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1 Introduction

The shadow archetype, as conceptualised by Carl Gustav Jung, was the stunted victim of the English economy's modernisations in the 19th century. Functioning, physically and mentally, was required of the members of English society, so they could adapt to the rapid changes caused by industrialisation. Especially undesired traits of one's personality, instincts and conflicting pleasures, which threatened one's social integrity, had to be denied by the psyche, leading to a mechanical perception of human beings. Aspects of one's personality that could hinder the conscious from functioning became oppressed and bundled to an unconscious psychic complex – the shadow. As a result, the English nation was “fractured by discontinuity and profoundly alienated from itself” (Hurley 6). This modern conception of men and women then entered Victorian literature. Especially the Gothic evoked around the topic of the human psyche and therein stressed the importance of authenticity and natural instincts (Stiles 669). The latter two characteristics were embodied by shadow figures, or antagonists, in texts. Literature and art of this epoch represent the spirit and modern developments of the time and illustrate the negative and fatal consequences of these changes for individuals.

Uncanny elements of gothic texts aim to take the reader to the abysses of humanity in order to destabilise the on-going rigid cultural process in the 19th century. By tingling the reader's nerves with monstrous creatures like vampires or ghosts, psychological absurdities and inexplicable phenomena, authors of that time aimed to release unconscious tensions, which denied personality aspects accumulate. This connection between gothic elements and psychic energy is observable in gothic novels like *Frankenstein* (Mary Shelley, 1818), *Wuthering Heights* (Charlotte Brontë, 1847), *Carmilla* (Sheridan Le Fanu 1872) and *Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson 1886), which will be my study's objects of analysis.

On a meta-level, the character constellations in these four gothic texts represent parts of a psyche and the dynamics between them, thereby illustrating consequences for the soul, when personal instincts, desires and drives are oppressed.

[...] Gothic characters personify sides of the unconscious personality that have been neglected or repressed and need to be integrated to avoid catastrophic

psychic destruction. In other words, the method of the Gothic is not novelistic, for it aims not to create realistic, credible human beings by well-defined characterizations but rather to depict psychological states by interactions between characters who tend to be types. (Brennan 13)

The interactions between complex characters, then, give insight into deficiencies of the psyche. These deficiencies, when analysed by means of a Jungian approach, reveal outer and inner psychic factors that cause and maintain psychic disintegration. According to Carl Gustav Jung's theory, the denial of one's individuality for the sake of social integration and cultural adaptation leads to the increase of psychic energy in the unconscious and constitutes the shadow complex (*CW8* 26). If the individual ignores the shadow over a long period of time, its energetic power increases immensely, which brings imbalance to the mental system. When the shadow drains most of the psychic energy, little is left for the rest of the psyche. In this case, the conscious is unable to actualise and cope with encountered situations, which can then lead to mental illnesses due to lack of mental adaptation (Jung *CW10* 18-19). In the course of one's personality development, a person thus needs to learn to cope with the fear that is evoked by an often threatening and powerful shadow and integrate it in order to maintain or restore inner balance.

In the objects of analysis chosen for this thesis, the ego, which is the conscious complex of the psyche, is confronted – more or less severely – with its counterpart, the shadow. In each case, the egos are represented by the protagonists (Frankenstein, Catherine, Laura and Dr. Jekyll,) whereas their confronting shadows are presented as their alter egos or antagonists (the Monster, Heathcliff, Carmilla and Mr. Hyde). This diploma thesis aims to explore reasons for the protagonists' varying reactions when they are figuratively confronted with their shadows, that is, the oppressed and threatening parts of their personalities. It will thus revolve around the issue of the shadow's increasing suppression in the 19th century and intends to answer the following research questions: Which feelings or emotions are evoked when the ego is being confronted with its shadow? Which factors facilitate or prevent the ego's assimilation and integration of its shadow in the process of individuation? In order to answer the research questions, I will analyse the novels, drawing on C. G. Jung's analytic methodology and focusing on the character's inner and outer psychic resources. As I will be arguing, Jung's own shadow manifests itself in his theory and severely influences his concepts. In order to be able to take this into account and rectify the resulting imbalance, I will be consulting post-Jungian criticism for my analysis as well.

Since members of the English society increasingly drained psychic energy into consciousness and ignored unconscious and individual needs, I expect that facilitating factors for psychic integration are those that are able to loosen the boundaries of consciousness and thereby achieve psychic catharsis. In contrast, preventing factors are presumably those that maintain the rigidity of ego-borders and impede psychic contents, which urge for integration, to enter consciousness. Also, I assume that the characters' emotional reactions to their shadow vary according to the quality, persistence and prevalence of certain preventing factors. If the ego is unable to loosen its constraints and incapable of meeting the demands posed by its environment or shadow, various emotions find their way into consciousness. Those express the helplessness and needs of the inner psychic system, urging the ego to find a solution to assimilate the imbalanced psychic energy. Hence, emotions probably result from the incongruency between unconscious needs and the ego's incapability to acknowledge and meet those, due to the maintenance of its rigid boundaries.

As will be pointed out in the course of the analysis, the facilitating and preventing factors are indeed linked to the rigidity of ego boundaries. The latter become constituted by the ego's one-sided ambitions to educate only its own characteristics like logic, rationality and will, while at the same time neglecting and denying unconscious needs. What influences the quality of these boundaries most are the individuals' identification with their persona, the duration of libido blockage, the adaptation to their environment and experiences made in their primal relationship, which can result in certain psychic deficiencies ¹. The egos' emotional reactions to their shadows depend on the various prevalence, constitution and quality of the latter factors and range from desire to panic.

In the course of the textual analysis, I will first explore how the texts depict the concentration of psychic energy. By tracing energetic accumulation back to its source, I aim to find causes for energetic blockage and factors that prevent the assimilation thereof. Further, I will distinguish outer and inner psychic factors that prevent a psychic integration. Outer ones are environmental factors, like cultural circumstances, that impede the individuation process. Inner psychic factors, by contrast, are the result

¹ For an explanation of the used technical terms see chapter 2

of the psyche's own immature or handicapped constitution, which might be due to infantile trauma. The latter can also be deduced from the interaction between characters and the prevalence of parental archetypes. In the course of the exploration of inner psychic factors, emotions will also be discussed, leading to the answer of the first research question. Before I start with the actual analysis, however, I will briefly point out the most important concepts of C. G. Jung and the historical circumstances of the 19th century, which will already indicate several factors that impede or facilitate psychic integration.

2 C. G. Jung's Analytical Psychology

At the beginning of the 20th century, the mentality of modern countries, including England, became continuously rigid and stricken with anxiety, which had a severe impact on their citizens. The latter were unable to develop an individual or congruent personality and were required to adapt unhealthily to their environment. Carl Gustav Jung, among contemporaries like Sigmund Freud, Alfred Adler and Carl Rogers, aimed to offer a solution to a growing "collective psychological demand" (Eagleton 20). The psychologists started to theorise the psyche, its dynamics and pathology and offered methods for curing it in a humanistic and individual way. Since Jung's methodology builds upon Freud's psychoanalytical theory, they share many similarities. Yet there are also important differences between the two, especially in their assumption of the psychic energy's origin. For Freud, psychic energy was charged with sexually oppressed phantasies. Consequently, he developed theories on "phylogenetic 'schemata', the Oedipus complex and its world of desires [...]" (Kluger 77). Jung, by contrast, assumed that the psyche's energy was neutral and dual, springing forth creatively from archetypes and their complexes. According to him, psychic energy, also called libido, has an adjusting nature in that it compensates inner conflicts (Jung *CW8* 97). For example, when a person needs to adapt to external situation in order to confirm culturally, interpersonally or individually, it denies its inner instincts, drives and desires and in so doing achieves social functionality.

In a situation in which the individual needs to adapt, the concepts of persona and ego play a crucial role. The ego is the central complex in the consciousness and responsible for mediating between the conscious and unconscious (Salman 58). However, according to Jung,

[i]n everyday life in the world, the ego presents itself through the mask of the persona. The persona is a kind of surface ‘personality’, created to deal with the world in the form of strangers. It is the psychological ‘face’ shown in one’s professional job, and perhaps even to the immediate family if the unconscious has been pushed (unhealthily) out of relationships. (Rowland *Feminist* 31)

By means of one’s persona, an individual can present itself as it wants to be seen, which, however, imbalances the psychic system. In the modern era, the ego is primarily devoted to the persona, which is why aspects that threaten social integrity are often unhealthily oppressed into the personal unconscious in order to meet society’s demands. According to Jung, the personal unconscious comprises “the totality of all psychic phenomena that lack the quality of consciousness [...]”, and “[...] all more or less intentional repressions of painful thoughts and feelings” (CW8 178-179). In this part of the unconscious, contents that contradict one’s persona or ego are bundled to various complexes, which are culminations of oppressed psychic energy.

However, Jung maintains that there is an even deeper layer in the unconscious – the collective one. This layer is instinctive, universal and *a priori*, which means it cannot be perceived with senses (Jung CW9.1 43). Also, it inhabits a powerful function, namely, the autonomous and creative sorting of personally made experiences by means of historically inherited archetypes or instincts. Thereby, it functions as the structuring principle of the personal unconscious. “Just as his [sic] instincts compel man [sic] to a specifically human mode of existence, so the archetypes force his [sic] ways of perception and apprehension into specifically patterns” (Jung CW8 179). Thus, in a process of oppression, the denied contents are bundled by archetypes into so-called feeling-toned complexes, which manifest themselves in the personal unconscious (Jung CW8 25). At some point in time, however, these contents need to be taken into consideration by the ego. Otherwise, the individual will be overpowered by negatively charged feelings or symptoms, which oppressed and denied complexes evoke. For Jung, these symptoms do not have a negative connotation, however. Rather, they are constructive in character. According to him, the psyche has a “creative, purposive, non-destructive core” (Samuels *Cambridge Companion* 5), which expresses a lack meaningfully so that the individual yields to psychic needs. It can thus be no coincidence that a particular symptom occurs at a certain point of time – it reveals a current psychic deprivation that needs adaptation for a healthy psychic development. Those symptoms are often accompanied by dreams or visions, which, when engaged

with, reveal the hidden meaning behind an unexplainable physical reaction or feeling, which are the work of archetypes.

2.1 Archetypes

The concept of archetypes originates in ancient Greece. Plato first realised that there are primordial ideas of external objects in one's mind and illustrated this by means of his cave allegory. Immanuel Kant later also categorised these as phenomena, which can be experienced by senses, and noumena, which are *a priori* mental images thereof (Kant 12-13). Jung then "found that imagery fell into patterns, that these patterns were reminiscent of myth, legend and fairytale, and that the imaginal material did not originate in perceptions, memory or conscious experience" (Samuels *Post-Jungians* 19). The shadow archetype, for example, is particularly prevalent in the objects of analysis in form of antagonistic characters. This archetype summarises denied personality aspects of consciousness. The predominance of the shadow in 19th century Gothic novellas is a reaction to the increasing mental rigidity in the Victorian-Era. Archetypes thus have a twofold nature: they function as structuring principle of the personal unconscious and they present themselves visually in the consciousness in times of unconscious stress.

The archetype's structuring principle is defined by Andrew Samuels (*Post-Jungians* 20) as *primordial nodal points* that organise personal experience by autonomously drawing on psychic energy. An archetype is "a purely formal, skeletal concept, which is then fleshed out with imagery, ideas, motifs and so on. The archetypal form or pattern is inherited but the content is variable, subject to environmental and historical changes" (Samuels *Post-Jungians* 19). These individual contents, which archetypes order, are bundled to complexes in the personal unconscious. Therefore, archetypes function as *a priori* ordering principles for experiential and sensual contents, which make their way into consciousness in the form of dreams, fantasies or visions when unconscious psychic contents need assimilation. The second characteristic, as described by Salman, points to the archetype's visual and connecting character:

The archetypes circumscribe how we relate to the world: they manifest as instincts and emotions, as the primordial images and symbols in dreams and mythology, and in patterns of behavior and experience. As impersonal and objective elements in the psyche, they reflect universal issues and serve to bridge the subject-object gap. (63)

Archetypes cannot be perceived, rationalised or ever fully grasped. They only present and manifest themselves figuratively or visually in myths, folklore, texts, societies and mental images or in the form of projections in relationships. In their energetically dominating nature, the various archetypes attract psychic energy of specific contents; for example, the mother archetype orders experiences related to the mother, and bundles them to a (mother) complex in the personal unconscious. A complex is a connection between the personal unconscious and the collective one (Jung *CW8* 166). Depending on the intensity of the experiences, a complex can be powerful or harmonic, and conflicting in situations that potentially trigger an oppressed material. When denied for too long, the bundled contents seek connection with the ego in order to decrease and release their psychic energy by means of conscious integration. Since the unconscious is distinct in its form of communication from the ego, it uses *archetypal images*, affects and symptoms to inform the conscious about its inner psychological state. “[Archetypal images] are the fusion of the shaping power of the archetype with the life experience and preoccupations of the ego” (Rowland *Feminist* 30). Therefore, archetypal images emerge in periods of mental stress, give conclusions about archetypal activity and regulate inner-psychic processes.

There are four primary archetypes with whose bundled unconscious contents the individuals need to deal with throughout life – the persona, the shadow, the anima or animus and the self. Two of them – the shadow and the anima/animus – are particularly distressing for the ego (Jung *CW9.2* 8). By the age of four, the ego complex has constituted itself in the consciousness of children and consequently, the social role, which Jung calls *persona*, gradually develops with the adaptation to cultural life. When the ego, hidden beneath the persona, becomes too confident, the shadow reveals itself (Rowland *Feminist* 31) and confronts the individual, most often in inappropriate situations (Jung *CW11* 76). The shadow is connoted with “what each man [and woman] fears and despises in himself” (Samuels *Post-Jungian* 52), and thus, a split-off part of the personality that one cannot admit. This complex is constituted of oppressed parts of the personality, deeply hidden in the personal unconscious and built upon the shadow archetype.

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind

of self-knowledge, and it therefore, as a rule, meets with considerable resistance. (Jung *CW9.2* 8)

The ego perceives self-experience as threatening, since it needs to set aside who it pretends to be and integrate shameful and disturbing experiences in order to reduce anxieties, adjust one's psychic energy and become more *self*. In order to defeat the shadow, however, the ego must lay down its defensive weapons. Only by "weak[ening] its ego boundaries,[...] the [psyche] assimilates these split-off parts" (Brennan 24). Due to the shadow's negative connotations and the individual's great efforts to deny these contents, it is often perceived as a destructive, brutal and violent aspect of the psyche when it surfaces, yet also this complex strives towards healing and meaningfulness (Rowland Feminist 16). According to Jung, "[t]he shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is" (*CW9.1* 21). To decrease the defence against the shadow, the ego has to learn to understand and acknowledge contents that are painful because an integration into the ego is only possible if it allows the contents to enter consciousness. When the psychic energy between ego and shadow can flow more freely, the individual can adapt to threatening encounters with more ease. However, as soon as the ego boundaries become successfully weakened and, as a result, the shadow more accessible for the ego, the individual yet meets another archetype – its anima or animus.

Depending on the predominant gender concept with which an individual consciously identifies, a masculine or feminine archetype forms in the unconscious. Due to the psyche's complementary character, a feminine woman, for instance, finds in her unconscious oppressed (what is culturally considered) masculine traits, which are summarised by the animus archetype to a complex. In contrast, the anima

is a factor of the utmost importance in the psychology of a man wherever emotions and affects are at work. She intensifies, exaggerates, falsifies, and mythologizes all emotional relations with his work and with other people of both sexes. [...] When the anima is strongly constellated, she softens the man's character and makes him touchy, irritable, moody, jealous, vain, and unadjusted. (Jung *CW9.1* 70)

This assumption about the anima was later severely criticised by Post-Jungians and will be discussed in the following section. Nevertheless, in the course of one's personality development, the individual is confronted with sexually oppositional traits since the psyche strives for wholeness.

This endeavour for totality and entity is the work of the *self*. As the central and deepest archetype of the psyche, the self urges complexes towards harmony, development and potential integration (Jung *CW11* 197). It is intrinsically interrelated with the ego in that the conscious complex emerges out of the self and functions as an opposite pole. They both strive for dominance in their psychic realm, yet neither aspect can fully achieve its goal since both draw energy from or lose it to their polar opposite. The self, as central archetype, possesses a fundamental ordering function and aims to achieve wholeness. This archetype constructs and deconstructs the unconscious, thereby working against the ego, which construes conscious boundaries. “The ego must try to dominate the psyche [to keep control over the system] and the self must try to make the ego give up that attempt” (Samuels *Post-Jungians* 46) in order to induce more authentic harmony in the system, which leads to the realisation of one’s true individuality. This struggle to detach the ego as centre of the psyche and establish the self as the innermost part is what Jung termed the individuation process, which progresses over an entire life span (*CW7* 238). In order to heal, it is thus necessary to yield to one’s inner drives and instincts and to be open to archetypal activity suggested in images. It is reasonable to think that individuation leads to social isolation and loneliness, in that a person becomes self-sufficient. Indeed, the confrontation with unconscious contents can result in the ego’s thorough breakdown until the self, with its creative healing powers, establishes greater harmony than the ego could ever have achieved. Individuation, then, leads to more mature relationships, free of projections, and congruent interpersonal functioning in that the individual is more aware and accepting of its own boundaries.

2.2 Psychic Energy and the Individuation Process

The psyche draws its energy from the tension between conscious complex and its unconscious structural counterpart. In a process of adaptation, the modern ego acts as the administrative authority, primarily devoted to functioning and social integration. The ego’s desire is often in opposition with one’s true nature, which is then neglected. Consciousness thereby forcefully takes energy, or libido, from its unconscious counterpart to enforce its supposed authority by depriving the latter. It would continue this process until its exhaustion, were it not for the archetypes to prevent this activity in a complementary manner (Jung *CW8* 97). Since the ego needs most of the psychic energy to meet the desires of the persona complex, the tension between consciousness

and unconsciousness increases. This mental stress leads to the arising of the shadow in order to contradict the ego's striving and draw energy from the conscious complex to achieve psychic balance. The shadow demands to be considered and calls attention by means of archetypal images, symptoms, affects and emotions. Yet if the ego continues to oppress and neglect the shadow's contents over a long period of time, the latter starts to deprive the conscious complex of its energy until it is strong enough to break through the conscious surface and enforce its needs (Jung *CW11* 197). During this process, the ego experiences functional deficiencies, depression, anxiety or other symptoms that contradict its will and desires. Thus, despite their diverging nature, the ego and its respective unconscious complex present a bipolar unity, which guarantees vitality for both parts. "Through the [self's activation of] archetypes the unconscious will compensate for ego one-sidedness. It structures its creative energies as opposite and overpowering if that is what is required to counteract the ego inflating itself as all sufficient and all knowing" (Rowland *Feminist* 31). Archetypes, in this process, can present themselves as benevolent and creative or destructive and demanding to re-establish harmony between conscious and unconscious. In doing so, they "intervene in and educate the ego" (Rowland *Feminist* 30). Psychotherapy, then, aims to loosen the ego's energetic gridlock and draws attention to symbolic revelations that indicate the archetype's needs so that the libido can be redirected in a self-healing way and bring the patient closer to individuality (Brennan 13-14).

Individuation is different from instinctive growth, regression, or general maturation. [...] [T]he crucial shift is from an idealized and collectively determined ego, to an individuating Self-oriented ego, the identity of which is both relativized and enhanced by the ongoing dialogue with subjective elements of shadow and complexes, and objective archetypal factors. Its yield is the wisdom of the wholeness of life, the good and the evil, the light and the dark [...]. (Salman 73)

The goals of individuality are to reduce the ego's self-imposed egoism in order to keep it from directing the energy outside or investing it in the persona's desires, and to establish a benevolent and benign familiarity between conscious and unconscious. By directing the energy inwards and thereby increasing the ego's flexibility, the *transcendent function* arises, which generates additional libido to support the mediation between both poles and facilitate future personality development (Salman 61). The task of the self is thus to intervene with the help of other archetypes to rectify the ego's one-sidedness. In the best case, the ego loosens its borders and integrates the unconscious content. In the worst case, the self's archetypal stimuli remain

unconsidered so that the oppressed archetype breaks through the surface and enforces its needs to keep the ego from energetic exploitation.

The psyche is oriented towards self-preservation. The system, for instance, regresses when psychic resources are exhausted due to the inability to adapt to an encountered situation (Salman 69). Jung termed the process in which the energy flows back to its opposite part in the unconscious *enantiodromia* (Jung *CW6* 593). This self-regulating mechanism keeps the source from a total collapse in that it urges the libido to regress into the unconscious to find there another earlier mode of adaptation. This process will be perceived by the individual as hopelessness and lack of motivation since the conscious energy level flattens. In a period of mental exhaustion, the unconscious needs to deconstruct the ego's rigidity in order to reconstruct itself. Thus, regression is equally crucial as progression in the course of one's individuation process.

In the case of regression or unconscious activity, symbols, which are the work of archetypes, may arise. "Symbols are living, emerging images, reflecting active psychological process and pregnant with meaning. They are capable of acting like transformers of psychic energy" (Salman 70). Archetypal images serve as indicators of the psychic state and healing process and "evoke the aim and motivation of instincts, creating links to affective experience which heals splits" (Salman 70). The evocation of symptoms and archetypal images strive towards the goal of compensation and assimilation and thus towards *homeostasis*, an inner balanced state, which cannot be fully reached yet directs development (Samuels *Post-Jungians* 23). Thus, archetypical activity is in its most brutal way still constructive, pursuing the psyche's healing.

2.3 Criticism

Before starting the analysis, it is crucial to point out several weaknesses in this theory in order to consider them when scrutinising the texts with an analytical approach. Especially his assumptions of the anima archetype and the subjective fundament of the theory represent problematic aspects. Jung himself did not term his assumptions a theory. Turning his analytical psychology into a psychotherapeutic theory was the work of Post-Jungian critics. Jung was aware that his ideas were too subjective to count as theory. Even though he tried to objectify his theories by verifying them in therapeutic practice, he still left traces of subjectivity in his assumptions of the psyche. Jung drew his hypotheses from his own history and reflections about the mind, which he termed

personal myth. However, he later managed to verify his findings by testing them on patients and by means of literary analyses of mythological texts, in which he found manifestations of the psyche.

Another problematic aspect is the nature of the human psyche. It can only be accessed indirectly via the human mind, which makes it particularly difficult to theorise (Rowland *Feminist* 24-25). Also, the lack of extensive clinical studies left his findings rather hypothetical. Yet, by analysing historical texts, in which Jung found archetypal manifestations, he was able to generalise his assumptions of the collective unconscious, archetypes and the archetypal image. During the comparison of the latter of various cultures, he found universal human patterns, which solidified his theoretical foundation. With the archetypal theory, he “provides a crucial link in the dialogues between nature and nurture, inner and outer, scientific and metaphorical, personal and collective or societal” (Samuels *Post-Jungians* 19). Since a society’s citizens tend to suffer from the same cultural stress, Jung assumed that archetypal images manifest themselves in texts and arts. For texts in which he finds the manifestation of the psyche he used the word myth, which he therefore connoted with two meanings:

‘[...] as evidence of the unknowable unconscious in individual personal myths and as evidence of the unconscious in cultures (mythologies, including Christianity). In denoting religious and supernatural stories, myths supply an atmosphere of the superior and unruly power of the unconscious. In the form of established mythologies, myths are the repository of the unconscious in culture over time. (Rowland *Feminist* 28)

In myths, he therefore did not only find his personal myth and clinical records verified but findings thereof also found their way back into Jung’s work, bringing his assumptions closer to an objective theory.

In the course of this analysis, however, he occasionally confuses archetype and archetypal image. Thereby, he contradicts his own theoretical assumptions that archetypes are *a priori* and therefore imperceptible and undefinable (Hobson 70). As archetypes serve as ordering principles, they only gain meaning via the connotation of different personal experience. Jung, however, “almost always assumed a fixed meaning when it came to interpretation“ (Dawson 288), thereby confusing the archetypal image as direct representation of the archetype. The lack of cohesive use of the archetypal concept then lead to vagueness in his theory, which added to its subjective character. For the analysis, it is crucial to perceive the antagonists as archetypal images of the

shadow archetype. It is thus the representation of a certain archetype that is analysed and described in the following analysis. Differences between the shadow-characters can be traced back to oppressed personal contents of the individual egos. *The shadow* refers, hence, to the shadow complex situated in the personal unconscious, but not, to the shadow archetype that lies within.

The most problematic aspect of his methodology is his concept of anima, with which he sustains the oppression of women. He claimed that bodily sex was directly linked to a certain gender concept and stereotypical traits, which brought him to the assumption of inherited feminine or masculine characteristics (Rowland *Feminist* 31). According to him, women are naturally rather passive and receiving whereas men are supposedly more active and providing. In this aspect, the entanglement between personal myth and objective methodology is particularly strong and shows several severe mistakes. Instead of looking at actual women in cultures, he analysed his own unconscious anima, who, according to Jung, allegedly represent women of his culture. He then wrongly concluded that his own oppressed inferior and stunted femininity pertains to all women. This then led him to slip into severe essentialism in that he linked gender to two primordial tendencies of the human mind – eros and logos.

Eros denotes connective qualities of feeling and relationship, while logos covers rationality, spirit and intellect. No surprises lurk in genders usually bestowed on these dispositions: Eros is feminine, Logos masculine. Nevertheless, these principles do not represent straightforward essentialism: Eros and Logos exist within a person of either bodily sex. (Rowland *Feminist* 40-41)

What makes the Eros supposedly a female principle is the fact that mothers are linked to their child by means of maternal instincts. Eros, then, is connected to the unique bond with which mother and child relate to each other in the first years after giving birth. Eros thereby gains a connotation of relation, sustenance, security and nurture, which, however, does not mean that a man cannot also provide the same primal relationship that a child needs.

The psychiatrist wrongly assumed that the animus archetype, the male counterpart in a woman's unconscious, and the logos principle were intrinsically connected. Since animus is the oppressed part in women, the logos principle, necessarily, has to be repressed too. With this fallacy, Jung deprived women of the rational function claiming that "[e]ros is an expression of their true nature, while their Logos is often only a

regrettable accident” (Jung CW9.2 14). In this sense, he grants men superiority in that women allegedly need to be ruled and guided since they are supposedly stirred by their hysteric feelings, whereas men managed to repress those in form of their anima. This assumption has no theoretical background since archetypes are form and meaningless, thus his concept of anima was necessarily connoted with Eros by himself. Jung’s belief that men are naturally superior to women can also be observed in that he finds the personification of the human conscious only in male hero figures (Samuels Post-Jungians 53). In order to work with the concept of anima it is therefore necessary to adhere to modern versions of anima and the principle of psychic energy. Claire Douglas, for example, suggests that animus/anima shall merely be seen as *inner other*, compensating the prevalent one-sided tendencies in the conscious (qtd. in Rowland *Feminist* 53-54). Thereby, more emphasis is laid on the dynamic of the psychic energy instead of trying to categorise archetypes and mistakenly link them with cultural stereotypes.

Jung also labelled his archetypes with names, which stigmatises their perception. Hobson points out that “[..] names as mother, child, trickster, or even rebirth [...] imply a particular matter or content, and it might be that we shall have to evolve abstract formal methods of representation such as are used in mathematics or mathematical logic” (72). In order to prevent stereotypical connotations, archetypal images of gender must not be read as archetypes but representations thereof. Focus has to be laid on the compensating other in the unconscious, which also prevents the confusion of terms. However, there is one reason why I will still adhere to the notions of anima and animus throughout the analysis. In the 19th century, women and men were raised in a way that brought Eros into a women’s consciousness and logos into a men’s consciousness. Therefore, Jung’s stereotyped psychic gender concepts are somewhat analogous to the gender roles of the 19th century. This tendency reveals itself clearly in the male and female protagonists. It was indeed the case that women’s rationality was oppressed, resulting in these perceptions of anima and animus connoted with Eros and logos. It is, however, not universal as claimed by Jung but rather a distorted cultural assumption that was imposed on men and women.

As the English nation opened its borders in order to expand, the culture’s individuals closed their psychic boundaries to secure their inner system from disintegrating by oppressing anxieties that came along with economic and cultural changes. If, as it is

the case in the 19th century, more people are confronted with the same distress, which cannot be integrated, a collective shadow emerges. This shadow of a society presents the “summation of all inferior traits of character in individuals [...]” (Jung *CW9.1* 270) and is then inherent in society. Considering Jung’s assumptions about the function of psychic energy, the shadow contained the ego’s excessive distress, yet had to counteract when the system was about to implode due to the thorough collapse of inner balance. However, since there is no collective ego, the content of the collective shadow can only be assimilated when all individuals learn to weaken their ego-boundaries. At the end of the 19th century, for example, the collective shadow of modern nations remained disintegrated thus, grew continuously stronger and became projected on other social groups (Jung *CW9.1* 270). Projection, then, is always unconscious and can only be revealed by means of thorough reflection. Writers of that time often took the lead role in revealing these projections by incorporating the contents of the collective shadow into their texts. They aimed to free psychic energy by means of literary devices. Before being able to analyse how authors aimed for psychic catharsis and whether they were successful in doing so, the source of this stress needs to be elaborated.

3 Historical Context – The age of doubt and darkness

Even though Jung’s concept of the shadow was still unknown in the 19th century, it was already perceivable in the English society in the form of social anxieties and uncertainties. When Matthew Brennan states that „the gothic tradition began as the *shadow* of eighteenth-century neoclassicism“ (1, emphasis added), he points to the massive upheavals starting with the turn of the century and the loss of old virtues in favour of new ones. Also in 1833, Edward B. Lytton mentions a “*shadow* of change” (qtd. in Houghton 2, emphasis added), that affects not only the temporal world but also individuals. However, it is not only the physical life that is confronted with new situations and anxieties urging for adaptation; also the inner life has to assimilate the psychic shadow archetype. The shadow of the 19th century, as metaphorically used by Brennan and Lytton, has a social and a psychological dimension and results at least partly from cultural destabilisations. The origins of this part of the shadow can be traced back to economic, political, religious and scientific changes.

One particular factor that influenced English lives during the 19th century was the rapid growth of the economy. At the beginning of the century, millions of rural people altered

their working habits and gave up cultivating land to find a job in a factory instead (Schneewind 8). This meant moving to cities, which resulted in a very crowded urban space of mixed beliefs, attitudes and social classes. Also, the introduction of machines broke up labourers' identification with a certain occupation (Houghton 79). According to Karl Marx, workers were alienated from their labour, product and species since they lost control of their free will and became objectified and instrumentalised by capitalists (71-73). The need to oppress individuality and adapt to the demands of work resulted in a backlog of psychic energy and further mental exhaustion, giving rise to the shadow. The working class was thus merely concerned with sustaining and surviving the pressure of capitalism and had to endure exploitation and physical hardship at their workplace to do so.

The middle class and upper class, in contrast, were confronted with the loss of collectivism, which burdened them with the responsibility that comes with freedom and individuality. Alongside this development, a wave of self-fashioning that praised virtues of hard-work, endeavour and success emerged. This change in attitude made it possible for the middle class to rise in social status and gain access to higher paid occupations like administrative and managerial posts (Schneewind 110). However, in order to keep up with "the powerful pressure of public opinion, demanding a high degree of conformity to what was considered safe and proper" (Houghton 82), self-denial and physical hardship had to be endured, which also led to mental deprivation (Schneewind 110). According to Houghton, the offspring of modernity can be observed in the early 19th century, in which "[t]he feeling of isolation and loneliness, so characteristic of modern man [sic], first appeared" (77). Nevertheless, the money that made it possible for the workmen to finance a living was enough compensation for many to hold on to this physical and mental hardship (Gagnier 51). Hence, both the working and the middle class suffered from the need to conform and adapt to the demands of society, which entails the denial of one's true nature and psychic imbalance.

In order to raise self-controlled and responsible citizens, the preparation for this hardship already started in childhood. By "advocat[ing] the individual's power to gain control over emotions, ideas, and behavior, and to foster mental development", their self should be disciplined and prepared for functioning and succeeding in this fast-paced society (Vrettos 68). This had a fatal and disabling impact on the human psyche.

Also, the children's career was no longer predetermined by the father's occupation, which resulted in a "lack of inherited identity" (Brennan 4). Therefore, they struggled to make their own career and find their true being in a competitive industrial environment (Schneewind 12). Torn between the demands of society and their individual needs, they were alienated from their *self* from an early age. Especially the shadow archetype became oppressed when the identification with one's persona, the social role one identifies with, was prioritised. With the superiority of the persona, the adaptation to social expectations became more important than relying on natural human instincts and drives. Therefore, the changes in culture not only triggered anxieties, which were caused by the instability of this new and unfamiliar lifestyle, but also the unhealthy suppression of mental processes that would threaten an individual's integration.

Politically, the middle class' striving for power triggered an immense fear in the aristocrats. Two tendencies were prevalent in society: the middle class pursuing upward mobility, and the upper class trying to prevent this by holding on to their rigid system in order to keep political control over the country (Schneewind 10). In 1830, however, "[...] it was beginning to seem more dangerous to disregard the popular clamor than to yield to it" (Schneewind 11). In order to avoid further upheavals, reform bills were continuously introduced with which the "feudal agrarian order of the past had been replaced by a democratic and industrial society" (Houghton 4), by the end of the century. Both parties therefore experienced a loss of structure. The aristocrats' status and power became diminished with the introduction of new reforms. The middle and lower classes, however, experienced an identity crisis with the loss of the rigid structure that firmly placed aristocrats at the top. On the one hand, they gained individuality, the ability to participate in politics and the opportunity to rise in social class. On the other hand, they could also lose their position from one day to another. Thus, their newly gained freedom also resulted in a loss of security. As a result, none of the citizens could find inner peace in their current situation in society, but had to oppress their individual needs in order to take part in the rapid development of the nation.

Additionally, the English people gradually lost their faith in God, when the government subverted religious authority, and turned to science to find empirical knowledge to rely on. "The privileges of the established church were under attack; and, like the privileges

of the aristocracy and the landed gentry, they were gradually lost” (Schneewind 50). The loss of doctrines raised the fear that citizens might neglect moral behaviour and necessary values for a peaceful communal life, which would increase the instability in society even further (Houghton 58). Thus, additionally to the economic expansions and political transitions, religion no longer provided a stable source of consolation or support in a distressed world that disintegrated steadily. The Victorian saying “O God – if there is a God – save my soul – if I have a soul.” (qtd. in Houghton 22), summarises the 19th century *Zeitgeist*. Morality and choices of good and evil fell into the hands of individuals. With the recession of Christianity, people were afflicted with doubts of right and wrong. Hence, the requirement to become one’s own supervisor for good behaviour due to the loss of faith in God added to the distress of the psyche.

Since previous certainties in religion were doubted, science became an important field for finding secure knowledge and truth. Darwin’s evolutionary theory, for example, dismissed the assumption that aristocrats’ superiority was ordained by God (Schneewind 107) and revealed that all individuals descended from ancestors shared by apes. Thus, Darwin concluded that all humans are, in their fundamental understanding, equal. Also, major discoveries and inventions like the understanding and proof of physical and chemical laws, like thermodynamics and the functioning of energy, and the solving of mathematical variables, not only raised suspicion in current spiritual beliefs but also gave back some certain knowledge to the English population. However, the reliance on logical mechanisms of cause and effect also invaded the human being (Houghton 22). This supported the assumption that people can be trained to function efficiently and thereby had again a negative influence on the individuals’ shadow.

The consequences of the instrumental and mechanistic perception of the human being and individuals’ maladaptation to the rapid changes of society were taken up and discussed in mediums like novels, poetry and art. These works presented later one source for the theorisation of the human mind when psychology was founded as a scientific discipline (Houghton 22). Psychological researches then altered the assumption that mentally ill people were possessed by demons (Cautin 4). Yet, they still wrongly believed that the human mind could be trained, constructed and controlled for serving the common good or in a way thought fit for future tasks (Vrettos 67) without having to consider any side effects. A late precursor of modern

psychotherapy aiming to cure abnormal behaviour was, for instance, moral therapy. One major advocate thereof was, for example, Samuel Tuke. He was convinced that it is possible “[...] to modify the behavior of the insane according to proper codes of conduct drawn from the middle-class home. [Moral therapy] attempted to promote mental stability through prescriptive moral training and the promotion of self-regulation” (Vrettos 75). This method, however, contributed to the denial of one’s true being and increased the incongruency of individuals. Even though the approach to the human psyche became, compared to the 18th century, increasingly humanistic in that mentally ill people were treated and perceived as if they are sick and not possessed by demons, theorists still perceived the soul as a toolbox that needed rationalising, manipulating and training in order to ‘function’. Therefore, just as in economy where the physical body should endure hardship to bring forth the best of mankind, the mind should be trained for the same purpose.

3.1 Emergence of Ego-Consciousness

From a psychological perspective, the aforementioned developments and issues are the result of a certain progress in human consciousness that first occurred in the 17th century and continued henceforth, which is the emergence of individual consciousness. Jung observed that members of primitive tribes allegedly do not perceive themselves as individuals, yet as part of a bigger group-consciousness. He argued that primordial people live in psychic unity with other clansmen and distinguish themselves only by a name not a personality or individuality. Their group-perception also includes “objects of nature, the animals, plants, rivers, mountains, and so on” (Jung *CW10* 136). To so-called ‘primitive’ people, there is no coincidence. Every mysterious incidence is intentional and meaningful (Jung *CW10* 137). Thus, anything extraordinary, for example tripping over the threshold of one’s entrance, raises mortal fears as it indicates to primordial humans that some unconscious process is distracting them, predicting an accident or depicting psychic imbalance (Jung *CW10* 61). To compensate psychic tension, the group conducts rituals that include terrestrial or cultural objects, animals and nature so that inequalities in energy are assimilated with the surrounding. Thus, Jung found that such tribes live in close touch with nature and not only balance their own psyche but also energies of objects in their surroundings.

Modern men and women, in contrast, rather direct most of their psychic energy to consciousness, which makes it possible for them to form an individual identity.

Whereas so-called primitive people allegedly do not differentiate consciousness from unconsciousness, modern humanity withdraws great amounts of energy from the latter and creates a rigid “threshold of consciousness” (Jung *CW8* 98). Alongside this shift of conscious psychic energy came autonomy and democracy, since modern citizens yearned for political participation. The emergence of ego-consciousness also triggered massive societal tumults in the 19th century since people continuously started to differentiate themselves and pushed for more personal rights. Yet, at the same time, they aimed to conform to social expectations.

Human iniquity [...] shattered the authority of the Church as a teacher, and thereafter the authoritarian principle itself began to crumble away. The inevitable consequence was an increase in the importance of the individual, which found expression in the modern ideals of humanity, social welfare, democracy, and equality. (Jung *CW10* 153-154)

A solution to the growing social alienation could not even be found in religion, which is why people started to cultivate consciousness even more, in order to solve problems by means of rationality. This led to a severe oppression of individuals’ unconsciousness, which caused energetic deflation since they continuously drew energy into the conscious realm. Consequently, the first factor that prevented the assimilation of the shadow, or unconscious and denied aspects of personality, is conscious energetic one-sidedness, which entails several other preventing factors.

The harmful side effects of drawing energy merely into consciousness became one of the most important topics of romantic and gothic novels. Whereas gothic texts rather aim to trigger denied emotions actively, novels with a focus on values of Romanticism tend to passively illustrate solutions to the negative and frightening aspects of modern life. “Romanticism, instead of focusing on objective particulars, turned toward the irrational, toward inner, individual reality, and toward the exploration of the unknown and enigmatic whether in myth, ancient realms, exotic countries and peoples, hermetic religions, or altered mental states” (Ellenberger qtd. in Douglas 21). A prevalent topic in romantic Victorian novels, for instance, is the protagonists’ retreat into isolated nature where an encounter with their individual shadow is possible due to the absence of the persona’s supervision of social behaviour. Under a shady forest canopy, characters could take a break from oppressing their socially inappropriate traits, engage with their animalistic and primitive personalities and face their denied anxieties, for example, the fear of losing control or not being able to conform to one’s surroundings. A journey into the countryside thus influences the accessibility of the

unconscious. In all objects of analysis, except *The strange case of Dr. Jekyll and Mr. Hyde*, an escape to the countryside or living in a desolated area plays a crucial role in the assimilation process of psychic energy². Both the gothic and romantic genres emphasise the importance of expressing one's emotions, especially those that are suppressed, and appeals to value one's inherited regulating psychic mechanisms. Therefore, a solution posed by the authors to the prevalent energetic one-sidedness was to open up to one's instincts and to confront oneself with unconscious forces.

Later authors of gothic novels, such as Brontë, Stevenson, Le Fanu and Shelley, in contrast to their predecessors, took up more modern and sometimes realistic issues of the 19th century, such as scientific transgression of natural boundaries. They distorted as well as exaggerated those to an extreme degree in order to shock their readers. Inexplicable phenomena, disturbing acquaintances, living corpses and psychological distortions of reality set in a mysteriously dark atmosphere and uncanny dwellings should mirror the state of the reader's unconscious. With the depiction of lunatics and various bestial and supernatural creatures, like vampires, ghosts and monsters, the texts depict the anarchic nature of the soul. Also, they depict the oppressed power of the shadow archetype, which can force itself onto the conscious surface if it is denied access to consciousness for too long. Therefore, "Victorian fictions of madness, the figure of the lunatic, like the vampire, came to represent the potential eruption of irrational forces in the human psyche" (Vrettos 78). Gothic novels thus present a cathartic experience for readers in that they confront them with oppressed aspects of personality in a secured form and assimilate some unconscious anxieties by releasing them while reading. "Gothic in particular has been theorized as an instrumental genre, re-emerging cyclically, at periods of cultural stress, to negotiate the anxieties that accompany social and epistemological transformations and crises" (Hurley 5). Gothic stresses un-centeredness and shifts focus onto neglected aspects of cultures or one's own psyche. Since the English society in the 19th century transitioned into a "dangerously one-sided [conscious] direction, in which certain values and attitudes are emphasized to the unhealthy exclusion, [...] [the Gothic] represents and attempts to correct, or redirect the energies of, the culture" (Schechter 143). The antagonists aim to release psychic tension by confronting the protagonists with their denied aspects of personality and release psychic energy that builds up in the process of the shadow's

² See chapter 4.3

oppression. Therefore, antagonists and protagonists represent the ego-shadow dynamic as conceptualised by C. G. Jung. By exemplifying the consequences of a psyche that remains disintegrated and fragmented, the ego-shadow dyad intends to trigger an individuation process in the readers. Gothic novels can thus be seen as means to release psychic tension and decrease energetic one-sidedness in their readers.

The threat of being exposed by one's undesired aspects of personality was constantly present in the 19th century. The figure of the monster, in particular, is connoted with the transgression of moral guidelines (Baldick 10-11), which makes it an appropriate figure for the illustration of a shadow as, for example, it is the case in Mary Shelley's *Frankenstein*. Also, considerations of good and evil are discussed and the definition of evil often distorted. In *Wuthering Heights*, for instance, the cruel love between Catherine, the ego, and Heathcliff, the shadow, is romanticised and their relationship even becomes symbiotic in the end (Bataille 20). Symbiosis, in general, seems to be an important topic for gothic novels in that it is linked to dissolved or lacking boundaries. Dr. Jekyll, in contrast, is suffering tremendously under the consumption of his demonic shadow and depicts the opposite of symbiosis, namely a psychic split. In *Carmilla*, evil is intertwined with erotic love, and only in the end is the vampire's true character revealed. Thus, the shadow takes various shapes and can have good and evil aspects.

The unconscious is not a demoniacal monster, but a natural entity which [...] is completely neutral. It only becomes dangerous when our conscious attitude to it is hopelessly wrong. To the degree we repress it, its danger increases. But the moment the patient begins to assimilate contents that were previously unconscious, its danger diminishes. (Jung *CW16* 152)

The shadow pursues a creative and constructive purpose in that he aims to bring the system to more congruency and authenticity. In the 19th century, for example, the shadow purposefully aimed to break the rigidity that became constituted in the course of the modern development in order to free instincts and real inner feelings again. In this process, the organism's psychic energy becomes assimilated.

Also, situating a plot in a natural surrounding and exposing the characters to terrible weather conditions and dangerous creatures evokes the characteristic sublime effect of gothic novels. The sublime is a style of language that aims to thrill and excite the

reader's mind in order to take the audience beyond rationality and reason. Edward Burke describes the sublime as

[w]hatever is fitted [sic] in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. (36)

In that the sublime seeks to evoke the strongest and greatest of all feelings, it is also associated with pleasure. Like the shadow, the sublime crosses boundaries and aims to dissolve tension by means of flooding the mind with an extreme sensation and emotion, which is terror and pain. The sublime and the shadow pursue a similar goal. Both urge the individual to delve into the unknown. Also, the sublime has the quality of a dream, especially of a nightmare, since both apply aesthetics “of the liminal and of crossed or open boundaries” (Brennan 6). A dream, and especially a nightmare, is an obscure product of the soul that breaks the border between unconscious and conscious to express inner-psychic processes that need adaptation (Jung CW8 35). Ernest Hartmann, for example, found that “there was a significant positive correlation between [thinness of boundaries] and length of the dream, vividness, detail, emotionality and nightmare-likeness” (105). The more charged a dream is, the more it breaks ego-boundaries. Violating limits of reality and moral in Gothic fiction equally evokes terror and thereby manages to dissolve boundaries of the psyche. By doing so, a “measured or controlled regression” (Brantlinger qtd. in Brennan 5) and hence, a mental adaptation of an unconscious state is triggered in readers, which should lead them to personal growth:

Temporarily, the psyche weakens its ego boundaries in order to differentiate its inner selves (shadow, anima, animus); then it assimilates these split-off parts of the psyche into consciousness. Ultimately, individuation not only strengthens the boundaries of consciousness but also creates a wholeness and balance of the Self that prevents a uroboric swallowing of the ego by the unconscious. (Brennan 24-25)

Thus, the Gothic genre is a non-scientific method that aims to break rigid ego-boundaries. In the 19th century, these boundaries were primarily caused by strict parental and moral education or social, economic, political, religious and scientific developments. The individual soul, then, needed to be deconstructed and reconstructed in order to be able to cope with new experiences that, at first, appeared threatening due to the impermeability of the ego's border (Houghton 3). The monster

in a novel as well as a nightmare facilitates the integration of oppressed personality aspects in that they weaken ego-boundaries and bring aspects of the unconscious into the consciousness. The need to confront oneself with the unconscious triggered a cultural change. Neoclassical values of beauty, reason and order became replaced by romantic and gothic virtues like primitivism, irrationality and chaos (Brennan 4). These latter attitudes and the emphasis on nature as healing force should present solutions to the tenacity of modern civilization and the resulting built-up energy of the psyche due to this course the culture was taking.

4 Outer psychic factors preventing energetic assimilation

Scrutinising the objects of analysis by means of their methods for catharsis, psychic factors facilitating or impeding energetic assimilation can be extracted. A technique that is used as a means against energetic one-sidedness is the cruel confrontation with mad, savage or animalistic creatures. The shadow is the symptom of the protagonists and represents the opposite of what the conscious complex considers as proper (Salman 67). The shadows' aim is the protagonists' acknowledgment of its integrative and meaningful purpose. The antagonists expose the protagonists, who represent the ego-complexes in the texts, to hidden pleasures, instincts, denied aspects of personality and anxieties so that they are required to cope with these issues and to integrate them. In contrast, the protagonists embody traits or are exposed to aspects that prevent this integration. When looking at their outer circumstances and comparing those to each other, especially the protagonists' social status, education, and the resulting emphasis on the persona, but also the living environment and gender impede psychic assimilation. The first three aspects play into the overvaluation of consciousness whereas the surroundings and the gender rather influence the accessibility and dynamic of the unconscious. Necessarily, all factors that keep energy in the conscious mind are potentially preventing factors.

4.1 Rigidity of ego-borders

The rigidity of ego boundaries and the resulting blockage of libido can be deduced from the narrative structure. First-person narrators, for example, have “no insight into the consciousness of the other characters [and] [...] are also restricted by barriers of human cognition and physical limitations” (Nünning and Nünning 112). If this narrator coincides with the character that represents the ego-complex, it can be deduced that

the ego, in its perspective and perception, focuses on its own needs, which depicts tight ego-borders. Laura, the protagonist of *Carmilla*, for example, tells the story from her point of view and is unable to interpret the intentions of the shadow character and vampire Carmilla. The vampiric antagonist, however, often presents her opinion in the shape of direct speeches to correct her or state an opposing view, which shows how the unconscious leaps into consciousness. Also, the unconscious complex, Carmilla, often denies giving information about herself directly, leaving the narrator in the dark. „There was a coldness, it seemed to me [Laura], beyond her [Carmilla’s] years, in her smiling melancholy persistent refusal to afford me the least ray of light“ (Le Fanu 39). Here, the reader receives the impression that Carmilla is more than she seems, and the vampire gains an obscure and enigmatic connotation. Also, the image of light hints at the fact that Laura is left in the dark, which is why she does not suspect her fellow companion of being responsible for the mysterious incidents surrounding and in the castle. Laura, as focaliser, presents a limited and naïve perspective, which raises suspicion in the reader.

To omniscient narrators, in contrast, perspective boundaries are absent. They have “insight into the internal processes of all characters” (Nünning and Nünning 113) and can thereby create a holistic view of various complexes, which is needed for integration and interrelation. This form of narration can draw attention to issues of interaction, take the side of characters which need consideration, or mediate between two complexes such as ego and shadow. At the same time, omniscient narrators can release or build up tension, which has a direct influence on the cathartic process. If a specific character is chosen as focaliser, emphasis on his or her specific perspective is laid and contrasts to other complexes achieved. In *Dr. Jekyll and Mr. Hyde*, for example, the first eight chapters are focalised by an heterodiegetic narrator who focalises Mr. Utterson’s point of view. This character presents a rational and unemotional perception. Later, the narrator also grants speaking time to Dr. Layton and Dr. Jekyll, who recount their point of view in the first person. Interestingly though, a narration from the point of view of Mr. Hyde himself is lacking. This one-sided narration lays emphasis on the perspective and perception of persona and ego-complex characters. The neglect of Mr. Hyde’s point of view indicates his inferiority and the energetic blockage of this character-complex. Dr. Jekyll’s fallacy is that he tries, till the very end, to distinguish himself from Mr. Hyde. Also, he speaks about Mr. Hyde in the third person, which represents his inability to acknowledge that he himself is Mr. Hyde. The

fact, that the novel ends by Dr. Jekyll's first-person narration of the story shows that Dr. Jekyll is unable to shift the focus from himself to his shadow and to integrate his shadow's needs. Only shortly does he focalise both Dr. Jekyll and Mr. Hyde equally: "Hyde was indifferent to Jekyll [...] Jekyll had more of a father's interest; Hyde had more than a son's indifference" (Stevenson 59). Here, he talks about both personalities in third person and thereby gives equal weight to both. Also, he does not use his title, which suggests his dissociation from his persona. Yet shortly afterwards, he shifts back to talk about himself as Dr. Jekyll in the first-person. His failure to acknowledge his undesired aspects of personality leads him to mental deprivation, indifference, loss of will and his own abandonment. Therefore, focalisation and the form of narration gives insight into the level of energy, ego-boundaries, and the concentration of psychic energy. *Wuthering Heights* presents a contrasting example, in which the psychic energy becomes steadily diffused.

In *Wuthering Heights*, the various complexes are mostly given equal emphasis. The story is presented in the form of Lockwood's diary entries and Nelly's rendering of historical events leading to their present narrative setting. Even though Nelly, who recounts the plot in first-person narration, mostly accompanies Catherine and is restricted in participation when Heathcliff and Catherine run off into the moors, she nevertheless tries to grant insight into all characters as much as this perspective permits (Homans 9). Nelly presents the story of the love-triangle between Edgar, Catherine and Heathcliff, giving equal weight to all three perspectives. The narrator is thereby diffusing psychic energy from one complex by aligning with all three major complexes – persona, ego and shadow. In doing so, the narrator can draw conclusions about the functioning of the compensatory function and the level of psychic energy. Nelly, for example, shifts the focus from one character to another and recounts their story, which indicates a balanced psyche. She even provides Heathcliff, the oppressed shadow complex, with 'speaking-time' by reporting conversations with him in great detail. Chapter 29, for example, consists mostly of directed speeches of Heathcliff explaining to Nelly that he opened up Catherine's grave once more to look at her face, which brought him ease (Brontë 349). Shocked but not surprised by Heathcliff's deeds, Nelly gives the reader a sense of control in this scene, and thereby reduces the severity of Heathcliff's actions. Also, the reader learns Catherine's own view when Lockwood reads her diary. Therefore, even though the story is told by all narrative characters in

first-person, Brontë grants great insight into all characters with this narrative structure, which distracts libido.

In the first part of *Wuthering Heights*, the energy is continuously regressing due to the ego's inability to balance persona and shadow. In the second plot, which follows the death of Catherine and the birth of young Cathy, however, the energy strives towards integration with the love story of young Cathy and Hareton (Hannah qtd. in Brennan 91). When young Cathy enters adolescence, she takes over the role of the ego-complex continuously integrating and relating the alienated complexes. In the end, she manages to meet "the claims of civilization and consciousness and those of feeling and the unconsciousness" (Brennan 92) by marrying Hareton. Destructive or inferior psychic complexes like Hindley or Heathcliff and his son Linton die. This makes it possible for young Catherine to marry Hareton, a character who, due to his uneducated and uncivilised background, represents primitive freedom. This marriage metaphorically depicts the assimilation of the two complexes ego and shadow and marks the end of Nelly's narration. A similar form of narration can be observed in *Frankenstein*; however, the psychic energy is much more concentrated than in *Wuthering Heights*.

Like Brontë, Shelley uses a narrative technique in *Frankenstein* that embeds one story into another, creating a multi-layered frame. Walton, like Lockwood, presents the outer frame and recounts a story that was told to him by Victor. In contrast to *Wuthering Heights*, however, the psychic energy is continuously concentrated, instead of diffused, because the narrator prioritises Victor's own perspective. This difference is due to the fact that Nelly is a peripheral first-person narrator (Nünning & Nünning 111), creating a more objective and witnessing perspective and empathising with each character in various situations. Victor, in contrast, is an I-as-protagonist narrator (Nünning & Nünning 111), recounting what has happened to him in a subjective and judgemental way. Victor merely focuses on himself and his attempt to escape, trying to block the monster out of his life. Yet, at the story's core, the monster receives speaking time, forcing Victor to listen to his story. This indicates the shift of psychic energy to the unconscious complex. However, an assimilation by means of a dialogue, in which Victor tries to empathise with the monster, or a proper conversation between protagonist and antagonist is not achieved. Instead, Victor continues to focus on his view of recent events, recounting a one-sided monologue to Walton. The energetic concentration is thus only shortly shifted to the shadow, which indicates the shadow's

breaking of ego-boundaries. The monster's suggestions to Victor remain unconsidered and unassimilated. Instead, Victor manages to tighten his borders even more, which is why the shadow needs to kill the ego to assert its needs.

Hence, the narratorial focus equals the psyche's energetic concentration and can indicate mental imbalance. In the texts, the focus on the ego is presented by the use of first-person narration or omniscient narration, presenting the focalisation of an ego-complex character and neglecting the point of view of the shadow. Also, the kind of first-person narrator creates a difference in the interrelation of psychic complexes. On the one hand, an I-as-observer narrator (Nünning & Nünning 111) can balance the flow of psychic energy by aligning with all characters equally, focus psychic energy by prioritising one or diffuse it by neglecting a character. Also, they can release tension for the reader by means of value judgments or the absorption of strong emotions. An I-as-protagonist (Nünning & Nünning 111), on the other hand, only subjectively states his point of view, depriving other characters of presenting their point of view, which on a meta-level equals the draw of psychic energy to the various narrating complex.

4.2 Education and Persona

The two male protagonists Dr. Jekyll and Victor Frankenstein invest their energy especially in education and scientific progress, which indicates an extensive draw of psychic energy to consciousness. Also, they try to cover their instinctive and natural sides to represent a certain social status. The tasks posed by their shadows are to be less progressive and turn attention inwards to re-evaluate one's energetic expenses. Jung explains that „[a] man's attitude to reality is something extraordinarily persistent, but the more persistent his mental habitus is, the less permanent will be his effective achievement of adaption" (CW8 51). The mere devotion to knowledge, logic and reason contradicts the anarchic and irrational nature of the unconscious, and imbalances the psyche.

Victor Frankenstein aims to explain and manipulate nature through laws and compensates his own instinctual needs by means of science. The soul, however, cannot be influenced or even manipulated by means of rationality or directly modified to a character's will. Thus, Victor denies his unconsciousness in order to satisfy the demands of his reality. However, the shadow complex, represented by his monster, urges its creator to reconsider values of good and evil and accept the monster as a full

human being even though it contradicts his ideas of beauty and reason. By representing oppositional aspects of the psyche, the shadow is actually the counterpart of the ego, which, when assimilated, brings the system to greater unity.

Dr. Jekyll invests most of his mental energy into scientific progress and social status. His wish for social acceptance prevents him from integrating his instinctual nature, which is characterized by Mr. Hyde. Victor and Dr. Jekyll continuously adapted to the requirements of environment, which Jung termed *progression* (CW8 60). Individuals are progressive when they direct energy outwards of the mental system to educate themselves, cope with encountered situations or meet the demands posed by the external world. In this phase, the person is extroverted. However, a progressing energetic direction oppresses “all those tendencies and possibilities which subserve individuation” (CW8 60). For the latter, the system needs to direct energy inwards and reflect. This phase is then called introversion (Jung CW6 523-524). The example of Victor and Dr. Jekyll shows that especially male middle or upper-class characters struggled with the balancing of their psyche due to the high demands of their occupation and status. They directed energy mostly outwards in order to pursue their scientific advancement, which kept inner conflicts unconsidered.

Education is also directly linked to the persona in that one's profession can dominate one's social identity. Despite the ego, the complex responsible for an excessive draw of psychic energy into consciousness is, thus, the persona, to which the ego is particularly devoted in a modern person. Especially the social mask, which each person develops in the course of their childhood, severely prevents psychic assimilation. The persona aims to adapt merely to requirements of the individual's environment and at the same time, oppresses instincts and needs of one's inner life in order to conform socially. However, the persona's mechanism is crucial too, since it enables social living by preventing raw emotions or instincts to leap into consciousness and disturb interpersonal interaction (Samuels *Post-Jungians* 26). At the same time, it provides individuals with a social identity, for example, the role of a doctor or a scientist.

Nonetheless, too close an identification with one's persona alienates an individual from its inner life even more, which can have fatal consequences. How education and persona play together can, for example, be observed in *Dr. Jekyll and Mr. Hyde*. Most salient is probably Dr. Jekyll's name. The reader does not learn his given name.

Instead, he is always referred to as doctor (Heath 235). Also, he describes himself as having been born “to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellow-men, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future” (Stevenson 52). Here, instead of describing his personality, he merely states his possessions, social class and circumstances, thus, rather external aspects of his persona. Due to the strong identification with his social mask, a loss of thereof is very threatening for Dr. Jekyll since it would mean a loss of his supposed identity.

Dr. Jekyll and Mr. Hyde’s diverging needs and their severe behaviour cause a psychic split between them. The scientist’s “arrogant ambition, moral righteousness, and awareness of his socially unacceptable desires” (Brennan 99) unbalance his psyche immensely. In fact, Jung “regard[s] all extravagant and exaggerated behaviour as a loss of balance because the co-ordinating effect of the opposite impulse is obviously lacking” (CW8 52). The ego is exclusively consuming all energy and thereby deprives the shadow. This inner disunity and psychic imbalance are then represented in the form of two separate characters. Whereas the scientist tries to be morally and socially adapted, as his profession requires, Mr. Hyde acts impulsively and violently without considering consequences or social reputation. Indeed, the emergence of individual ego-consciousness separates the latter complex from the realm of unconsciousness (Jung *CW10* 140). However, neither one’s ego nor one’s persona can educate, control or neglect unconsciousness, since it is the pool from which the other complexes emerge and is, thus, prior (Jung *CW9.1* 281). The ego’s denial of its roots and the overemphasis of its social status draws psychic energy into the conscious realm, which imbalances the psychic system. In order to become more congruent, however, the ego needs to detach from its persona and re-direct energy to oppressed aspects of personality to the shadow. The latter, when integrated and acknowledged, brings the system to more unity, authenticity and congruency.

In contrast to Dr. Jekyll or Victor, Catherine and Laura are modestly educated and well-read. They do not invest too much psychic energy into the academic field. Instead, their imbalance originates from the inability to progress. Due to their gender, Laura and Catherine do not develop a persona associated with an occupation but rather to their gender role. Since one’s persona presents what is considered proper and right,

women living during the 19th century were stunted behind a passive and selfless façade, without a sense of their individual needs. Especially their sexuality suffered from the distorted perception and corrupting image of women. Epistemologically, women were considered essentially passive, whereas men were allegedly active. Instead of willingly and knowingly agreeing to physical contact, intimacy or sexuality merely happened to women (Schneewind 113-114). Anne Pratt explains that “women’s desire for responsible selfhood, for the achievement of authenticity through individual choice, comes up against the assumption that a woman aspiring to selfhood is by definition selfish, deviating from norms of subservience to the dominant gender” (29). Hence, whereas Dr. Jekyll and Mr. Hyde are able to actualise themselves personally, academically and culturally by means of academic progression, Catherine and Laura are hardly able to develop individually at all. As a result, men’s energetic one-sidedness results from an exaggerated pursuit of knowledge and rationality. In contrast, women’s imbalance can be deduced from their inability to act freely and develop their true personality, due to patriarchal oppression that leads to an incongruent perception of their being. By preventing women’s psychic progression, patriarchy is a factor that impedes women’s individuation process and thus psychic integration.

4.3 Excessive adaptation to environment and obstruction of libido

Both male and female protagonists, however, have to adjust to the demands of environment and where unable to unfold their own true being. Jung theorised this issue of inauthenticity by means of his complex theory. The psychiatrist understood a child’s psyche as whole unity, or self, which, in the course of its life, continuously fractures when being confronted with an experience that is incompatible with his or her being or interests. Especially when the child needs to adapt in order to maintain parental love and appreciation, or when having to meet educational or cultural expectations, the individual’s being, knowingly or not, is traumatised. “Certainly one of the commonest causes [for the creation of a complex] is a moral conflict, which ultimately derives from the apparent impossibility of affirming the whole of one’s nature” (Jung *CW8* 137). From an early age onwards, individuals need to be introduced to society and receive moral and behavioural education. Conscious energetic one-sidedness entails the need to adapt to external situations resulting in psychic imbalance. Both factors, adaptation to one’s environment and extensive draw of psychic energy into consciousness, disturb individual development by oppressing unconscious tendencies, which creatively strive for individuality.

Before entering into a more detailed analysis of the characters' individual struggles with cultural circumstances and their resulting emotions, I will point out how the characters' habitual environment symbolically represent facilitating or preventing factors for psychic integration. According to Jung, "[...] [a] practical solution of [a] problem depends on two factors: the demands and capacities of the individual, and the environmental conditions" (CW10 99-100). As pointed out above, patriarchy is, for example, a factor that impeded the individuation process of women. Yet, the settings of gothic novels, too, seem to have an important influence on the cathartic process as well. By varying the location, also the energetic dynamic between the characters, or complexes, becomes altered, which can facilitate or impede psychic integration. For example, since the psychic system conducts a compensation function, the free flow of psychic energy facilitates mental integration. The flight into a natural landscape far from civilization presents an opportunity for characters to engage freely with their own feelings and needs. In metaphors of enclosure, however, one can observe the obstruction of psychic energy, which imbalances the psychic system. In order to observe the characters' state of psychic energy, I look at their actual location or changes thereof and their varying effects on the psyche.

Compared to the four objects of analysis, the novel with the greatest focus on environment and metaphorical images of enclosure and freedom is probably *Wuthering Heights*. Catherine's psychic development leads her from a balanced, primitive psyche with open boundaries to a modern civilised one, which is restricted and distanced. Therefore, her psychic energy shifted from a free and intuitive flow to an oppressed and directed one in order to adapt to the expectations imposed by the environment. This obstruction of the compensatory function is represented by her marriage with Linton and her move from the Wuthering Heights to the Thrushcross Grange. Her new situation thoroughly contradicts her previous life-style; hence, the psychic system requires the development of new coping strategies. Additionally, it shows that she progressed from an infantile self-like psychic unity with Heathcliff to individual ego-consciousness, which distances consciousness from unconsciousness. Also, this progress into the conscious realm made Heathcliff, who felt deserted and betrayed, her haunting shadow. He aims to re-establish their self-like unity and confronts her with her wish for freedom. Even though she was, at first, curious about this new life-style, she realises with Heathcliff's return how her current situation

contradicts her true being. Her “drift toward wildness, toward self-indulgence, [was] fenced in by reason and civilization” (Miyoshi 161). With the return of Heathcliff, the boundaries and demands of civility and marriage became increasingly unbearable for her and prevented her from becoming more self. Her inability to return to a more anarchic and free state, in order to feel more authentic, causes her mental deterioration. Thus, the psychic system is unable to adapt to the new situation since it contradicts Catherine’s true self. As a result, it shifts energy back into the unconsciousness, which deprives the ego complex.

Jung’s assumption about the unconscious is that the issue and the needs of the psyche to become more *self* are revealed in symbols and fantasies. According to his theory, “[i]t is not storms, not thunder and lightning, not rain and cloud that remain as images in the psyche, but the fantasies caused by the affects they arouse” (CW8 210). Therefore, Catherine’s frustration, and later madness, caused by the inability to return to a more self-like state, raises fantasies of freedom in her. At several instances, for example, she describes or refers to the symbol of birds.

[...] Cathy has transformed from a carefree, wild creature roaming the moors into a caged bird longing for escape, whether in this life or the next. The feathers remind her of her ramblings with Heathcliff, but also of the consequences of her marriage to Edgar. She is a wild bird in a gilded cage, clinging to the wires, yet longing to be free. (Roberson Wallace 259)

When used metaphorically, birds imply freedom and an absence of boundaries. By mentioning feathers and birds, she expresses her wish to loosen social constraints and limitations. Additionally, this indicates her wish to be outside in the moor again after she became too sick to go outside: “Why am I so changed? I’m sure I should be myself were I once among the heather on those hills. Open the window again wide: fasten it open!” (153). The command to open a window symbolically expresses her own unconscious need to open the libido blockage within her. Therefore, with the introduction to civilization, her psychic energy flow became obstructed and her psyche grew continuously imbalanced. Her inability to adapt to the new situation and free the dammed energy is causing her mental deterioration. Realising her boundaries that modernity and adulthood laid upon her gender, she wishes to return to the moor in which she previously experienced infinity and freedom. Catherine’s obstruction of psychic energy is represented by her move from A to B and her inability to leave the Thrushcross Grange while, at the same time, being constantly confronted by her shadow at the Linton’s house.

Victor Frankenstein, in contrast to Catherine, disregards his shadow's signs of warning and continues to draw energy into the conscious realm over an extended period of time. This is represented by his flight of his shadow until "his self-axiliation in the Arctic, a primordial wasteland of ice symbolizing the oceanic unconscious" (Brennan 18). Victor continues to draw energy into consciousness even though it decreases continuously and runs back into unconsciousness, adding to the power of his shadow. His journey took him from Ingolstadt, where he devoted himself to rationality, to Geneva, where he wandered the woods for remedy. Metaphorically, this change of location represents the loosening of his ego-boundaries (Brennan 14), which grew very tight when he worked relentlessly on his creation. However, he is chased down there too by his monster, which causes him great despair. Still, he continues to avoid taking any measures against his pursuer and leaves for Belrive, where he takes long walks in the nearby hills. During a hike, his shadow again ambushes Victor, forcing him to acknowledge his existence. Even though his psychic energy can, in this encounter, delve into the depths of his unconscious, he later still falls back into his old pattern of avoidance and oppression when he starts to work on a second creation. He aims to resolve his problem by means of a rational solution, which brings him even further into the unconscious realm until his libido system flattens. Only after his contingent of psychic energy is thoroughly exhausted, he is forced to end his flight, which is represented by the protagonist's stranding on a ship in the Arctic. Thus, in contrast to Catherine, Victor never experiences a full blockage of psychic energy, yet he manages to continue progressing into a one-sided direction until full exhaustion.

When looking at the protagonist in Le Fanu's *Carmilla*, a very rigid and isolated lifestyle can be observed, yet the daughter craves company and desires to visit other places. Whereas Victor flees from one location to the other, Laura is unable to leave her father's castle and is kept isolated in the remote countryside of Styria. There, she is incapable of gathering the necessary experiences for an appropriate mental development. Thus, her psyche yearns for progress but her psychic energy is still kept undirected and static. William Veeder describes her mentality as "[...] caught between two worlds, one dead and the other powerless to be born. Physically she is an Anglo-Austrian girl who cannot escape desolated Styria and reach a new life in England" (Botting 129). Here, Veeder describes Laura's need to leave the lonely countryside of Styria and enter civilization for further mental development. To her, it is therefore also

the lack of external influence that prevents her from progressing mentally and causes her psychic deprivation. She is neither progressing nor regressing but remains confused, immature and unaware of her enclosed situation.

Dr. Jekyll and Mr. Hyde's energetic dynamic and libido blockage is represented in the novel by the imaginary of walls and doors. The plot "[...] move[s] from the 'Story of the door' that Enfield recounts to Utterson as they stand before the door in question, the sinister back-entrance to Jekyll's house, 'equipped with neither a bell nor knocker' (Le Fanu 8), to the final assault in Jekyll's laboratory, [where] 'the wreck of the door fell inwards' (Le Fanu 48)" (Heath 229). Stevenson presents a split between interior and exterior in his text and boundaries that are continuously broken down. These boundaries concern Dr. Jekyll's rigid ego, which needs to loosen its psychic dictatorship. Just like the other protagonists, the doctor is unable to comply to the demands of his shadow. Instead, he loses control over his experiment and transformations into Mr. Hyde. Just like Laura and Catherine, he is stuck in one place and unable to find a solution which would placate his powerful shadow. Also, he is surrounded by "the boundaries of civilization" (Brennan 71), which pose great demands of moral behaviour to Dr. Jekyll and makes it difficult for him to discard his inflexible persona. Unlike Victor, who struggled with the same issues, he is not retreating to the countryside; instead he locks himself up in his laboratory, which results in the creation of even more borders. "The whole landscape of the story, with its city streets, darkness and fog, can be seen as images of a journey into the interior: certainly the narrative moves progressively inwards from the streets into the buildings" (Manlove 94). This novella is set in one city only, depicting little to no progression in psychic development or libido. Also, Hyde, who should be hiding, as his name suggests, remains outside, roaming the streets (Heath 230). The built-up unconscious psychic energy represented in Mr. Hyde is thus forcing its way into consciousness to release tension, which gradually causes the ego-complex's decay.

Outer psychic factors that lead to energetic one-sidedness, therefore, result from one's need to adapt to the new demands of society, which emerges alongside individual ego-consciousness. By focusing on conscious traits, the ego's persona becomes the complex that needs most energy, unbalancing the remaining psychic system. This issue is observable in Stevenson's Dr. Jekyll and Shelley's Frankenstein, who are overly devoted to science and cautious about their social reputation. Laura and Catherine, by

contrast, acquire a passive and selfless social mask, as is demanded from women in the 19th century. Authenticity, intuition and instincts are increasingly considered undesirable and the latter two even primitive, leading to the oppression thereof. This denial partially hinders the compensatory function in that it blocks the free flow of the libido. This blockage is represented in the novellas by images of enclosure, like closed windows, locked doors, walls or houses. The wish to progress or the need to escape one's ego boundaries is depicted by fantasies of freedom or flights into a natural landscape. Thus, it seems that locations with open boundaries and a lack of civilization facilitate the character's ability to integrate undesired aspects of personality or act out instinctual behaviour. In contrast, factors like patriarchy or social demands incompatible with one's true being, identification with one's persona, one-sided exaggerated behaviour and the blockage of libido prevent psychic integration and thus the individuation process.

5 Inner psychic factors preventing energetic assimilation

5.1 Age or duration of libido blockage

The line between outer and inner psychic factors is often blurry, in that environmental factors can greatly influence the individual's inner psychic system. For example, a libido blockage, due to environmental adaptations which persists over an extensive time, causes a more severe shadow. The longer the needs of one's unconscious are denied, the more energy the shadow draws. A more intense blockage makes the integration of undesired aspects of personality even more difficult.

The stoppage of libido that occurs when progression has become impossible, positive and negative can no longer unite in co-ordinated action because both have attained an equal value which keeps the scales balanced. The longer the stoppage lasts the more the value of the opposed positions increases; they become enriched with more and more associations and attach to themselves an ever-widening range of psychic material. (Jung *CW*17 52)

In the selected texts, the period of time during which the psychic energy is obstructed is hinted at by the protagonists' age when the shadow confronts them. The longer the ego had to adapt to the environment, the more advanced the psychic energy in the unconscious. Additionally, "[an adult] has lost the extraordinary plasticity of the child's mind, and has acquired a will of his own, personal convictions, and a more or less definite consciousness of himself, so that he is far less amenable to systematic

influence” (Jung *CW17*, 57). In the course of one’s psychic development, the ego develops increasingly rigid boundaries in order to prevent undesired contents to enter consciousness, which impedes the functioning of psychic compensation. Also, “from puberty onwards [...] fewer and fewer fragments of the unconscious are added to consciousness (Jung *CW17* 52). Thus, the younger the character that represents the ego-complex, the weaker are his or her ego-boundaries. Gerhard Schmitt also points out that the shadow is usually the first archetype that needs to be integrated in the course of individuation, followed by the anima/animus, the mother and the self (155), and thus occurs relatively early in the individuation process. Therefore, characters that are confronted by their shadow at a later stage of their lives have denied their unconscious contents over a longer period of time, leading to a more powerful shadow. Also, a late confrontation indicates highly rigid ego-boundaries. The duration of the blockage, the shadows’ energetic state and the rigidity of ego-boundaries are factors that impede the integration of psychic aspects.

The oldest protagonist of the objects of analysis is Dr. Jekyll. He is “a large, well-made, smooth-faced man of fifty” (Stevenson 18), when his shadow erupts and forces its way into consciousness. Mr. Hyde, his shadow, has an ape-like figure and “seems hardly human” (quote). His stature depicts his inferior nature and his acts of violence his immense power and autonomy. Hyde’s uncontrollability and Dr. Jekyll’s age hint at a long unconscious libido blockage. At the time of confrontation, the ego and the shadow are already in a great imbalanced state. Whereas Dr. Jekyll depicts a high level of energy before his shadow’s confrontation, with increasing neglect of the shadow, the ego’s energetic level decreases steadily. The greater the energetic incongruency, the more difficult the integration. Since the ego becomes increasingly weaker due to a lack of energy, it cannot easily give in to the shadow’s needs without anxiety of losing its control and exerting function.

Similarly, Victor, who is eager for knowledge, develops a shadow with remarkable power. His exact age is never stated, yet from his status of a student, it can be deduced, that he is between twenty and thirty. However, the monster’s violent behaviour only erupted after Victor continued to ignore his urges and needs for too long. This exemplifies that the shadow actually has a positive intention. Yet, if it needs to enforce integration it does not hesitate to draw on severer methods. In contrast to Mr. Hyde,

however, the monster's stature is much taller, which rather places emphasis on his power than his psychic inferiority.

Both female protagonists in the selected objects of analysis are pubescent when they first meet their shadows. Also, Laura's and Catherine's shadows depict a lower psychic energy level, which makes them less threatening and fearful. In fact, Catherine and Heathcliff even share an affection for each other. Heathcliff's attitude towards Catherine, however, changes when she is twelve years old, becomes acquainted and then falls in love with Edgar Linton. Three years later, Heathcliff abandons the heath after overhearing how Catherine degrades him. This stands for Catherine's advancing sexual maturation and formation of persona, which leads to the shadow's oppression. By the age of 18, Heathcliff returns and confronts Catherine with her lost freedom and self-imposed obligations. In contrast to Victor and Dr. Jekyll, Catherine is familiar with the instinctive and intuitive nature of her shadow and is able to meet and listen to Heathcliff's suggestions and urges. His return triggers a longing to return to more independence in her. This wish is though prevented by outer psychic factors like her well-developed persona and the oppressive patriarchal environment. Her inability to integrate her shadow is thus two-fold. On the one hand, it is her adaptation to environment, and on the other hand, it is the environmental condition itself that prevents integration. Having known Heathcliff since childhood, she, in contrast to other characters, is neither tortured nor impressed by his violence. Rather, it is his mere presence and his representation of her unattainable freedom and the impossibility to reunite that torments Catherine. She, like Laura, can face her shadow without great anxiety, indicating a low energy level of her shadow and transparent ego-borders.

Similar to Catherine, the eighteen-year-old Laura is still open-minded towards her shadow. Carmilla presents a progressing and active character, who possesses a sort of knowledge, which Laura craves to learn. With this attitude, she depicts characteristics that Laura lacks. The latter is isolated, inexperienced and passive. Her curiosity for Carmilla then triggers a maturation process. However, Laura is unable to uncover the true suggestions of her shadow, which is why Carmilla becomes subtly more aggressive. The deprivation of the ego-complex is then represented by Carmilla drawing on her blood, making Laura sick and weak. This not only implies the growing incongruence between ego and shadow, but also impedes her individuation process in that the ego is

lacking the energy for integration. Still, in comparison to Victor and Dr. Jekyll, Catherine's and Laura's shadows have a psychic level that is bearable and manageable for the protagonists at first. One's individual psychic constitution and condition, and the past and prevalent environmental influence on the mental system lead not only to different powerful shadows but also to a varying perception and emotional reaction of the latter.

5.2 Emotional reactions to the shadow

As pointed out in the previous two chapters, the need to adapt to environmental conditions prevents an individual in becoming congruent and authentic. In order to meet the demands and expectations of society and family, the individual oppresses undesired aspects of personality. This results in the formation of complexes, unconscious and often infantile conflicts, and archetypal activity. These unconscious aspects express themselves in consciousness in form of emotions, fantasies, dreams, desires and seemingly inexplicable actions, which need to be interpreted to be meaningful to individuals. By tracing the meaning and source of those expressions, the reason for the characters' varying reactions to their shadows can be revealed and the first research question of “*Which feelings or emotions are evoked when the ego is being confronted with its shadow?*” answered. The analysis will also focus on whether these expressions of unconscious disintegration hint at other inner psychic factors influencing the assimilation of oppressed contents.

Since the characters' emotions originate from complexes caused by environmental adaptation, infantile conflicts due to deficiencies in primal relationship, and archetypal activity following an unconscious trauma, I also need an analytical frame that considers these three aspects separately. Maud Bodkin, in her book “Archetypal patterns in poetry” (1965), implicitly introduces three patterns, which, in their most basic structure, will suit my analysis. She distinguishes between a cultural, an emotional and an archetypal pattern of a text. Additionally, since this chapter will explore the emotions of the characters, the poetic background of these three patterns is valuable for the analysis, since poetry focuses mainly on the representation and evocation of emotions.

The emotional resonance or response to cultural tendencies, like progressing modernism, became an important source of inspiration for authors, who then

fictionally elaborated on these topics. The texts' overall topics were thus often a fictive alteration of prevalent issues of the 19th century. The cultural pattern, then, reveals itself in the connection between the texts' subject matter, the issues of the historical context and prevalent societal anxieties. When analysing the interrelation between these three aspects, emotions caused by environmental adaptation can be revealed, which presents the first factor for the characters' varying reactions to their shadows.

The emotional pattern, in contrast, is only approachable by means of a depth-psychological analysis. This structure reveals the character's inner conflicts, which mostly stem from unconscious and unresolved conflicts with their parents (Bodkin 14). In that not all objects of analysis describe the characters' childhood or include parental figures, the emotional pattern will be deduced by tracing back seemingly inexplicable actions of the protagonists and analysing unilateral behavioural tendencies, immature wishes and undesired aspects of their shadows. These individual infantile conflicts cause emotions and affects to raise into consciousness and thus present the second cause for the egos' different response to their shadow.

Cultural circumstances and inner conflicts result in unconscious contents, which are incompatible with consciousness. Those lead to the activation of various archetypes, which can only be indirectly scrutinised by means of an analysis of the complexes' interaction in the texts, persistent symbols, fantasies and images, a comparison of the characters' traits and ways of communication and figural ascription of characteristics. In the objects of analysis, it is the shadow archetype that is most prevalent. In that this archetype confronts the characters with oppositional values to their conscious mentality, a certain resisting emotional reaction is triggered in the characters. By analysing the archetypal pattern, another source for the characters' varying emotions can be found.

5.2.1 Cultural pattern

In Shelley's, Le Fanu's, Stevenson's and Brontë's texts, the cultural pattern can be discovered in the topics of scientific inventions, foreignness, patriarchy and progressing modernism. The common thread of these issues is that they expand or break boundaries, oppress individuality and value rationality. Stephen Heath also explains that the characters or the British citizens of the 19th century "would have been more healthy [sic] if it could have been possible for them to be less good" (231). Thus,

the importance of social reputation and morality is also discussed in the four prose texts. Overall, an analysis of the cultural pattern shall reveal emotions and affects that resulted from the prevalent cultural instabilities, explaining partially the characters' varying reaction to their shadows.

In *Frankenstein*, the protagonist represents a typical English upper-class man of the 18th century, who strives for knowledge and power. With his endeavours to create artificial vitality and life, he breaks natural laws and moral boundaries. His intentions to assemble a perfect body remain unrewarded and he creates a most disturbing figure. The latter haunts not only Victor but also the readers and aims to break their rigid mentality. What makes Victor's creature so terrifying for the 19th century society is also its resemblance to a human. However, it is thoroughly disfigured, which, as pointed out in the historical context (chapter 2), was linked to moral ambiguity. Frankenstein's monster is intelligent and thus autonomous, which distinguishes it from a machine and makes it unpredictable (Bloom qtd. in Baldick 45), and therefore a threat to mankind. Victor describes his emotional reaction overtly in the following lines:

I [Victor] had desired it [the creature] with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. (Shelley 85)

Victor, embodying the ego-complex, states that he reacts to his shadow with terror and fear. In this scene, however, only Victor's point of view is stated in that he takes both the role of the narrator and the focaliser. Shocked and disgusted by the monster's first impression, he is unable to grant it any empathy and flees. The ego's reaction is triggered by a fear of otherness, which might undermine its authority. Thus, the monster represents the ego's necessity for change, regression and re-evaluation. The shadow is no longer able to compensate and balance Victor's exaggerated behaviour. However, to Victor, like all modern men,

[the] compensation theory means nothing to him. He suffers most of all from the disease of knowing everything better; there is nothing that he cannot classify and put in the correct pigeonhole. As to his psyche, [he assumes that] it is essentially his own invention, his own will, and it obeys his reason exclusively [...]. Of the psyche as an original experience which cannot be reduced to anything else he has no knowledge at all [...]. (Jung *CW10* 143)

Shelley turns Victor's perfectionism and rigidity into its opposite, thereby representing the possible consequences of humanity's desire for utmost potency and control, which

was perceivable in 19th century English industrial revolution. His creation is unclassifiable, and neither follows rules of reason nor his will. His usual coping strategies are useless, in that he is unable to classify his creation or explain it logically. As a result, he is gripped by fear and panic. Jung describes these emotions directly as impeding factors for one's assimilation process:

Fear and resistance are the signposts that stand beside the via regia to the unconscious, and it is obvious that what they primarily signify is a preconceived opinion of the thing they are pointing at. It is only natural that from the feeling of fear one should infer something dangerous, and from the feeling of resistance something repellent. (CW8 142-143)

Indeed, Victor assumes at first that his monster is a dangerous creature, which he infers from its horrible appearance. Later, however, the monster focalises his point of view, which Victor even recounts yet does not understand in terms of its implications for his mental development. From the monster's tale, though, the reader learns that, despite its looks, it has a sense of morality, is emotionally and intellectually intelligent and able to love. However, due to the ego's rigid mentality and anxiety of foreignness, these aspects remain unconsidered. The denial of its creator becomes maddening to the good-natured creature and it turns its frustration and rage against its creator. What impeded Victor from assimilating his shadow was not only his identification with his persona, his tight ego-boundaries and exaggerated adaptation to society, but also his fear of more primitive and undesired psychic aspects, which prevented him from seeing the monster's true and meaningful character.

In *Wuthering Heights*, the cultural pattern reveals itself in the psyche's struggle to adapt to modern progress. Heathcliff and Catherine have built their relationship upon infantile freedom, childish instincts and their refusal to conform to social norms (Bataille 13). Continuously, the anarchic heath is yet invaded by social expectations, adult responsibility and patriarchy. This process requires the ego-character, Catherine, to form well-defined boundaries. When being mended in the house of Linton after having hurt her ankle, she acquires ladylike manners and violates the unspoken agreement of freedom that connects her and Heathcliff, thereby leaving her childlike perspective on the world behind and adapting to cultural standards. With the marriage to Edgar Linton, her introduction to civilization is complete. Whereas Catherine then faithfully adheres to social conventions, Heathcliff aims to free her from this self-imposed obligation in order to bring her back to their anarchic space, that is the heath. With Catherine's continuing inaction to deal with her shadow, Heathcliff's attitude

changes and becomes increasingly cruel. Being unable to detach from her newly acquired morality, Catherine falls ill. She gradually deteriorates yet she remains faithful to her hypermoral standards and her promise to her husband. However, she betrays Linton in her mind with Heathcliff, which then causes her death (Bataille 24). By this, Catherine's ego-boundaries are broken, and she can return to her desired freedom. Catherine is buried "in a corner of the kirk-yard, where the wall is so low that heath and bilberry-plants have climbed over it from the moor; and peat-mould almost buries it" (Brontë 206). This indicates that the boundaries of civilization, represented by the image of the wall, were overcome by nature.

The cultural pattern that entered *Wuthering Heights* evolves around the tension between modern progression, patriarchy and the stress on moral behaviour versus the neglect of one's true nature, which is illustrated by the two struggling main characters, Heathcliff and Catherine. The latter alters from an active, wild girl to a responsible and passive wife. Heathcliff provokes her to challenge her marital and societal role imposed on her and tries to free her from patriarchal constraints. Catherine's inability to escape cultural standards, which is represented in her inability to divorce Edgar, and loosen her ego-boundaries, triggers emotions of despair, passion and sadness and later results in madness. In contrast, Victor and his monster, Catherine and Heathcliff are both very tangible and authentic in their emotions. Heathcliff is described as very raw and brutal yet calm and collected. In Brontë's novel, the intensity of the perceivable emotions is striking. In that they are connoted with a repressed aspect that is not allowed to be acted out, which, however, might erupt any time, the author added a certain suspicious and extreme aspect to the displayed feelings between Catherine and Heathcliff. The most prominent feeling, however, is that of despair, which results from Catherine's inability to escape the boundaries of civilization.

Since the cultural pattern found in the objects of analysis is neatly linked to the 19th century culture, it is important to remind oneself that the perceived emotions can be influenced by its historical context. James Twitchell states, for instance, that "Heathcliff has risen from devil to tragic hero in three generations of critics" (81). Thus, when considering emotional aspects of the cultural pattern, one must bear in mind that one reads the novel with a certain cultural background or what Bodkin (3) describes as "conceptual exploration". For example in the 19th century, Heathcliff was not perceived

as a sympathetic or amiable person as he is now in the 21st century, but as rather repulsive due to his foreign nature and dark skin.

In Stevenson's and Le Fanu's novellas, the cultural pattern evolves around the topic of instinctual and especially sexual oppression. The protagonists, Laura and Dr. Jekyll, both deny their sexual needs or are unaware of them, resulting in heightened tension between ego and shadow and the confrontation of the latter. This repressive tension expresses itself differently in consciousness. Whereas Dr. Jekyll tries to reduce this tension by committing acts of violence in form of Mr. Hyde, Laura perceives Carmilla's sexual advances as confusing, yet arousing. Laura's torn feelings connoted with a passionate aftertaste are best exemplified in the following quote:

„From these foolish embraces, which were not of very frequent occurrence, I must allow, I used to wish to extricate myself; but my energies seemed to fail me. Her murmured words sounded like a lullaby in my ear, and soothed my resistance into a trance, from which I only seemed to recover myself when she withdrew her arms. (Le Fanu 39)

In this quote, she indirectly expresses the release of sexual tension when being caressed by Carmilla. Her shadow is meeting her oppressed needs, which, to Laura, are still unknown. Calling physical approaches “foolish” while at the same time enjoying them shows that Laura's sensual needs contradict her rigid mentality. The incompatibility of those two torn aspects result in the ego's repression of sexually toned emotions. Denying her unconscious wishes shows her adaptation to patriarchal society, in which women are supposed to repress their sexuality. Hence, her confusion is triggered by a felt sensuality that is inexplicable due to the taboo of its source. Carmilla is therefore a representative of her sexual needs.

In Stevenson's novella, Dr. Jekyll also expresses paradoxical feelings towards his alter ego that embodies his evil traits and denied desires. In this novel, fear of otherness and the importance of rationality results in a thorough split within his psychic system that is insurmountable. In Stevenson's novella, the glorification of single-sided values, such as success and rationality, is depicted. He thereby transferred a cultural issue directly into his text and discusses the possible consequences. The grave one-sidedness of what was considered reasonable and the repression of what was seen as negative led to the inability to release psychic energy that built up in the unconscious. Such a process was also observed by Jung:

Civilized life today demands concentrated, directed conscious functioning, and this entails the risk of a considerable dissociation from the unconscious. The further we are able to remove ourselves from the unconscious through directed functioning, the more readily *a powerful counter-position* can build up in the unconscious, and when this breaks out it may have disagreeable consequences. (CW8 101, emphasis added).

The described “counter-position” or “dissociation” is figuratively embodied by Mr. Hyde, Dr. Jekyll’s shadow, who is freed in the course of an experiment with the aid of a draught. The severity of his shadow complex shows itself in the ruthless violence and murder acted out by his dark personality. Yet Dr. Jekyll is drawn “to the liberty, the comparative youth, the light step, leaping impulses and secret pleasures” (Le Fanu 71) that he experiences when transformed into Mr. Hyde. When contemplating his experiment, he recounts the advantages and disadvantages of creating a separate character to act out oppressed instincts and desires. On the one hand, he expresses admiration and interest in Mr. Hyde’s strength and sexual lust on inflicting pain, perceiving it as release of the tight restraints of society. On the other hand, he is aware that a permanent transformation would lead him to solitude due to a loss of social relations and his status: “To cast in my lot with Jekyll, was to die to those appetites which I had long secretly indulged and had of late begun to pamper. To cast it in with Hyde, was to die to a thousand interests and aspirations, and to become, at a blow and forever, despised and friendless” (Stevenson 59). Dr. Jekyll wrongly assumes that he has to choose between either side, which prevents his integration. To him, values are split into either social or savage, lust or sin, deprivation or ecstasy. The relief felt after experiencing oppressed desires when transformed into Mr. Hyde triggers emotions of happiness and bliss. Yet when Dr. Jekyll loses control over his transformations, he withdraws from social life and secludes himself in his laboratory. Like Victor, he feels desperate and anxious and is unable to avoid confrontations with his shadow.

In general, the cultural pattern in *Frankenstein* and *Dr. Jekyll and Mr. Hyde* manifests itself in the attempt to find the purpose and sense of ego-consciousness. The ego-characters pursue the function of asserting themselves even more as the centre of the psyche by means of gaining more empirical knowledge, individualising themselves and distancing themselves from primitive aspects like instincts or drives. This egoism results in the emergence of the shadow, which tries to prevent the system from thorough disintegration. The shadow aims to point out the ego’s misassumption about its centrality and requires redirecting psychic energy. The shadows’ demands trigger

various emotional reactions in the ego-complex. Victor, for example, perceives his shadow as threatening from the moment he first sees his monster. Anxiety is his primary predominant emotion, which deters him from even listening to his shadow's needs. Victor's superficial judgment and his repulsion of his monster prevents him from understanding his monster's value. Dr. Jekyll's initial reaction is, in contrast, a positive one. He enjoys the relief of inner tension, which he reduces in the form of Mr. Hyde. Only when this disintegration is maintained for too long does Dr. Jekyll recognize the severity of his behaviour. Unable to control his shadow any longer, he too feels anxious, desperate and deprived of energy.

Catherine and Laura's reaction to their shadow is positively connoted, in that their shadows represent freedom. The cultural pattern of Brontë's and Le Fanu's novellas evolves around the issue of the protagonists' inability to progress due to patriarchal constraints and their self-imposed moral obligation. This two-fold restraint on freedom is represented in the novel not only by the protagonists' mental deprivation but also physical illness. It is also their body, not only their mind, that is oppressed by patriarchy. Especially the taboo on female sexuality has a severe impact on women's individual development. Whereas in *Wuthering Heights* the ego-complex Catherine is unable to yield to the boundaries of civilization any longer, Laura subjugates herself to male dominance, which is represented by the killing of her shadow.

In the analysis of the texts' cultural pattern above, I pointed out how cultural circumstances entered the objects of analysis in form of themes and emotions. The topics all present factors causing energetic one-sidedness or rigid ego-boundaries, for example, patriarchy, thus the denial of women and their sexuality, identification with persona or over-adaptation to environment, and striving for rational and moral perfectionism. The antagonists then confront the protagonists in order to break their narrow mentality, resulting in a strong affectual dynamic. Alongside these confrontations come strong emotions, which additionally influence the assimilation process. Especially fear and resentment blocks unconscious libido from entering the conscious realm. Into this cultural dynamic, the character's individual conflicts also play an influential role, which is ascribed in the novels' unconscious emotional pattern.

5.2.2 Emotional pattern

Emotional patterns can only be accessed by means of a depth-psychological literary analysis. Whereas the cultural pattern is concerned with “an excess of adaption” to cultural circumstances, the emotional pattern deals with “an excess of infantilism”, meaning traumatising or conflictual experiences made in one’s childhood that remained unprocessed (Jung *CW10* 161). This pattern is connected to Jung’s concept of the personal unconscious in that it deals with conflicting personal and unconscious experiences and are, therefore, only indirectly analysable. Yet, a scrutiny of the character’s behaviour, interrelations and motives can give conclusions about the source of social or psychic malfunctioning. According to Bodkin (9), the emotional pattern reveals itself in textual passages of concentrated experience, situations where the core of a personal issue is directly addressed or expressed. Bodkin (10-11) demonstrates this by using Hamlet’s struggle as an example, reading the character as torn between love and hate, which can be traced to his ambivalent feelings towards his father when he was a child. This inner tumult is termed the Oedipus complex. Using Bodkin’s analysis as example, the following section aims to reveal the primal unconscious conflicts and the resulting emotions found in the objects of analysis. In all four novels, the protagonists’ issues and the resulting archetypal activity can be traced back to conflicts in early childhood, which the characters articulate more or less explicitly via the expression of primitive and innate emotions. Apart from one case study in “Development of the personality” (Jung *CW17*), however, relatively little can be found in Jung’s writings on a child’s development and infantile conflicts. He heavily relied on Sigmund Freud and Melanie Klein. Luckily, Post-Jungians such as Mario Jacoby, Erich Neumann, and Andrew Samuels elaborated on Jung’s thoughts on this crucial topic and will thus present a major source in the following analysis of the emotional pattern.

In Le Fanu’s *Carmilla*, the reader is confronted with a sexually charged atmosphere. The interaction between ego-complex and shadow reveals a conflict of oppressed sexuality. William Veeder observes that “Carmilla is ultimately a tale of repression” (118). Yet it seems as if the incest taboo has not yet taken hold. Laura, due to her isolated situation and lack of a mother, is highly dependent on her father’s love. Since the latter is widowed, his daughter also tries to assume the position of his wife. In early childhood, after the ego has emerged from the unconscious and secured itself as conscious complex, the father becomes continuously important for the daughter’s

social integration into culture. He represents “the first lover and animus image for his daughter” (Samuels *Post-Jungians* 123) and “promotes social functioning” (Samuels *Post-Jungians* 132). To introduce her as a member of society, the father must deny the daughter’s incestuous desires. The child then needs to redirect her sexual desires and the associated psychic energy to extrafamilial individuals. This redirection of psychic is then the introduction to culture, in that the child is required to venture beyond her family and interact with other people in order to fulfil these needs.

The incest taboo prohibits intercourse and therefore the libido that powers incestuous impulses tends to become imperceptibly spiritualised, so that the ‘evil’ incestuous impulse leads to creative, spiritual life. Blocked in the realm of instinct by the taboo, energy moves to the opposite of instinctuality, spirituality. It is a striking *enantiodromia* or swing to the opposite. (Samuels *Post-Jungians* 134)

The incest wish therefore occurs naturally and requires redirection of its energy to its psychic counterpart. Creativity, in the sense of creating oneself consciously, is thus needed for the later initiation into man- and womanhood. Laura, however, has not yet entered this phase. Surrounded by a deep forest and thick castle walls, she grows up isolated and without a mother. When describing her family, she excludes all servants and maids and states, “I and my father constituted the family at the schloss” (Le Fanu 12). In her isolated situation, she is fixated on her father, who, equally devoted to his daughter, fails to split her from him and lead her into a cultural life.

Laura denies her desires and affections for Carmilla in order to remain faithful to her father. A child instinctively feels a parent’s unconscious needs, which it aims to compensate or substitute in order to receive safety, love and appreciation (Jung *CW17* 41). She therefore finds herself in a desperate position. On the one hand, she is her father’s wife-surrogate (Shorter qtd. in Samuels 132); on the other, she feels repelled, yet attracted by the enticing Carmilla. Excluded from cultural life, she expresses feelings of curiosity for an extrafamilial partner, yet is confused and denies unknown emotions for Carmilla. Jung describes this tendency as a “split in human nature: one part wants to grow outward and onward and the other wants to return to origins for strengthening” (Samuels *Post-Jungians* 119). Thus, one part wants to bond with the vampire, the other part desires a symbiotic unity with her father. This dynamic is additionally negatively influenced by her father’s attempts to “keep [his] child infantile because [he does] not wish to grow old and give up [his] parental authority and power” (Jung *CW17* 55). In all aspects, the novella depicts Laura’s inability to progress and

mature. Her unconscious wishes and her suspicion towards her father, however, grows increasingly stronger as the plot develops. Her emotional conflict is implicitly expressed when Laura exclaims “[f]or mercy’s sake, explain all you can” (Le Fanu 70), asking Carmilla for an explanation to her inner tumult. The emotional pattern is therefore one of a postponed yet imminent split. The confusion arises from her father’s passiveness, which keeps her from marrying another man even though he does not marry her himself. She is kept within the borders of her psychic castle, yet the solution lies beyond its thick stone-walls. Her psychic structure petrifies continuously with her father’s fixation on her, although he is taboo, which Laura is still unable to acknowledge fully.

The emotional pattern of Le Fanu’s text also reveals itself in the style of language. Veeder observed that the author uses highly ambiguous language (120). “I [Laura] was aroused by a scream” (Le Fanu 39), for example, can be read as either being awakened or sexually stimulated (Veeder 120). According to Pratt, “the necessity of disguise, encoded messages, and secret agents [...] recurs in the lesbian novel, where heroes must find their way through the labyrinths of sexual politics in both the external world of male society and the internal world of woman’s battled psyche” (100). The naïve and inexperienced Laura only understands the first meaning of Carmilla’s utterance yet feels an emotional response to the latter. It is Laura’s attempt to integrate Carmilla’s advances, which are confusing to her and which she cannot understand due to her relationship with her father. The emotional pattern shows a conflict experienced in the early stages of childhood. Laura’s inability to integrate Carmilla’s advances illustrates that she has not yet gained access to the creative and spiritual psychic energy and is still trapped with an incestuous libido which is fixed on her father. Therefore, the only oppression taking place is her father’s denied “incest responsibility with consequent effect on the psychological maturation of his girl-child [...]” (Shorter qtd. in Samuels 8). Consequently, Laura is unable to develop her personality in a way appropriate to her age level.

This ineffectiveness of elderly people and the inappropriate age difference between Laura and men is more or less consciously pointed out by her. In doing so, she hints that she is slowly becoming aware of her torn position. At several instances, she is acquainted with elderly men or describes signs of old age and thereby indicates the ambivalence she is experiencing (Veeder 122). Some examples are “the old physician

from Gratz [sic]" (Le Fanu 118), "old General Spielsdorf" (Le Fanu 8) "the kind old general" (Le Fanu 111), or when she refers to her father as "my dear old father" (Le Fanu 21). Also, in several instances, the ineffectiveness of men is mentioned, for example, in the scene when Laura's father invites the murderer of Spielsdorf's niece into their schloss. Spielsdorf himself seems to be similarly helpless as Laura's father, in that he fails to strike Carmilla with his sword and defend his niece Bertha, hinting at his impotent phallus (Veeder 123-124). Since Laura recounts the story in first person narration, it seems that she suspiciously starts to notice that her relation to her father is wrong, inefficient and in need of detachment. Therefore, Laura has not repressed her sexuality but has yet to discover extra-familiar sexuality, since she is still occupied with incestuous wishes, which her father does not prevent and redirect.

Another severe form of parental complex features in Shelley's *Frankenstein*, as Victor struggles to detach from his mother. The scientist presents a very unstable, imbalanced, and thus premature psyche. In Jungian psychology, the mother plays a crucial role in ego stabilisation in a child's early life. "She is the being who contains, nourishes, protects and warms the child, and who is affectively bound to it. She is the foundation not only of its physical but also of its psychic existence. She gives security and makes life in this world possible" (Neumann 21). In the postnatal phase, the child experiences an extra-uterine state (Neumann 7), in which its feelings and desires are ideally compensated or fulfilled so that the child can develop its own ego complex, which emerges from the unconscious. Only if this development succeeds does the individual experience itself as autonomous. With the emergence of ego-consciousness, the child also notices a distinction between itself and the mother. The latter's unattainability conveyed by the father brings a great amount of frustrated energy, which Victor redirects and invests in scientific progress. However, in Victor's case, his scientific interest and therefore his ability to progress culturally is not the result of an incestuous sublimation (Jung *CW* 17 18). With his academic endeavours, he aims to deny and undo the oedipal split. He focuses on "renew[ing] life where death has corrupted the body [...] [in order to] resurrect his mother, Caroline" (Brennan 61). Unlike Laura, who is unaware of her attached situation, Victor is somewhat more mature in that he intentionally refuses to let go of his mother. He wants to recreate their exclusive relationship "beyond an age-appropriate point [...] [to avoid] oedipal conflicts" (Samuels *Post-Jungians* 119). By resurrecting his dead mother artificially, he

desires to fulfil his incestuous wishes by creating a woman that he can possess on his own without a father who disturbs their relationship.

Victor's incestuous wish can also be observed in the interaction with other women, who merely serve as the projection surface for his wish to reunite with his mother in an incestuous way. Not even after her death does Victor manage to free himself of maternal bonds and change them into matrimonial ones with his fiancée. This emotional pattern also enters Victor's dreams in which a vivid Elizabeth transforms into his dead mother. Additionally, the son-like monster glances down at him when he awakes. All his deeds and projections point to incestuous desires and an immensely strong anima complex, which is greatly influenced by a boy's mother as she depicts the first love object. His failure to resurrect his mother results in feelings of frustration, adoration and oppressed anger.

In *Dr. Jekyll and Mr. Hyde*, a well-defined ego-complex in the form of Dr. Jekyll is observable, yet it is thoroughly merged with its persona. Jekyll's emotional conflict has two abstract oppositions – good and evil – and as such is the most severe conflict of the four objects of analysis. Good, in the novel, is associated with a man's conscious rationality, a hard-working personality, and an emphasis on manner and values, which lead to grave energetic one-sidedness. With progressing modernism, drives and instincts were considered distracting and uncontrollable, and therefore evil. The duality of good and evil evolves around topics of self and other, conscious and unconscious, superior and inferior, modern and primitive. This tendency to divide feelings sharply into positive and negative is also found in childhood as instinctive strategy. "The first mechanism [in the development of a child] is splitting, which is usually seen in Kleinian psychoanalysis as an early defence involving control of the object by dividing it into a good and a bad part-object" (Samuels *Post-Jungians* 120). Later, however, the child learns to compensate negative feeling with the help of an attentive mother. In this phase, the child learns that an object can be good *and* bad, leading to the perception of a more stable relation to objects. In case of an unreliable or absent mother, the separation of good and bad traits petrifies, and the child remains split and disintegrated. Between Dr. Jekyll, who embodies good values, and Mr. Hyde, who represents stunted emotions, this split is clearly perceivable and even embodied in two different characters.

In Stevenson's novella, women or mothers are less present or absent, which represents the oppression of women in society and, necessarily, also the Eros principle. As explained above, the Eros principle "encompasses human connectedness and relatedness" (Brennan 101) and pertained especially to 19th century women. This lack of femininity and the resulting oppressed anima might explain the severe psychic split illustrated between Dr. Jekyll and Mr. Hyde. For Jung, the mother's reaction towards the child's needs in the early years of its life determines its later psychic compensation skills when confronted with negatively connoted feelings. In case of a neglectful mother, the individual is disturbed in its psychic development and the *Terrible Mother* archetype constitutes itself in the child's unconscious. During the essential primal relationship, the child experiences then a reversed Eros principle, meaning that the *Good Mother* archetype is superseded by the *Terrible Mother* archetype, which is linked to unrelatedness, unreliability and dissolution. "[T]he Terrible Mother is connected with death, doom, drought, famine and barrenness" (Neumann 56), in that the child is insufficiently taken care of or malnourished, and thus confronted with fatal and vital anxieties. In contrast, "[...] normal child development, guaranteed by a secure primal relationship, culminates in the formation of an integral ego which emerges while the child is living in a situation of identity with the Good Mother and has the power to assimilate negative experience up to a certain point, or to abreact it" (Neumann 56). In the case of *Dr. Jekyll and Mr. Hyde*, a *Terrible Mother* archetype can be indirectly perceived. His inability to expand his inner notion of good and evil prevents him from assimilating his dark personality aspect, Mr. Hyde. Dr. Jekyll is, due to his immature compensation function, unable to assimilate negative experiences or to relativise concepts of good and evil. Also, he does not relate to himself or women. With the lack of feminine principle, the plot presents a grave energetic one-sidedness, which would need the force of Eros and compensation of his anima for healing. Additionally, his relation to men is purely professional. His friends are successful men of the upper class, with the same tendency to deny their weaknesses, overemphasise good values and manners, and stress rationality. The protagonist of Stevenson's novella depicts, on a meta-level, an unrelated and fractured ego-complex that is unable to relate emotionally to any other complex.

In *Wuthering Heights*, the emotional pattern deals with the earliest pre- and post-natal state of life. Yet the novel lacks a mother, who is vital for a child's development. Unlike most young animals, human children require tender care right after birth in

order to develop into an autonomous being. The first year after birth is thus considered extra-uterine, meaning that “the whole first year of infancy must be assimilated to the embryonic phase” (Neumann 7). In this phase, the child cannot distinguish itself from her mother or subject and object; hence, it lives in a fully merged symbiotic condition before it receives an autonomous individuality (Neumann 7). Metaphorically, this condition is represented as “Paradise and Original Home, Round, Ocean or Pond” in texts (Neumann 15). In *Wuthering Heights*, for instance, the maternal realm is associated with the heath, which is anarchic, wild and boundless. Catherine and Heathcliff play together in this symbiotic environment, which indicates a well-balanced psyche since ego and shadow are still united. In this symbiotic state, emotions and psychic or physical tensions are expressed in an unimpeded and authentic way, for example, by means of crying. The child feels outer or inner emotions without any defence of the ego, since the latter complex is not yet established.

The childhood experience, which is that of every individual, is the ontogenetic embodiment of the primal unitary reality in which the partial worlds of outside and inside, objective world and psyche do not exist. In this post-natal embryonic phase the child is still contained within its mother though its body is already born. (Neumann 11)

The child perceives itself as undistinguished from its environment. Catherine and Heathcliff, during their childhood, enjoy this symbiotic state in the heath, where “they abandon [...] themselves, untrammelled by any restraint or convention other than a taboo on games of sensuality” (Bataille 16). There, Catherine, together with Heathcliff, enjoys child-like freedom and creates memories. However, their flight into the green-world did not prevent their inevitable mental development.

With the emergence of ego-consciousness, represented by Catherine’s detachment from Heathcliff and her preference for Edgar, the interaction of ego and shadow becomes increasingly difficult. Later, however, Catherine becomes aware that her true identity and way to freedom lies in the unification with her shadow. With this realisation, she aims to undo her ego-boundaries and mental development and wishes to regress into a boundless condition or symbiotic state. Thus, her inability to progress causes the opposite – regression. Heathcliff represents her lost freedom and embodies a green-world-lover archetype, which is a representative of the boundless realm of the mother (Pratt & White 16). Catherine, remembering their time in the heath, dotes on him, driven by her symbiotic desire. Yet only by giving up her individuality and ego-

consciousness is she able to pursue the fulfilment of her wish and merge ego and shadow in order to feel whole and unrestrained again.

With the characters Catherine and Heathcliff seeking to re-establish the earliest condition of human experience, the theme harkens to the most fundamental progression of life – dissolution or death. In *Wuthering Heights*, a neat reading of the emotional pattern reveals a romanticising of the primal relationship. With the first perception of conscious subjectivity, the individual also needs to realise the impossibility to return to innocent, childlike or unconscious freedom. Therefore, “[...] they [Catherine and Heathcliff] placed their indestructible love for one another on another level [...] [by refusing] to give up an infantile freedom which had not been amended by the laws of society or of conventional politeness” (Bataille 16). The ego-complex, however, is incapable of balancing the demands of society and of her shadow. Unlike the ego-complexes of the other objects of analysis, Catherine’s boundaries are very permeable. Her emotional conflict thus revolves around the issue of a lack of firm ego-boundaries, which can regulate and mediate between consciousness and unconsciousness. Torn between those contradicting complexes, she becomes increasingly unstable and loses her identity continuously by means of regression. Yet, a “man’s [sic] unconscious seeking for regression is also dangerous” (Samuels Post-Jungians 119) in that this process can cause, in the worst case, uroboric swallowing (Neumann 10). The ego is thereby pulled back into the unconscious realm and the shadow establishes itself as executive force – resulting in madness, loss of identity, or death of the individual. She intentionally gives in to the latter, which gradually dissolves her boundaries and identity. Heathcliff functions in this process as retainer or saviour. He, as unconscious complex, manages to stay in the realm of the mother, undifferentiated and raw, depicting a state that Catherine desires. She therefore enforces her own uroboric swallowing by regressing into a symbiotic state, in order to escape the boundaries of civilization that are incompatible with her true nature. In *Wuthering Heights*, the reader finds an emotional pattern of regression aiming to re-enter this fluidity or absence of boundaries experienced right after birth, which, however, results in the ego’s death.

By analysing the emotional pattern, not only an additional source of the character’s varying emotions towards their shadow could be revealed, but also unconscious inner psychic factors influencing or impeding the assimilation process. For example,

insufficiently resolved conflicts, especially infantile ones, draw psychic energy, depriving other complexes thereof. This impedes progression and mental development, as parts of the psyche return to or remain in a regressive and inferior state. The characters' immature psychic aspects reveal themselves, for example, in an insufficiently developed compensatory function, resulting in split, projection, imitation and parental fixation. The inability to fulfil infantile urges results not only in the emergence of various symbols but also emotions, affects and seemingly inexplicable activities, which is the work of archetypes.

5.2.3 Archetypal pattern

The archetypal pattern gives insight into the characters' inner turmoil. Some consciously or unconsciously perceived emotions, symbols and fantasies are the product of the activated archetypes in the unconscious, whose contents need integration. Depending on the cultural and emotional issues, various archetypal images can arise which can be traced back to a shadow archetype. Archetypal patterns reveal themselves in the dynamic between characters, as various ancient images or figures or as physical or mental resonance towards themes and are always accompanied by an affect (Pratt 4-5). In order to understand the hidden meaning behind the creative force of archetypes, the novelistic structures of the objects of analysis and their corresponding emotions, as pointed out above, need to be analysed. When looking at the four novellas in question, a certain degree of organisation and preformed pattern in the dynamic between characters and the general atmosphere can be observed.

What all novels have in common is that the antagonists push for change and the integration of fearful and embarrassing personality aspects. The antagonists depict the protagonists' unresolved issues and at the same time pose solutions to them. Each solution is nevertheless incomprehensible and threatening to the respective protagonist, in that it involves integrating fearsome and undesired personality aspects. Individuals therefore do not embark on this curing process willingly. The antagonists' persisting force, however, continuously breaks through the protagonists' protective boundaries. This results in the antagonists' ability to assert themselves as authority. For Jung, complexes are split parts of personality (Samuels Post-Jungians 40), which need to be reassembled by means of integration. The interaction between the

characters then depicts the psyche's struggle to do so and to individualise into a more mature and integrated being.

When analysing archetypal patterns of texts, one has to bear in mind that for Jung and his followers, the psyche is androgynous (Jung CW9.1 364) and influenced by its historical context. Brennan, for example, erroneously gives reader-identification figures a gender. In *Wuthering Heights*, he reads Lockwood as a male reader identification figure (Brennan 77). This reading has two potential fallacies. First, it suggests that Brontë wrote a Gothic novel to release psychic energy of a man's soul, excluding women from the novelistic cathartic process. As one of the most famous female authors of her time, Brontë certainly did not intend to write a book for the catharsis of male readers only. Secondly, and due to the first fallacy, Brennan deduces Catherine as Lockwood's anima (Brennan 77), thereby suggesting, on a meta-level, a psychic dynamic that resembles Jung's assumptions of a male soul. Reading Lockwood as genderless reader-identification figure, the archetypal dynamic between Lockwood, Catherine, Heathcliff and Edgar reveals a different dynamic. Catherine, then, does not personify the anima but the ego of Lockwood's psyche. As a result, Heathcliff represents the shadow and Edgar the persona. Additionally, Brennan neglects the character of Nelly. As a nurse, she partially represents the Eros principle and thereby relates and mediates the major psychic instance of *Wuthering Heights* – Heathcliff, Edgar, Catherine and Lockwood. The subscription of a gender to the reader-identification figure therefore influences the role Catherine plays in the psyche, which is represented on a meta-level.

In Victor Frankenstein's case, the shadow emerges around the topic of parental responsibility. Two parallel stories complement each other: the dynamic between Victor and women, especially his mother, and Victor's relationship with his monstrous creation. The first aspect requires Victor to resolve his incestuous wishes, as revealed in the emotional pattern. The archetypal pattern, then, depicts a shadow that embodies the role of the son. In this role, the shadow confronts Victor with several denied truths and problems. The monster's intervention is two-fold. On the one hand, he makes Victor his mother, who presents the first anima in a child's life, urging him to acknowledge his own feminine aspects. On the other, it confronts his creator with the fact that Victor is, after all, a son himself. "[T]he monster is Frankenstein's lost selves, pieces of himself from which he has been severed, and with which he seeks re-

unification” (Jackson 100). Even though both his anima and his shadow seek integration, Victor remains unaware of these split personalities. Continuously, the monster is drawing his psychic energy to point to Victor’s need to integrate his anima in order to be able to lead a mature relationship and become independent.

Interestingly, his shadow is the result of his endeavours to resurrect his dead mother. Desperate after her death and the loss of his anima that he projected onto her, he withdraws into his laboratory and devotes himself to scientific progression. A reanimation would not only resolve his emotional incestuous conflict but also bring back his lost anima and Eros (Brennan 60-61). Yet out of perfectly assembled body parts arises a motley and revolting being – his shadow. His attempt to outwit an unconscious need by means of science and rationality ended in Victor’s confrontation with his need to assimilate and individualise his fractured soul. However, instead of trying to relate and integrate his psyche with the help of *eros*, he continues to hold on to the *logos* principle, increasing his psychic imbalance even more. Even though Elisabeth is already taking over the *eros* function, he still does not acknowledge her as his anima; instead, he distances himself from her. Jackson points out that “[w]hat drives the narrative [...] is a strong desire to be reunited with the ‘other’ side” (100). The shadow and anima archetypes embody the lacking aspects of Victor’s personality. Still, instead of integrating them, he flees. Victor, therefore, depicts a high dependency on other characters like Elisabeth (his anima) and Henry Clerval (a Caregiver archetype). Both balance him when confronted with his shadow; thus, he draws psychic energy from them. In order to become an autonomous being that is able to compensate himself, however, he needs to stop drawing psychic energy from other complexes for the sake of a functioning ego and integrate unconscious complexes.

The neglect and denial of the anima’s integration increases her psychic energy immensely so that his anima invades his consciousness. She thereby takes over the executing function, causing an anima-possession. Having over-emphasised the conscious needs to its exclusion, the devouring anima then deprives the conscious complex of its energies and settles itself uncontrollably as an executing complex.

Though Victor’s dream sensorially anticipates the swallowing of his ego by the realm of the mothers – to use Neumann’s term for the oceanic unconscious – opportunities abound for Victor to recognize Elisabeth as his soul-image. If he could have done so, the anima would have become positive, capable of

guiding the ego toward widening of consciousness, integration of the self, and individuation – the Sacred Marriage (Brennan 66)

Instead of acknowledging Elisabeth as his anima, he distances himself from her and requires her compensation when confronted with the shadow. The psyche remains fractured and his libido is continuously exhausted. Deprived of creative energy, which is not only blocked because of his incestuous desires, yet also because of his oppression of the anima and shadow, he is emotionally and energetically stunted. The energy then flows back to the ego's opposite – anima and shadow – which grow stronger. In his attempt to regain his mother to him, he becomes continuously uroborically swallowed (Neumann 10) since the incest energy is naturally regressive and confronts one with the undifferentiated self (Miyoshi 11). The attempt to suspend his sexual development, and thus the successful integration of the Oedipus complex, is dangerous for the psyche because the ego falls back into the unconscious. The opposite pole is then devoured, and the psychic energy system, which is based on the tension between two oppositions, extinguished. This development is depicted in the image of water. Victor contemplates drowning himself in the sea, which is an archetypal indication of wishing to regress back into the undifferentiated realm of the mother in which all tensions are dissolved.

The archetypal activity is also perceivable in the flight-confrontation dynamic between ego and shadow. In that Victor's shadow repeatedly tries to make him acknowledge his problem, the monster acts as a saviour (Brennan 12). This illustrates the unique nature of the shadow in that it is creative and constructive when admitted into the psyche yet destructive when denied. This ambiguous force of the shadow is expressed in the monster's most famous utterance: "I shall be with you in your wedding night" (Shelley 193). This can either mean that the monster *will* be there as shadow to enforce his demands or *should* be there as integrated aspect of his personality. Interestingly, Victor repeats his words in his mind as "I *will* be with you in your wedding-night" (Shelley 193, emphasis added), suggesting that he only perceives the forceful nature of his shadow, and indeed, this case advocates. The monster kills his anima Elisabeth in their wedding-night. The killing of the anima indicates Victor's approaching death, in that other complexes already become sacrificed to free psychic energy for the shadow's integration. Victor's flight becomes increasingly dramatic and the monster's agitation more severe. The phrase "[y]ou are my creator, but I am your master; - obey!" (192) depicts the shadow's last attempt to convince Victor to revise his notions of good and evil and open up his ego boundaries, threatening Victor to dominate him. As Shadow-

Ego dyad, they are inseparable in that they are “pursuer and pursued, creator and creature, maker and destroyer” (Miyoshi 85). Yet Victor realises their unique bond too late. Finally deprived of all energy, physically and mentally, and unable to escape his monster any longer, he is killed by his shadow.

In Emily Brontë’s *Wuthering Heights*, the psychic dynamic mainly takes place between Catherine, Heathcliff and, later, also Linton. As the character who yearns for change, Heathcliff enforces his needs more or less actively and cruelly. The story changes greatly in its archetypal dynamic and interaction. According to Miyoshi, “Heathcliff and Cathy are mythical figures, corresponding in their union to the oneness of what *is*, a oneness which remains single, undifferentiated until human consciousness begins to order and divide it in the name of civilized values and institutions” (214, original emphasis). With Catherine’s emergence as ego-complex and falling in love with the persona-representing Linton, Heathcliff becomes the opposite pole, the shadow complex. As is typical for a shadow, Heathcliff’s description is contradictory. He is described as “a dark-skinned gipsy” (Brontë 6) and an “under-bred pride” (Brontë 7) but also “has an erect and handsome figure” (Brontë 7). Nelly’s “heart warmed towards him when [she] beheld his black eyes withdraw so suspiciously under their brows,” (Brontë 3). He is a mysterious and manipulative boy “having unknown power to attract others” (Haijuan 55). As orphan with a colonial background, he has a low and despicable status in the 19th century. The inhabitants of *Wuthering Heights* call him “imp of Satan” (Brontë 49), “black villain” (Brontë 137) or compare him to other symbolic figures like an animal, a vampire, a ghoul or a devil. His nature, though, is best described by Catherine when she warns Isabella about marrying Heathcliff:

‘Nelly, help me to convince her of her madness. Tell her what Heathcliff is – an unreclaimed creature, without refinement – without cultivation; an arid wilderness of furze and whinstone. [...] Pray, don’t imagine that he conceals depths of benevolence and affection beneath a stern exterior! He’s not a rough diamond—a pearl-containing oyster of a rustic: he’s a fierce, pitiless, wolfish man [...] and he’d crush you like a sparrow’s egg, Isabella, if he found you a troublesome charge. (Brontë 126-127)

Heathcliff is savage. With this opposing nature, he represents the *other*, which needs to be acquainted and integrated to become more self. He is a raw force that despises rationality. In all these facets and especially with his two-sided character, he aligns with the concept of the shadow.

The ascription of being a vampire too connects him to the concept of the shadow. James Twitchell, for example, finds, via an analysis of prevalent metaphors, that Heathcliff interacts with other characters in a consuming way. Not only is he, as a foundling, a cuckoo placed into a foreign nest (Brownberger 2), but also his relations to various characters “can be explained [...] [as] one of parasite and host, oppressor and victim, vampire and vampirized” (Twitchell 81). However, he does not physically harm his victims. Instead, he mentally abuses those around him. As a psychological vampire, “he drains not blood yet energy from their victims” (Twitchell 81), which is characteristically similar to the nature of a shadow, who draws energy from the ego complex. In the interaction between Catherine and Heathcliff, the vampire-shadow dynamic becomes explicitly obvious after Heathcliff’s return.

Catherine’s abandonment of the heath and thereby of her childhood years triggered a change in their relationship. In their childhood, “one of their chief amusements [was] to run away to the moors in the morning and remain there all day” (Brontë 56). This shows their harmonic relationship and child-like freedom. Masao Miyoshi describes “their [childhood] union [as] not even one of two distinct personalities but more like two embodiments of the same element, an incest of river and ocean, of angry gale and raging tempest” (214). He thereby indirectly describes their union as conceptually equal to Jung’s self. Their ego-selves’ split is finalised when Catherine moves to the Thrushcross Grange, thereby activating the enclosure archetype and triggering Heathcliff’s flight. Catherine’s marriage then serves as the ego’s unification with its persona (Edgar). Heathcliff’s absence indicates Catherine’s cultivation of ego-boundaries, which crumble when he returns. Heathcliff, as shadow, aims to unveil the Linton’s inauthenticity. Catherine, married and in love with her husband, cannot consciously admit her desire for Heathcliff and remains faithful to her newly-acquired social role, which makes Heathcliff furious and agitated and Catherine desperate. In this dynamic, not only the self’s struggle to replace the ego’s self-imposed centeredness can be observed, but also the ego’s energy flowing back to the shadow in a compensatory way.

The love between the ego and shadow complex stands for Catherine’s wish to experience freedom again. What tortures her is that her curiosity for the civilised world introduced her to society and forced Catherine into the role of the oppressed. This contradicts her ego’s nature, which strives to be dominating and executing. Unable to

resolve this paradox by means of progression, the ego complex withdraws voluntarily from its centred position. Catherine's situation is dramatic because she can neither escape civilization nor re-enter the green world. "In most women's novels the green world is present in retrospect, something left behind or about to be left behind as one back into the enclosure – a state of innocence that becomes most poignant as one is initiated into experience" (Pratt 22). Whereas she was once free, she is now a patriarchally oppressed woman. Heathcliff recalls her lost freedom and in that is associated with the green world archetype. Since she is locked inside due to her sickly condition, which contradicts her nature and again is the result of her submission to patriarchy, she reminisces about her childhood with Heathcliff, which includes fantasies of being outside and unrestricted.

In fiction describing the mad wife, women authors create their most complex embellishments on the enclosure archetype. Wifhood as a cause or condition of madness, they develop extended metaphors linking normal households and insane asylums, not only using real insane asylums but also picturing individual rooms, suites, doors, and entire houses where women are driven mad by dehumanization (Pratt 51)

To Catherine, being inside is most antithetical to her true being. Having grown up wild and free, she desires to be outside again. This leads to her wish to merge with Heathcliff. Catherine, who has a strong connection to nature, which she associates with Heathcliff, yearns to regress into a child-like state.

Her symbiotic desire triggers a process of psychic deterioration. Her individuality becomes gradually dissolved and at a certain point she cannot even recognize herself in the mirror: "And I dying! I on the brink of the grave! My God! does he [Heathcliff] know how I'm altered?' she continued, staring at her reflection in a mirror hanging against the opposite wall. 'Is that Catherine Linton?'" (Brontë 148). Also, she agitatedly explains to Nelly "I am Heathcliff". He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again: it is impracticable; [...]" (Brontë 102). In these scenes, she expresses her gradual loss of an individual identity and inability to distinguish herself from her green world lover. This shows her continuous and uncontrollable regression into the realm of mother. Since integration is, due to her oppressed situation, not possible, she chooses thorough disintegration instead of adaptation.

Unlike the other objects of analysis, *Wuthering Heights* illustrates a male shadow threatening a female ego. This can have two reasons. Either Catherine wishes to gain male privileges in order to receive a better position in society or it can have a romantic connotation in that the unification of man and woman leads to *coniunctio* and thus equality between men and women. *Coniunctio* can be defined as “union of opposites” (Jung *CW*16, 234), which brings along new possibilities. To Catherine, Heathcliff represents “the image of an ideal lover” (Pratt 23) since he could fulfil her desires to be freed from any social restraints. Already his name suggests a certain naturalness that Catherine is missing. As female ego-figure, Catherine can only escape her patriarchal imprisonment by means of death. Dramatically, Catherine is provoking a uroboric swallowing (Neumann 10) and rebirths herself by dying in labour, achieving her wish to regress back into the realm of mothers. She is thereby finally able to reunite with Heathcliff. Haunting him as a ghost, she urges him to join her in death to regain their self-like and dissolved condition. The young heroine’s death represents catharsis, in that it dissolves the tension between the two opposing poles, ego and shadow, freeing Catherine from the task of integration (Bodkin 22-23). Seen from a structural perspective, however, Catherine would have had the best initial position for coping with her shadow, compared to the other characters of the objects of analysis. Since the complexes, persona, ego and shadow are all illustrated in form of separate characters, the communication and negotiation between them is easily possible. In all other novels, the depicted psyches lack an individual persona which illustrates the thorough unification of the latter with the ego.

By giving birth to a girl, she not only renews herself, creating a self that can creatively restore and heal itself, but also postpones the resolution of patriarchal issues for women. The second plot, then, starting with the birth of young Cathy, marks the emergence of the rebirth archetype. Also, “the second plot functions as corrective to the first; through Cathy and Hareton it provides a model of successful individuation, or at least the start of it” (Hannah in Brennan 91). During the first few years, young Cathy grows up protected by a sturdy fence, yet manages to free herself from these artificial borders by the age of 13, an age in which the ego is already well developed (Brennan 92). By escaping at night to the Heath, a time that is associated with the unconsciousness due to its dark shades, she manages to balance both her social role and unconscious drives (Brennan 92). When being confronted with animus and shadow there, young Cathy first struggles to emancipate herself, yet “her childhood

unity makes her psyche invulnerable to the dark, destructive forces that Heathcliff represents" (Brennan 92). With young Cathy's rather unhappy marriage and the death of her husband Linton, the integration of the animus is depicted. Even though young Cathy seems affected by the evil force of Heathcliff, who also represents her shadow, she still manages to endure his evilness. Hareton's and Catherine's mutual education is tantamount to their psychic assimilation, the opening of ego borders and the partial integration of the shadow. Additionally, this presents the attempt to unite cultural progressions and untamed wilderness. Their marriage, then, shows successful individuation.

Whereas Catherine had a good disposition to integrate her shadow due to the independence of her complexes, Dr. Jekyll experiences the exact opposite. He artificially creates his own shadow in the course of an experiment. By means of a draught, he can transform into Mr. Hyde. As a consequence, he can either embody the ego or the shadow. This results in the impossibility of mutual communication or negotiation between these two archetypes. This split not only presents Dr. Jekyll's lack of a mediating ego and identification with his persona, but also his inability to open his ego-boundaries. Also, the power of Mr. Hyde is striking. His violence and brutality are expressed in several archetypal images: for example, as devil in "[m]y devil had been long caged, he came out roaring" (Stevenson 60). These archetypal images not only refer to how primitive allegedly civilised men are, but also to the unpredictability of human beings. Bodkin explains that the devil archetype, for example, is "a persistent or recurrent mode of apprehension, [...] the devil is our tendency to represent in personal form the forces within and without us that threaten our supreme values" (223). Yet also animalistic metaphors are employed that compare him to apes and monkeys. This points, on the one hand, to the two-fold nature of the shadow. Mr. Hyde is paradox, in that he is primitive and stunted yet incredibly powerful and unpredictable. On the other hand, it also refers to the degeneration theory and atavism. Dr. Jekyll's shadow represents the assumption that the human species "was suffering from an intellectual, physical, and moral decline, and becoming increasingly enfeebled through [various illnesses], feminism, radicalism, crime, and immigration to the stresses of modern civilization" (Vrettos 77). This belief about human degeneration was linked to Charles Darwin's evolutionary theory, in which he provided proof that all humans descend from other species and are thus originally equal (Darwin 2). Mr. Hyde is an atavistic and degenerated being, since he seems to act irrationally, instinctively

and amorally. When describing Mr. Hyde, Dr. Jekyll states: “This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centred on self; drinking pleasure with bestial avidity from any degree of torture to other; relentless like a man of stone” (Stevenson 57). The characteristics of Mr. Hyde contradict every facet of the values of modern civilization and represents what modern men despise or fear. Yet, the shadow confronts its ego with an actual reality that the latter must acknowledge. As devilish or ape-like shadow, Mr. Hyde embodies Dr. Jekyll’s unconscious and oppressed wish to break the tight boundaries that come along with his social position.

In *Dr. Jekyll and Mr. Hyde*, ego and shadow are extremely alienated, resulting in the emergence of the shadow person. Dr. Jekyll’s denial of his instincts and inferior aspects of personality created a grave blockage of libido in his unconscious, which later raises Mr. Hyde as the shadow. The existence thereof, however, remained undiscovered for a long time. Only when Dr. Jekyll reflects about his current situation does he start to feel suspicious, and realizes “that man is not truly one, but truly two. [...] I, for my part, from the nature of my life, advanced infallibly in once direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognize the thorough and primitive duality of man [...]” (Stevenson 53). At this point of time, however, his demonic monster had already gained autonomy and hurt or murdered several citizens. Having found great interest in his discovery and having felt the positive impact of energetic assimilation by reducing tensions via instinctual and reckless abandon, he continuously starts to identify with his *Schattenmensch*, or shadow person.

Der Mensch identifiziert sich [in diesem Fall] mit seinem Schatten, den er nicht als seinen eigenen erkennt. Es entsteht der Typus des Schattenmenschen. Eines Menschen, der mehr in seinem minderwertigen Persönlichkeitsanteil lebt, als in seinem höher differenzierten, besser angepassten. Alle positiven Werte, nach denen sich das Bewusstsein orientiert, sind für den Schattenmenschen Provokationen und Bedrohungen, gegen die er revoltiert. (Schmitt 164)

With the help of a draught, Dr. Jekyll channels his secret *Schattenmensch* and experiences the instinctual joys of life by transforming into Mr. Hyde. In this process, the assimilation of psychic energy takes place, yet no integration accompanies it. The tension, built up in the unconscious, is merely released but the shadow’s suggestions remain unconsidered. This dynamic is an unideal disposition for healing, since the

borders of the ego are broken. Even though rigid ego-boundaries prevent assimilation, a lack thereof is equally bad. For healthy integration, the ego needs to loosen but not lose its boundaries. Realising the impact of his shadow, Dr. Jekyll tries to control Mr. Hyde only to find himself incapable of doing so (Brennan 103). The transformation into his shadow, previously conducted by means of a potion, started to occur naturally and uncontrollably, indicating that, at this point in time, his shadow had gained so much power and autonomy that he took over the ego's executing function.

In order to start a healing process, Dr. Jekyll would have had to impede his artificially created connection to the unconscious much earlier and acknowledge his flaws, instincts and needs. In order to facilitate psychic assimilation, it is crucial to admit oneself to engage in "cautious self-criticism" (Jung CW7 58). However, Dr. Jekyll continues to "permit Hyde to exercise his energies in increasingly vicious courses while escaping the guilt and punishment as Jekyll" (Manlove 97), which maintains and even intensifies his split personality. Due to the lack of connection between the ego-persona complex and the shadow, no communication and negotiation is possible between the two characters. Mr. Hyde is unable to attack Dr. Jekyll with his oppressed personality himself, forcing his issues onto other high members of society, such as the politician he kills on the streets. This is a direct threat to Dr. Jekyll, who is equally committed to order and reason as the murdered Sir Carew. The latter's death can be read as the destruction of a persona complex. Mr. Hyde presents the persona's greatest enemy. He merely "fulfils the law of its own life, neither more or less" (Jung CW7 58-59). The shadow complex's nature is purely instinctual and tends to reduce pressure, the persona, by contrast, oppresses drives. Having created an external and uncontrollable *Schattenmensch*, Dr. Jekyll chooses the path towards death. In contrast to *Wuthering Heights*, in which the psychic tension is dissolved by the thorough unification of ego and shadow, Dr. Jekyll and Mr. Hyde's polar energy is annihilated by a clear cut between conscious and unconscious, creating two separate parts that are unable to compensate or integrate psychic energy in the system.

In Le Fanu's *Carmilla*, the activation of a collective shadow is illustrated in great detail. Carmilla, who personifies a female collective shadow, and Laura, the ego, form a bond that should not only split the latter from her submission to patriarchy but also "[generate] a unique energy and strength essential to the woman who tries to survive in the male world" (Pratt & Löwenstein 98). It is Carmilla's intention to introduce

Laura to a new space in society in which women empower themselves. By luring her away from her father and other elderly men, Carmilla intends to help Laura in her process of individualisation by means of seducing her. Carmilla, as vampire, suggests that the place in which women can truly act out their nature is beneath the earth – the place of the great mother archetype. Since women are kept away from the upper spaces of the mind and society (Pratt 138), they need to look for a place beneath in order to recollect their resources and energies. It is suggested that only then and in unity can women in *Carmilla* enforce change or even equality. However, the realm beneath the earth is also associated with images of death and the grave. Unable to escape patriarchy, women in the 19th century could only free themselves from cultural obligations by sacrificing their ego complex's authoritative and exertive function to men. Like Catherine when she haunts Heathcliff in the form of a ghost, Carmilla is undead. Both find freedom and peace in their graves and can act out their true nature in this form. Hence, this kind of physicality, suggests psychic freedom and autonomy for women. Carmilla also tries to draw Laura into the undead realm; however, the former's actions are interrupted by men, who kill her and oppress Laura.

Unlike Heathcliff, Carmilla is a physical vampire who actually bites and draws blood from Laura, thereby suggesting a sexual act between women. Laura is penetrated by a woman with phallic teeth and sucked like a mother who breast-feeds her child (Jackson 120). With this ritual, Carmilla probably meant to initiate her into womanhood and separate her from her affections for her father so that she develops into an independent and critical woman free from patriarchal constraints. It seems that Laura unconsciously perceives these advances, yet she is already too adapted to her patriarchally-dominated life. Devoted to her father, Laura's introduction to the great mother archetype fails. Still, Laura expresses some progress by recounting inexplicable affectionate emotions that she felt.

It was long before the terror of recent events subsided; and to this hour the image of Carmilla returns to memory with ambiguous alternations – sometimes the playful, languid, beautiful girl; sometimes the writhing fiend I saw in the ruined church; and often from a reverie I have started, fancying I heard the light step of Carmilla at the drawing room door. (Le Fanu 121)

To Laura, the question remains whether Carmilla was good or evil. Also, the two oppositions of “beautiful girl” and “writhing fiend” depicts her inner state. The former is what she represents to her father, yet she also perceives the wish to rebel. Also, the use of the word “fancying” suggests that, after all, Laura sometimes still craves the

company of Carmilla. However, the impact on Laura remains questionable. At the end of the novella, it is suggested that the female ego-complex of the text is thoroughly oppressed by patriarchy.

The archetypal pattern depicts the predisposition for psychic integration. The confrontation of one severe or several archetypal images complicates the assimilation process. Also, whether the complexes are represented separately or combined in one character has an impact on the psyche's integration. Characters that embody both ego and persona are likely to have more difficulty facing their shadow. What is crucial is that a negotiation between complexes can take place. Only then is psychic integration possible. By relating the three patterns to each other, the first research question can be answered.

5.2.4 Comparison of emotional reactions to the shadow

In order to answer the questions of which emotions the confrontation of the shadow evoke and why the reaction of the protagonists vary so gravely, the source of the emotions was traced back to three different layers: the cultural, emotional and archetypal patterns. The cultural pattern in *Frankenstein* and *Dr. Jekyll and Mr. Hyde* reveals male protagonists' anxiety of issues that impede their conscious progression. Used to explaining phenomena by means of rationality, they are gripped by fear when logic fails to explain their shadows. Also, their shadows urge them towards regression, a tendency that is new for Dr. Jekyll and Victor. The female egos, in contrast, struggle most with the boundaries that patriarchy imposes on them and the inability to progress, resulting in feelings of frustration and despair. In all four objects of analysis, one reason for the varying reaction to their shadows is linked to gender. The required passivity of women raises a shadow that pushes for progression. This, however, was incompatible with the cultural circumstances. The shadows of the male protagonists, in contrast, aim to slow them down and contemplate their perception of good and reasonable.

The emotional conflict in all characters is linked to the consequences of the oppression of women, and, as a consequence, the *eros*-principle. This issue is hinted at by the absence of or a conflict with either women or mothers. In order to cope with this absent principle, the characters developed immature mechanisms. The maturity of these mechanisms relates to the quality of the primal relationship, whether a compensatory

function was able to develop, and the role of the father in the early years of a child. A lack experienced in childhood leads to different deficient desires in adulthood, which, due to their infantile and immature nature, are often difficult or impossible to fulfil and are compensated alternatively. These unresolved infantile conflicts rupture the characters' perception of reality, in that adequate "affects [...] are [...] displaced and blocked in some peculiar way" (Jung CW3 100) and alternative coping mechanisms are developed. The examined coping strategies function to block and cover up the actual emotional conflict. In order to maintain the balance of the physical and psychic systems, unbearable emotions are replaced by irrational affects, which aim to compensate the unconscious psychic tension. This then results in the rise of an enigmatic shadow figure which haunts the characters, aiming to enforce integration of the unconscious issue. Clinging to infantile desires and pursuing their fulfilment leads to a psychic fallacy, because ego-characters were unable to adapt to encountered situations appropriately. For instance, Victor continues to hold on to his mother even though a detachment is due. Yet she possesses and depicts what he lacks and needs to heal his fragmented soul - namely anima and *eros*. After her death, he wants to re-establish their unique relationship and uses his logos function to resurrect his own mother, aiming to re-create an external *eros*-figure for himself. However, for Victor's psychic development, it would have been crucial to integrate his own anima and give rise to the *eros*-principle from unconscious.

Similarly, a lack of *eros* can be observed between Dr. Jekyll and Mr. Hyde. The scientist invents a draught to gain access to oppressed and fragmented parts of his psyche. His coping strategy is to give way to that part of his psyche that needs consideration. By means of this draught, both personalities, the rational scientist and the violent instinctual Mr. Hyde, can satisfy their pleasures. Yet, since no communication or relation can take place between both personalities, due to the lack of a relating *eros*-principle, neither Dr. Jekyll nor Mr. Hyde can correlate or assimilate with his respective counterpart, which would be required to balance the system and bring it closer to the Self-complex. Particularly when Dr. Jekyll experiences pleasures he had missed out on in the form of Mr. Hyde, the latter grows stronger and autonomous, affecting the health of the scientist, who starts to become incapable of controlling his transformations into Mr. Hyde.

The female protagonists of the objects of analysis, Laura and Catherine, still have a sense of *eros*. Laura is unconsciously functioning as the *eros* counterpart to her father's psyche in so far as she takes a surrogate wife's position and in so doing binds her father to her, avoiding Oedipal conflicts. Laura thus copes with the lacking mother by imitating her, resulting in a fixation on her father. Having lost both parents with the late death of her father, Catherine's strategy to escape the patriarchy imposed on her is to continuously regress into symbiosis by re-entering the realm of the mothers. She thereby hopes to experience authenticity again, which, for her, is linked to the genuine relationship experienced in the early years of a child. The protagonists both show a current lack of *eros* by either regressing into the realm of mothers or imitating a wife.

The cultural circumstances which promote the oppression of *eros*, such as patriarchy and progressing modernism, entail serious consequences for the mental development of individuals. This lack fragments the individual's psyche, causing unconscious conflicts. As a consequence, the characters apply various coping strategies to contend with these conflicts. These mechanisms express themselves in the form of parental fixation, splitting, imitation and regression. With the help of these mechanisms, the psyche aims to release psychic tension and balance its mental system. The ego-complexes try to resurrect a mother figure to find inner relation, act out oppressed pleasurable instincts and avoid oedipal conflicts or adulthood in order to meet their unconscious needs. However, in the course of one's individuation, the psychic system needs to resolve these conflicts that lay beneath these mechanisms so that psychic development can take place. Yet especially outer conditions or aspects that directly endanger the character in maintaining these mechanisms are perceived as foreign and threatening, causing various emotions to rise into consciousness and prevent the resolving of a conflict.

With the emergence of the shadow, the continuous failing of coping mechanisms becomes obvious to the egos in each of the selected gothic texts. Shadows embody a strong and opposing position, which abrogates the mechanism's function. The emotional response to the shadow depends on their unconscious desires, needs and conflicts. For example, whereas Victor is terrified of his shadow and flees from him, Catherine craves the company of her shadow yet despairs at the impossibility of their reunion. This is because Heathcliff represents Catherine's former freedom, or an ability to escape from adult responsibility, whereas Frankenstein's monster figuratively

embodies the incest taboo and confronts Victor with his boundaries. Victor's task is to acknowledge that he, in the end, needs to acknowledge his role as son and needs to redirect his psychic energy towards other women. Therefore, both characters are confronted with an unconscious state, which is seemingly incompatible with the conscious one, yet their issues are diametrically opposed. Whereas Catherine's quest of individuation is to fight her societal restrictions and gain freedom again, Victor's task is to accept his boundaries imposed by society.

Factors that impede Catherine's individuation process can be found in the layer of consciousness in that her morality and her position in society, thus her persona, prevents her from fulfilling her desire. She is fully aware of her wish to have a relationship with a man that has an inferior status to her own. The fact that it is impossible to fulfil this wish results in feelings of frustration, despair and, later, madness. Death, or the loss of identity through regression into the realm of mothers, is therefore desirable for her, since it is a way of regaining her former freedom and escape the boundaries of civilization. Victor, in contrast, is unaware of his incestuous desire and the true nature of his ambitions. The end product of his deeds is therefore the exact opposite of his expectations, leading to feelings of disgust, fear and impotence. To Catherine, the boundaries lie in the conscious realm and the freedom in the unconscious, whereas for Victor it is vice versa. Hence, whereas Heathcliff represents Catherine's unfulfillable desire, the monster illustrates the exact opposite of Victor's wish and embodies his rejection of boundaries.

To Laura, the protagonist of *Carmilla*, in comparison, the boundaries of civilization are not yet clear. She is tied in a mutually dependent relationship with her father. On the one hand, she represents the surrogate wife to her father and has, like Victor, incestuous paternal desires; on the other hand, she perceives a desire to progress. Since the shadow balances her torn needs, also Carmilla is a two-fold shadow. She is threatening to swallow Laura uroborically (Neumann 10) if she does not loosen her paternal fixation. Carmilla aims to take the role of the wife from Laura, and, at the same time, represents a potential lover, compensating for the position her father occupies. Becoming a host to Carmilla, then, changes their intimacy in that a third person is trying to advance the daughter, aiming to split her from her father's protective restriction. Laura reacts to her shadow primarily with confusion, since her intentions

are, due to her father's oppression, unclear to her. Still, Carmilla leaves a trace of ambivalence and curiosity in Laura.

The anagrammatic feature of Carmilla's name suggests that she is a collective shadow, common to many women dominated by men in the 19th century. As a shadow, she confronted other female characters, aiming to free them from these restraints by urging them towards autonomy and creating a place for themselves in order to become more individual. The death of several women surrounding the castle suggests that they were incapable of integrating the denied personality aspects that Carmilla is pointing out to them, continuously losing vital energy to the vampire. This inability might explain Carmilla's reaction to a funeral procession: "Don't you perceive how discordant that is?' [...] 'What a fuss! Why you must die – *everyone* must die; and all are happier when they do. Come home'" (Le Fanu 40). With these words, Carmilla might indirectly suggest that if women cannot individualise and integrate properly in their surroundings due to male dominance, death is the only redemption. This strategy can similarly be found in *Wuthering Heights*, in which Catherine, the ego-complex, regresses continuously to escape the demands of society. However, the killing of the vampire by a group of men then implies Laura's postponed maturation as well as her subjugation to patriarchy, which leaves her still confused.

Dr. Jekyll tries to establish a healthier psychic balance by acting out pleasures and instincts in form of Mr. Hyde. Just like Victor, he aims to satisfy his unconscious needs by means of rationality and logic. In order to maintain a good reputation, he uses the mechanism of splitting to act out instincts of violence and aggression. Through this process, however, his fragmented psyche disintegrates even more. To him, psychic unity is a well-functioning consciousness that follows the ego's will. With the growing autonomy of his unconscious, however, he realises the existence of his shadow, yet not its function of compensation. He is unable to yield to the suggestions of Mr. Hyde to be less good or undo the mechanism of splitting. In contrast to the other protagonists, Dr. Jekyll is not haunted or confronted by a shadow, yet he himself transforms uncontrollably into the shadow, which gives rise to feelings of impotence. Also, despair arises from the fact that psychic integration is impossible. Since he is either Dr. Jekyll or Mr. Hyde, a compensation or mediation between both complexes is, due to the mechanism of splitting, impossible. Just like Catherine, Dr. Jekyll gives in to death and thereby performs the last act of free conscious will.

The mechanisms used to compensate the lacking *eros*-principle were fixation, imitation, splitting and severe regression to the point of psychic dissolution or progression until full exhaustion. In situations in which these strategies are inefficient, the unconscious issue surfaces in the form of emotional reactions and archetypal images, revealing indirectly the oppressed and unresolved content which needs integration. This process is perceived by the individual as threatening, in that the ego is confronted with its shadow and required to give up its self-asserted executive function.

Despite infantile desires and the lack of *eros*, also the relation of complexes to each other has an influence on the emotional reaction and the integration of the shadow. Catherine and Heathcliff, for example, want to communicate with each other, yet Linton and their habitual situation impede this integration process. Whereas Heathcliff is outside, Catherine has to stay inside. Their inability to find a common way of interaction without walls to overcome or a persona complex, who detests Heathcliff and denies the inferior shadow complex entrance, triggers feelings of despair and longing in the ego. Dr. Jekyll and Mr. Hyde, in contrast, are unable to communicate with each other at all, which depicts their inability to negotiate an integrative process. Since either one complex or the other is present, they cannot relate to each other. Victor Frankenstein, in contrast, would be able to listen to his shadow, yet is too focused on himself to integrate inferior parts of his psyche. Frightened, he flees instead, and thus aims to prevent any form of interaction. Yet Victor's pursuer manages at several occasions to confront him in order to urge his creator to regress and negotiate integration, which, however, prompts the ego to progress and draw psychic energy even more. By contrast, Laura and Carmilla live in the same castle, which depicts the absence of ego-boundaries. However, it still seems as if their communication fails, in that Carmilla utilises a highly ambiguous language whose implied meaning Laura misunderstands. Deduced from the failed interaction between ego and shadow in the objects of analysis, it is crucial to admit and listen to the latter, acknowledge it as one's own aspect and try to interpret and understand its suggestion so that integration can take place.

These reactions to the shadow therefore vary with the content of the emotional conflict, their accompanying coping mechanisms, and the prevalence of certain preventing

factors. Incongruences caused by infantile desires must be resolved in order to redirect the psychic energy and bring the system to more maturity. Depending on the character's inner and outer psychic resources, the protagonists are able to give up their coping strategies and face the real issue. For Dr. Jekyll and Victor their shadow's confrontation is accompanied with strong feelings of impotence, fear, disgust, despair and resent. In contrast, Laura's dominant feelings are more positive to her shadow. She perceives confusion yet becomes increasingly curious about Carmilla's advances. Similarly, Catherine adores her shadow yet turns desperate and frustrated when she realises that a reunion is impossible. Thus, the emotional reaction is influenced by the content of the conflict and inner as well as outer psychic factors that impede or facilitate assimilation.

5.3 Lack of *eros* and immature compensatory function

In light of the protagonists functioning as egos by means of a symbolic and psychological analysis, they especially seemed to struggle to integrate negative personality aspects, represented in the antagonist, due to cultural or individual issues. The imposed cultural circumstances and the infantile desires force the characters to develop various coping mechanisms, which only covered, rather than healed, the real lack. Yet these coping mechanisms of denial, regression, imitation and splitting cannot be taken as a preventive factor since they are the result of the characters' inability to assimilate their shadow, not the cause of this inability. In the course of the analysis above, fear and resilience has been pointed out and elaborated on as a preventive factor. As mentioned above, the quality of the primal relationship, the lack of *eros* and the compensatory function also influence the assimilation process.

In all four objects of analysis, male characters outweigh the female ones, which depicts the predominance of the logos principle and the oppression of the *eros*-principle. Especially in the early years of a child, *eros* is crucial for relating the continuously differentiating and constituting complexes, a process that appears naturally in the course of an individual's mental development. Since women were assigned the task to rear, nurture and care for children, *eros* coincided with them. Men, in contrast, abstained from this task, which is why the children were dependent on their mothers for the initiation and quality of their psychic development. A mother who tends to her child well, adds content to and gives rise to the good mother archetype.

It [the great mother archetype] symbolizes the essence of the positive dual union and is nourishment, appeasement of thirst, security, warmth, protection, pleasure, not-being-alone, relatedness, the overcoming of pain and discomfort, the possibility of rest and sleep, a sense of being at home in the world and in life as a whole. (Neumann 29)

This archetype bundles experiences of *eros* so that the child can, at some point, balance its own psychic tensions in a compensatory and transparent way. Thus, *eros* is not only a genuine feeling that the child should experience in the primal relationship, but also triggers an inner-psychic process that gradually relates constituting complexes to each other and balances them. Ideally, this results in the emergence of an intact compensatory function and a well-integrated psyche able to cope with difficult and unfamiliar situations.

In the 19th century, however, the overemphasis of rationality and the oppression of women lead to the neglect of emotionality, authenticity and genuine relationships, resulting in a severely fragmented and unbalanced psyche, as could be seen in the objects of analysis. This cultural issue entered the unconscious sphere, which reveals itself in the emotional pattern and archetypal activity of the text. On a deeper psychic level, the lack of *eros* results in a problematic disconnectedness, deficiencies in the personality development and unconscious infantile desires due to an experienced emotional lack, which the characters aim to compensate by means of various coping strategies.

6 Results and conclusion

The most abstruse Gothic monsters bear the greatest healing potential for mentally rigid and incongruent protagonists. The former are functionally equal to the shadow, an unconscious complex that bundles oppressed personality aspects. Those unconscious matters need to be assimilated and integrated by the conscious ego-complex, to achieve mental balance and psychic maturity. On a meta-level, the protagonists represent a psyche's ego-complex. The antagonists' confrontation of the protagonists, then, illustrates the latter's urgent necessity to integrate undesired and unconscious contents to individualise. In my study's objects of analysis, *Frankenstein* (1818), *Wuthering Heights* (1847), *Carmilla* (1872) and *Dr. Jekyll and Mr. Hyde* (1886), the protagonists are confronted by supernatural creatures, and atavistic or amoral humans. The ego-shadow dynamic reveals itself between the protagonists and

antagonists of the texts - Victor and his monster, Catherine and Heathcliff, Laura and Carmilla, and Dr. Jekyll and Mr. Hyde. As anticipated, the reason for the protagonists' inability to integrate the personality aspects of the shadow is due to the ego's tight boundaries which formed alongside the emergence of the individual ego-consciousness. Depending on the rigidity of those borders and the quality of the inner conflict, the ego's emotional response to the shadow, who threatens to break into consciousness, varies.

All preventing factors that were pointed out in the course of the analysis depict one general tendency – they direct, bundle and keep psychic energy in consciousness, which creates firm ego-borders and impedes the work of the compensatory function. This leads to an imbalanced and tensed mental system or blockages of libido. Therefore, hindering aspects contradict, in their nature, the self archetype and even prevent the latter from bringing the psyche to more authenticity and congruency. In contrast, facilitating aspects are those that align with the self. They weaken the ego in its self-asserted executing function, loosen its tight boundaries and give way to natural constructive and creative dynamics of the psyche. Especially the shadow aims to release blocked libido and draws energy into the unconscious to force the system to re-evaluate its energetic expenses. However, the longer the shadow is oppressed, the more severely it will force its way into consciousness to demand consideration and integration. In that modern mankind is devoted to cultivating its consciousness and persona, and required to adapt to the environment for optimal functioning, all tendencies that bring the individual to acknowledge the ego-consciousness' origins, that is, the self, are potentially healing.

In all four objects of analysis, however, the ego depicts a high and one-sided concentration of psychic energy, which could be deduced from the narrative form and metaphors of enclosure. The former depicts the rigidity of ego-boundaries, whereas the latter presents the libido's ability to progress or regress. Thus, these two aspects indicate the concentration, blockage or flow of psychic energy. In all four prose texts, the ego-complex characters displayed, at some point, a high energetic focus. Unwilling or unable to acknowledge the need to diffuse this concentration, the shadow emerges to enforce re-direction of libido. Depending on the characters' readiness to engage with their shadows, the assimilation process is successful to varying degrees.

The acquaintance with the shadow of the female protagonists, for example, is possible without great emotional resistance. Due to Catherine's and Laura's young age, the threshold of consciousness is still permeable, which facilitates integration. Additionally, their shadows are blocked for only a short period of time, which keeps their power low and bearable. The reason for the failing integration originates elsewhere. What impedes their assimilation are cultural circumstances, especially patriarchy and the taboo on female sexuality. Both Laura and Catherine depict the need to progress for further psychic development. However, their patriarchal oppression and cultural restrictions hinder individuation. Unable to overcome these issues, both regress. Whereas Laura postpones further maturation and subjugates to the demands of society, Catherine chooses death to lose the restrictions imposed on her. Neither of the two achieve integration.

The male protagonists Dr. Jekyll and Victor Frankenstein, in contrast, are thoroughly unable to deflect any psychic energy from themselves, and progress even further into consciousness. They showed a high resistance and inability to open up to the suggestions of their shadows. By means of logic, rationality and willpower, which are characteristics of consciousness, they aim to tackle their shadows, which exacerbates their situation even more. These ego-complexes show a much firmer definition of boundaries, blocking any interaction with unconsciousness. In Dr. Jekyll's case, the archetypal activity illustrates that an assimilation of ego and shadow is nearly impossible, since both characters cannot be at the same place, at the same time. For the integration, however, negotiation or communication between complexes is necessary. This communication can take place by means of images, dreams, emotions or symptoms that rise from the unconscious into consciousness and are, at best, correctly interpreted by the ego. Even though the scientist realises that he is necessarily both, good and evil, he still does not acknowledge Mr. Hyde as his own personality aspect, speaking of him in third-person and leaving the shadow externalised. Every symptom is thus meaningful, in that it expresses the self's needs for healing.

In Frankenstein's case, the disposition is a different one. Communication between ego and shadow complex is possible, yet the ego perceives the invasion of the latter as very threatening in that it contradicts, in all facets, his values and mentality. Victor's anxiety prevents him from seeing his creation as human, instead of as a monster. Before any interaction can take place, the scientist ascribes his shadow with characteristics of

irrationality, amorality and evilness based merely on its appearance. The shadow, however, requires Victor to distinguish between outer appearance and inner character. His shadow poses many tasks for Victor. First, the protagonist needs to loosen the identification with his persona to find his real authenticity and identity. Secondly, his own aspects of personality, especially female ones, need to be integrated in order to reduce projections and increase inner relation. In the process, also the third demand of the shadow could be met – re-directing incestuous wishes meaningfully and maturing individually. However, Victor is overwhelmed and unable to cope with the magnitude of the changes that are pending and need integration. The ego-complex petrifies instead of heals and, in the end, disintegrates.

For a successful psychic assimilation, inner psychic factors also play a crucial role. The accessibility and quality of the unconscious depends on the primal relationship experienced in the early years of a child with a mother figure. The interaction and dynamic between the complex-characters reveal a lack of *eros* and a stunted compensatory function. The fractured relatedness of complexes could be traced back to the oppression of women, which is represented in the texts by the absence or death of mothers. Incongruences in psychic development occur when the individual has to deny its own needs to meet demands that have greater priority. In case a re-direction of psychic energy is impossible because the system lacks a crucial experience for further maturation, infantile desires can perpetuate unconsciously. Those persisting emotional needs or infantile conflicts then draw great amounts of psychic energy. Only if the person uncovers and acknowledges an experienced lack in childhood can the complex be partially resolved, assimilated and the blocked energy freed. Laura's progression, for example, is impeded by a fixation on her father, who fails to free his daughter from incestuous wishes. Catherine struggles most to define her identity and develop tighter ego-boundaries, which draws her into an uncontrollable regression and ends in uroboric swallowing (Neumann 10). Dr. Jekyll depicts a severe inner split, which is a petrified child-like defensive mechanism. Victor, in contrast, does not acknowledge his projections on women and depicts an anima-possession and incestuous wishes. A resolution of unconscious complexes frees the psychic energy these conflicts draw and bundle, so that it is again available for other psychic aspects that need consideration. Yet all four egos fail to confront and perceive the creative and healing aspect their shadow-complexes. Instead, they are overtaken by emotions like anxiety, despair, disgust and confusion, which prevent them from seeing the true

nature of their shadows. Those anxieties are caused by the shadows' demand to reject their infantile wishes or need to solve a conflict. As already hinted at in the thesis's ambiguous title "Confronting Shadows", it indeed needs to be the ego that willingly confronts its shadows on the path of individualisation to achieve psychic balance, authenticity and genuineness – not, as wrongly assumed, the shadow its ego. The latter enforces consideration and integration only if the ego is too ignorant and anxious to acknowledge the shadow's creative and healing function. Necessarily, the ego has to fulfil a paradoxical role in personality development – it needs to be strong enough to be weak.

By means of monsters, nightmares and the sublime, authors of gothic novels aim to break boundaries that came along with the emergence of ego-consciousness and trigger a cathartic process. Yet, as could be seen on the example of Catherine, giving way completely to the *self's* creative tendencies causes the dissolution of the ego-complex and the collapse into the realm of mothers. The psyche needs a certain tension to keep functioning and from which it can draw energy. The other protagonists, in contrast, come dangerously close or dissolved exactly this tension by drawing libido in an extreme way into consciousness. The shadows, as archetypal ambassadors of the *self*, re-direct, forcefully or not, the ego's annihilating energetic tendencies. They push for assimilation and integration so that communication between consciousness and unconsciousness is facilitated, leading to psychic homeostasis. Therefore, the cathartic and integrative purpose of the analysed classics of Gothic literature allies with the *self's* striving for creative and psychic assimilation.

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