experience of being an independent subject in this process. She is deprived of her right to make decisions for a longer period of time compared to her peers, and therefore does not have the opportunity to shape her own identity. In this context, although her marriage is arranged with the hope that it would be a turning point in her self-determination process, in reality, this marriage cannot enable Clara to make her own decisions. On the contrary, instead of her mother, it is her husband Archie who makes decisions on her behalf. This constant external dependent decision-making situation in Clara's life shows that she is unable to exist as an individual in the real sense and that she is unable to develop her own archetype. The following quotation, which reflects the inner world of the character, clearly reveals this situation: "She had spent her childhood under the rule of a woman who made all the decisions; now she found herself waiting for Archie to make them instead " (Smith, 2000, p. 159). However, her beloved husband's failure to fulfil this duty - I should say duty because Clara sees it that way - will put their marriage in difficulty for Clara, so it will put Clara herself in difficulty. Clara, who has not thought about anything in detail for so long, enters into a floundering process. The disruption of the order to which she is accustomed leads to a profound identity confusion in Clara and drives her to a threshold of no return; at this

point she realises that her essence does not exist. The most striking point here is that Clara clearly lacks the archetype of the self - this archetype is what Carl Gustav Jung describes as the most basic and most important archetype. At the root of Clara's lack of this archetype lies her family, more specifically her mother because her mother never gives her the freedom to be herself.

Besides, Clara's marriage at the age of nineteen deepens this identity split. Society both presents marriage as a necessity at an early age and constantly emphasises her origins and race, which are completely different from her husband's. She is not allowed to do anything other than keep up with her husband. She is never a part of the social structure because she takes care of her children and supports her husband, but this is never enough for Clara and leads her to a great depression, perhaps without realising it, because Clara has made this marriage without discovering her own self and without knowing what she wants from life. What is seen very clearly here is that Clara cannot see herself as an individual; while she used to be her mother's daughter, now she has the status of someone else's wife. The main reason for this situation is Clara's deficiency in the archetype of 'essence'. Jung explains the importance of self archetype as follows: "The self is a quantity that is supraordinate to the conscious ego. It embraces not only the conscious but also the unconscious psyche, and is therefore, so to speak, a personality which we also are" (Jung, 1953, p. 274). The lack of inner integrity that Clara experiences is due to the lack of self as defined by Jung. In another excerpt, after an inner judgement, Clara comes to the conclusion that "She had spent her life adapting, bending to fit into other people's stories" (Smith, 2000, p. 198). Indeed, the crux of the issue under consideration is that Clara's life is characterised by environments in which she is never afforded the opportunity to actualise her potential as an individual. To illustrate this point, it is pertinent to note that she is the only daughter of the Bowden family, and her life is meticulously planned from the very beginning, as opposed to that of Mr Jones's wife, Mrs Jones. Consequently, she can never fully embody her true identity as an individual. In this regard, Carl Gustav Jung articulates the impact of this identity confusion on the individual and states that "Projections change the world into the replica of one's own unknown face" (1999, p. 87). Clara's tendency to become dissociated from her own identity is evidenced by her

adherence to the personas of her mother and Archie. This attitude is one of the factors that paves the way for his identity confusion.

3.2. The Sense of not Belonging and Clara's Inner Void

This section will address the issue of Clara Bowden-Jones' sense of alienation and the resulting inner emptiness she experiences. It will explore the reasons why Clara, as an individual, cannot feel a sense of belonging to any particular group or institution, and the inner emptiness that arises from this sense of alienation. While her birthplace as the daughter of Jamaican parents and her upbringing there until a certain age are details related to her ethnic origin, her father's migration to the United Kingdom (which is not addressed in the novel by the name of the United Kingdom, but perhaps it would have been more inclusive to call it as such) for his job and then Clara's migration with her mother when she is twelve years old to join her father in this country, which she does not know at all and where a completely different culture prevails, is actually the first place where the rupture about belonging begins. The age of twelve represents a critical juncture in the transition from childhood to adolescence. At this point, Clara experiences a relocation, which is indicative of a more profound shift in her life than the mere change of location would suggest. This relocation is accompanied by a transition in culture.

The most important issue in this case is the effect of the dilemma on the individual, specifically in the case of Clara, an immigrant who finds herself in a state of internal dissonance due to her conflicting cultural identities. The complexities of her situation, stemming from her origins and the two distinct societies she inhabits, lead to a state of internal confusion, resulting in a sense of alienation from both her Jamaican and English identities. It can be argued that the primary motivation behind her union with Archie is her aspiration to fully assimilate into English society, yet ultimately, she is unable to establish a sense of belonging within this marital union. The mother, having undergone a profound transformation in her religious beliefs as a consequence of immigration, seeks to compensate for the absence of a father figure through her own oppressive conduct. However, this endeavour ultimately results in significant harm to her daughter. Her mother Hortense's strict adherence to religious

beliefs is the biggest obstacle for Clara to define and adopt her own cultural identity. As a result, Clara identifies her mother with Jamaican culture and consequently rejects this connection because Hortense behaves as an individual attached to her origins and rejects all the teachings of the society in which they live, especially its culture. For this reason, Clara, who refuses to integrate, suffers a kind of inner destruction. Clara's sense of inner emptiness and alienation is a natural consequence of her experience of fragmented identity, characterised by a lack of connection with her essence and self. The Hortense influence is manifested not only in the rejection of her root culture, but also in the formation of her attitude towards religious teachings. "She had run from her mother's God, from her mother's rules, only to find herself lost in a world where she had no new faith to hold on to" (Smith, 2000, p. 120). Clara's development is influenced by her mother's strong character; consequently, she enters into matrimony with Archie with the aspiration of escaping and finding herself. However, this does not yield the desired outcome. According to the theory proposed by Jung, the rationale behind this phenomenon can be ascribed to the following factum: "The parental complex is a primary obstacle in the path of individuation" (Jung, 1959, p. 245). This destruction, which her mother creates without realising it, causes Clara to adopt an attitude towards religion. "She had thought losing faith would be liberating, but instead, it left her unmoored, floating between belief and disbelief" (Smith, 2000, p. 175). However, this attitude proves to be ineffectual in terms of eliciting a positive response from the subject, with the exception of engendering a sense of stagnation. It does not facilitate the desired state of serenity and peace, due to the subject's ambivalent position, characterised by a simultaneous adherence to a state of disbelief and a yearning for solace derived from belief.

In the view of Jung, the weakening or loss of an individual's belief system is also associated with a corresponding weakening or loss of psychological integrity "Man cannot stand a meaningless life" (Jung, 1959, p. 220). Clara's religious identity is lost, yet no alternative is identified to replace it. Indeed, one of the motivations behind her matrimony with Archie is the aspiration of addressing this void. However, this sense of alienation and disconnection from religion can be attributed to the absence of a self archetype. Consequently, Clara grapples with an inner sense of emptiness,

which, instead of guiding her towards self-realisation, leads her to continue her life by suppressing this emptiness. Over time, however, this emptiness gradually engulfs her.

3.3. Family Dynamics, Societal Expectations, and Clara's Atheism: A Feminist Reading of Her Identity Struggles

This part would focus on Clara's fractured relationship with her mother, societal conservative norms, and her atheism, as well as her marriage to Archie. The most important issue for Clara and her identity confusion is the weakness or even lack of a bond with her mother Hortense. Both her marriage at the age of nineteen and Hortense's rather harsh and oppressive attitude while raising Clara first weaken and then destroy the natural mother-daughter relationship that should have existed between them. The French psychoanalyst Nancy Chodorow addresses this issue in her book *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* and asserts that "The mother is the early care giver and primary source of identification for all children... A daughter continues to identify with the mother" (Chodorow, 1978, p. 31). In addition to Chodorow, Helene Cixous, in her work "The Laugh of the Medusa," in which she refers to gender roles, deals with the relationship between mother and daughter and clearly touches upon the social norms that Clara is caught in between. "In women there is always more or less of the mother who makes everything all right, who nourishes, and who stands up against separation; a force that will not be cut off but will knock the wind out of the codes" (Cixous, 1976, p. 882). In fact, rather than the influence of the mother on the child, the issue that is open to discussion and whose influence should be discussed here is the relationship between the mother and the child, especially with the daughter, because the health of this relationship will play an essential role in the child's acquisition of her own identity as an individual in the future. However, the bond between Clara and Hortense is unfortunately not healthy at all. Hortense, as a mother, does not take into account her wishes, needs, and requirements while raising Clara, but only takes herself as a basis; for this reason, Clara cannot establish a bond with her mother, the only idol she can look up to while developing her own identity. This upbringing actually sheds light on the problems to

be experienced in the future. Julia Kristeva's argument in her famous work *Stabat Mater* can be taken as a basis for this:

Women no doubt reproduce between them the peculiar, forgotten forms of close combat in which they engaged with their mothers. Complicity in the non-said, connivance in the unsayable, the wink of an eye, the tone of voice, the gesture, the color, the smell: we live in such things, escapees from our identity cards and our names, loose in an ocean of detail, a data-bank of the unnameable. (Kristeva, 1985, p. 146)

For this reason, as Kristeva discusses in her work, the greatest favour Clara can do to herself in order not to get lost in the depths is to accept herself as she is. In addition to all these, it is important to note that French postmodernist feminist writer and thinker Luce Irigaray, in her compilation work *Building a New World*, which contains important notes on self-acceptance, self-esteem and love, asserts that "Self-affection is the real dwelling to which we must always return with a view to a faithfulness to ourselves and an ability to welcome the other as different" (Irigaray, L., & Marder, M., 2015, p. 75). Perhaps the reason why Clara cannot develop her self-love is the identity confusion she has experienced beyond the inability to create a mother-daughter bond; this fragmented identity is both an important obstacle for the individual to complete herself, but also an important detail that hinders the relationship between the individual and society. Apart from all these, religion, one of the most important norms of society, is the biggest taboo in Clara's life. The reason for this is not Clara's rejection of religion, but her rejection of her mother, her own culture, traditions, and origin, which she identifies with religion, that is, in fact, her rejection of this bond. This rejection eventually leads Clara to a confusion because the rejection of this bond is a kind of disappearance, and this disappearance is actually one of the most important reasons for the disintegration of the inner journey of the character during the construction of her own identity. The opposite of Clara's rejection of God and, in essence, of the bond with her mother is seen in Celie's letters to her deceased mother under the name of taking refuge in God in the previous chapter ; although the identity confusion experienced by these two characters and the lack of the archetype of the self, which is the cause of this, have a common denominator, the characters' experience of this process is unique for each of them.

CONCLUSION

This study explores the reasons behind the identity confusion observed in two characters: Celie from Alice Walker's novel *The Color Purple* and Clara from Zadie Smith's novel *White Teeth*. The analysis examines how these characters' experiences hinder the development and existence of the archetype of the self, thereby preventing the formation of their individual identities. Carl Gustav Jung defines the archetype of the self as the complementary principle of the psyche that directs the individual towards wholeness. However, for the characters studied, the process of individuation is hindered by a combination of gender oppression, racial marginalisation, and complex mother-daughter relationships.

This results in the denial of both narrative autonomy and the symbolic and emotional structures necessary for the individuation process. Patriarchy dictates their roles, regulates their expressions, and filters their desires through a masculine lens. Their efforts to assert their individuality are either silenced or distorted by systems that invalidate female subjectivity. Language as a means of expressing identity is used as a weapon against them; for example, Celie's letters are acts of desperation, while Clara's voice is always mediated or appropriated.

For this reason the impact of race is exacerbated by systematic marginalisation. As black women, both protagonists carry a double burden: patriarchal negation of femininity and racial devaluation of blackness. The psychological fragmentation experienced by both protagonists is further deepened by these intersecting forces, leading them to experience identity confusion, the main reason for which is the inhibition of their ability to realise the archetype of the self. While Jungian theory illuminates the internal dynamics of these characters, it is imperative to complement it with feminist critique in order to comprehensively grasp the sociopolitical barriers to individualisation. A feminist analysis also reveals how traditionally idealised motherhood can become an instrument of oppression within patriarchal systems.

Celie and Clara, who inherit from their mothers not nurturing but control, absence, and silence, experience the intergenerational transmission of powerlessness masked as a maternal duty: Celie adopts a submissive persona, hiding her true feelings in order to survive, while Clara oscillates between personas, unable to construct a

coherent self. Celie's repression of her emotions shows the weakness of the anima (the inner feminine aspect). Clara's mother, Hortense, is an animus (inner male aspect) figure who dominates her personal development; Clara is repressed by this masculine power. The shadow - that is, the repressed and hidden aspects of the psyche - emerges strongly in both characters. Celie tries to confront her anger towards her father, but in fact towards life, but she lacks a mother figure with whom she can relate and who can serve as an example for her, which hinders her process of individuation and does not allow her to realise herself. Clara, on the other hand, remains largely static and trapped in unresolved contradictions about faith, race, and self-identity because, unlike Celie, she too has a mother figure, but this dominating and rigid mother figure hinders her process of individuation and self-realisation.

The most striking finding of this study is the importance and role of mother figures in the identity confusion experienced by the protagonists. Celie's emotional desolation is caused by the absence of a nurturing mother, while Clara feels emotionally imprisoned by her mother's authoritarian religiosity. In both cases the mother-daughter relationship fails to provide a secure model of female identity. Therefore, in both examples, the relationship with the mother is either a disempowering template of femininity or represents a power based on imposition.

As a result, the absence of the archetype of the self in both protagonists cannot be attributed solely to the individual's psychological deficiency, that is, there is not only a single issue as the cause of the identity confusion experienced by the individual, but also as a cumulative result of external forces such as patriarchy prevailing in society, racism to which individuals are exposed due to their skin colour, the inability of the heroes to express themselves in the male-dominated language, and the functionally impaired mothers of both protagonists. The interdisciplinary approach of the study adds nuance to the understanding of archetypal disruption and confirms the idea that the search for identity or current identity confusion always emerges as an intersection of larger clusters and power structures.

This study suggests that all literary characters subjected to differentiation, especially Celie and Clara, who represent different aspects of marginalisation, should in fact be read and analysed in a more inclusive and intersectional way. By illuminating

the underlying foundations of identity confusion, it underlines the need for a continuous exploration of the psychological realities of women, especially Black women, whose struggles for selfhood are both deeply personal and deeply political.



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SOCIAL CONTRIBUTION

This thesis offers significant contributions through its interdisciplinary method and contemporary theoretical engagement. It integrates Jungian psychology with feminist psychoanalysis to promote a multidimensional literary analysis. By focusing on Black female protagonists, it enriches the department's attention to diversity and inclusive research. Additionally, it emphasizes female subjectivity, deepening the understanding of women's psychological and emotional experiences in literature.

