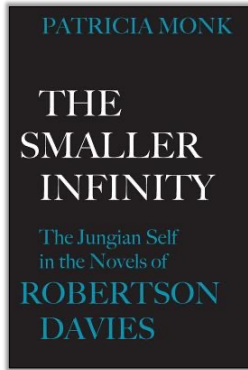


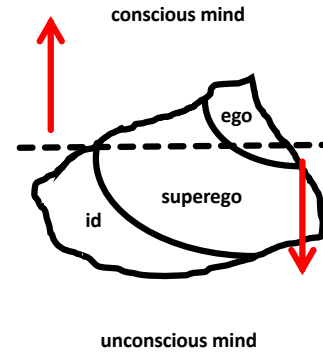
Davies and Jung



Patricia Monk. *The Smaller Infinity: The Jungian Self in the Novels of Robertson Davies*. U of Toronto P, 1982.

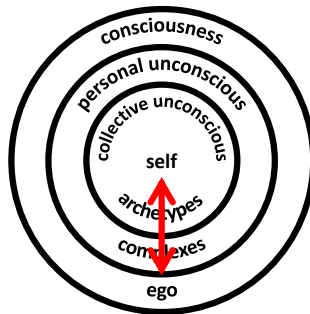
- **ch. 1:** “The History of an Affinity”
- **ch. 3:** “A Choice of Worlds”

Freud’s Conception of the Human Psyche



- Freud distinguished between the *conscious mind* and the *unconscious mind*
- Freud contended that the human mind was composed of three forces: *id*, *ego*, and *superego*
- a healthy psyche is one in which the superego has negotiated with the id and ego without too much suppression to the unconscious
- conflicts suppressed into the subconscious manifest themselves in neurotic human behaviours, fixations, and ideas

Jung’s Conception of the Human Psyche



- Jung distinguished between the *personal unconscious* and the *collective unconscious*
- the *consciousness* contains one’s *ego*
- the *personal unconscious* is made up of *complexes*, each linked to an *archetype*
- the *collective unconscious* is composed of *archetypes*
- at the centre is the *self*, connected to the *ego* by the *ego-self axis*

archetype

literary examples of archetypes

- **symbols:** the rose, the serpent, the sun, the four seasons
- **themes:** love, death, conflict, rebirth
- **mythical settings:** the paradisaical garden
- **stock characters:** the femme fatale, the hero, the magician
- **plot patterns:** the quest, the descent into the underworld, the feud

- a symbol, theme, setting or character-type that recurs in myth, literature, folklore, dreams, and rituals
- embodies some essential element of “universal” human experience
- originated with Carl Jung, who proposed that certain symbols in dreams and myths were residues of ancestral memory preserved in the “collective unconscious” (Baldick 24-25)

Jungian archetypes

- **the self:** the total integrated personality
- **the shadow:** the dark, other self
- **the anima:** the contrasexual image of a woman for a man
- **the animus:** the contrasexual image of a man for a woman
- **the magus:** the wise old man
- **the sybil:** the wise old woman (Monk 15)

individuation

- a lifelong developmental process of personal transformation and self growth
- achieved through confronting the unconscious: letting it express itself and examining what it has produced

Anthony Stevens. *Jung: A Very Short Introduction*. Oxford, 1994.

Davies, *Tempest-Tost*

Hector Mackilwraith's Confrontation with His Anima

1. Hector unwittingly encounters his anima when Griselda congratulates him on getting the part of Gonzalo.
2. In his dream later that night, Hector's anima emerges from his unconscious into his consciousness.
3. Unable to consciously recognize his anima within himself as part of himself, yet forced to do something by its incursion into his consciousness, Hector projects it onto Griselda as its most suitable bearer, and he becomes infatuated with her.
4. As a result of Hector's botched suicide attempt, his projected anima withdraws from Griselda, restoring his psychological state.
5. Having successfully confronted his anima, Hector has taken one step towards Jungian individuation. (Monk 47-51)

Davies, *The Salterton Trilogy*

The Jungian psychologem presented in [The Salterton Trilogy] is that of the development of the self, which in Jung's terminology is called *individuation*. In the course of individuation, the ego is confronted with the archetypes of the unconscious as they are manifest in his or her own life, and must recognize and learn how to cope with them. In each novel in the trilogy, Davies shows a character or characters going through various stages of this confrontation: Hector Mackilwraith in *Tempest-Tost*, Solly Bridgetower and Pearl Vambrace in *Leaven of Malice*, and Monica Gall in *A Mixture of Frailties*. The complexity of Davies' handling of characters in the process of individuation increases considerably as the trilogy progresses ... and this increase in complexity may be attributed, at least in part, to Davies' increasing interest in Jung during the intervening years. (44)

Patricia Monk. *The Smaller Infinity: The Jungian Self in the Novels of Robertson Davies*. U of Toronto P, 1982.

Davies, *Tempest-Tost*

... in actual life a man normally encounters the anima first in the form of a projection. There is a sudden overwhelming "falling in love" and for a while nothing else in the world matters.... From her he expects everything. She knows the Great Secret, she holds the key to life. The thought of separation is impossible; existence would be meaningless without her.... A special light pervades the whole landscape, illumining especially the woman on whom this projection from the unconscious has fallen. Clods who have never attempted any such thing before take to writing verse. So long as the projection lasts, the man is held by a completely irrational attachment. His thoughts and his footsteps lead persistently in her direction—and inevitably so, for she has upon her an essential part of his inmost being. (81-82)

P.W. Martin. *Experiment in Depth: A Study of the Work of Jung, Eliot and Tynbee*. Routledge, 1976. Qtd. in Monk 51.

Davies, *Leaven of Malice*

Solly Bridgetower's Confrontation with His Anima

1. Solly is under immense pressure from his mother, rendering her Solly's demonic anima.
2. The forced engagement between Solly and Pearl brings Pearl into Solly's conscious mind as the counter-image of his mother, revealing Pearl as his celestial anima (he projects this archetype onto her).
3. When Prof. Vambrace strikes Pearl, Solly repeatedly realizes he should have intervened to challenge Vambrace's authority, to protect his anima
4. Solly now exercises control and agency over his own life; Solly's confrontation of Pearl breaks his mother's hold over him.
5. Now able to open up to Pearl and relate to her on an emotional level, Solly has taken one step towards Jungian individuation. (Monk 56-57)

Davies, *A Mixture of Frailties*

In *A Mixture of Frailties*, the evolution from alienation to individuation is followed in considerable detail. It is figured by Monica's relationship with three of the other major characters. Monica, as the ego-figure, must encounter the animus (Giles [Revelstoke]), the sybil (Ma Gall), and the magus ([Benedict] Domdaniel) and, by the adjustment of her relationship with each of them, resolve the psychic element which each represents into harmony with her conscious personality. (67)

Patricia Monk. *The Smaller Infinity: The Jungian Self in the Novels of Robertson Davies*. U of Toronto P, 1982.

Davies, *Leaven of Malice*

Pearl Vambrace's Confrontation with Her Animus

1. Pearl is under immense pressure from her father, rendering her Pearl's demonic animus.
2. The forced engagement between Solly and Pearl brings Solly into Pearl's conscious mind as the counter-image of her father, revealing Solly as her celestial animus (she projects this archetype onto him).
3. When Prof. Vambrace strikes Pearl, Pearl is finally released from Vambrace's authority. His demonic status has been brought from her unconscious to her consciousness.
4. Pearl now exercises control and agency over her own life; Pearl's acts of defiance show her father's hold over her is broken.
5. Now able to open up to Solly and relate to him on an emotional level, Pearl has taken one step towards Jungian individuation. (Monk 57-58)

Davies, *A Mixture of Frailties*

Monica's Confrontation with Her Archetypes

- **Ma Gall (the sybil):** Mrs Gall's working-class vulgarity and narrow religiosity render her Monica's demonic sybil, which Monica must reject to achieve individuation, but she must still retain some connection with her mother, a woman's ego-source.
- **Giles Revelstoke (the animus):** Giles's domineering nature as Monica's singing teacher renders him Monica's demonic animus, which Monica must reject to achieve individuation, but she remains forever changed by his celestial qualities.
- **Benedict Domdaniel (the magus):** Domdaniel's supportive mentorship of Monica renders him Monica's celestial magus, but Monica must still confront the archetype: she must come to an understanding of his role in her life, and bring that role into her consciousness. (Monk 67-72)

Davies, *A Mixture of Frailties*

Monica's Confrontation with Her Archetypes

- **Ma Gall (the sybil):** Mrs Gall's working-class vulgarity and narrow religiosity render her Monica's demonic sybil, which Monica must reject to achieve individuation, but she must still retain some connection with her mother, a woman's ego-source.

<p>If these [religious] ideas were invalid for her, what else that was valid had her mother to give her? Nothing, thought Monica ... sadly and with pity.... (261)</p>	<p>[Ma Gall says,] "You bet I was [wild]. I've got quite an imagination. That's where you're like me, Monny. Always remember that. You get that from me." (261)</p>	<p>... recent reflection had convinced her that it was part of her heritage from Ma; her imagination ... [was Ma's, but] ... she must not let [it] dominate her life. (276)</p>
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