Psychological Aspects of Feminism

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Chapter III

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Psychoanalysis can free a human being who has been tied hands and feet. It cannot give him new arms or legs.

Karen Horney, "The Technique of Psychoanalytic Therapy"

In this chapter an attempt is made to discern the connection between literature and psychoanalysis. The basic and relevant theories of psychoanalysis, which have been enunciated and well established by Freud, Lacan, Irigaray and Helene Cixous are briefly discussed. The issues of application of psychoanalysis in feminism are examined. Psychoanalytic criticism, especially psychoanalytic feminist criticism, and its relevance in the context of literature are given attention. The theoretical basis of psychology and the various aspects of feminine psychology propounded by theoreticians like Jung, Karen Horney, Robert A. Johnson, Erich Neumann and Irene Claremont de Castillejo are examined. The definition and the origin of the term psyche and the Greek myth of Psyche and Eros are explained.

It is an established fact that literature arises out of the human mind's interactions with life and hence, literary experiences are central to the characters in fiction and the emotions they embody. Literary language thus becomes a carrier of repressed desires. "Psychoanalysis offers a universal theory of the psychic construction of gender identity on the basis of repression" (Weedon 43). Psychology as the study of mind can be used for
the study of literature. Psychoanalysis tries to understand individuals by unmasking the hidden desires in our psyche and revealing their links with the conscious surface. A literary text can be analysed and understood in terms of the human psyche because human psychology is the material with which literary artists have built up their art of writing. Frederick Crews rightly remarks:


Literature is written form and about motives and psychoanalysis is the only thorough going theory of motives that mankind has devised. The moment we perceive that, works of art can express emotional conflict, or that they contain latent themes, or their effect on us is largely subliminal, we have entered the realm of interest that is uniquely occupied by Freudianism and its offshoots. (4)

Thus literature provides a field of verification for psychoanalytical proposition.

Feminism and psychoanalysis are interrelated. As it is said in Jacques Lacan, *A Feminist Introduction* by Elizabeth Grosz, "Women's fascination with psychoanalysis has enabled psychoanalysis to provide an explanation of women's social and psychical positions within patriarchal cultures" (7). It has an uneasy, ambivalent relation to feminism. Grosz says:
Psychoanalytic enquiries into the nature of female identity, libido, sexuality, and development are of major significance to feminism. In spite of whatever problems it may exhibit, psychoanalysis is still by far the most complex, well developed, and useful psychological theory at hand. It retains an "honesty" or at least an openness about its attitude to women and femininity that is rarely visible in and yet is highly symptomatic of a more general patriarchal, cultural framework. (8)

Since women's issues are not just the direct and visible physical realities but more and more the phenomena in social structure, psychoanalysis has much to do with feminism, and often, is one apt theory to read the feminine situation. "The oppression of woman is both a material reality, originating in material conditions, and a psychological phenomenon, a function of the way women and men perceive one another and themselves" (Gayle Greene 3).

As said in *The Beginning Theory* by Peter Barry:

Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature. Psychoanalysis itself is a form of therapy which aims to cure mental disorders "by investigating the interaction of conscious and unconscious elements in the mind" (as the Concise Oxford Dictionaty puts it). . . .This
practice is based upon the specific theories of how the mind, the instincts and sexuality work. These theories were developed by the Austrian Sigmund Freud. (96)

Feminist psychoanalytic criticism is the process of criticising a work of literature using psychoanalytic tools from a feminist perspective.

The terms psyche and mind have been used synonymously in literature ever since Freud formulated the various theories regarding mind. Its two adjectives psychical and psychic are also synonymous with "mental." Whereas "mind" tends to be used in contrast to "body," "psyche" is usually contrasted with "soma" ("Psyche," Critical Dictionary). Psyche is the Greek term for the life force; translated first as "soul" then as "mind" and now sometimes as "self" ("Psyche," Student's Dictionary).

In Psychology and Women, Vaughter has defined the psychology of women as "one which is concerned with the construction of a psychology that is relevant to and studies women as well as men, that predicts female as well as male behaviour, and that has the goal of the development of a nonsexist approach to the study of human behaviour" (191). Peplau and Conrad say, "The fundamental issue for feminist psychology is the dilemma of combining feminism—a value orientation with action implications—and the tradition of psychology as an empirical science striving for objectivity and value-neutrality" (381).
An understanding of the significant and relevant theories of Freud, Lacan, Irigaray and Helene Cixous and the feminine psychology propounded by Irene Claremont de Castillejo (*Knowing Woman*), Karen Horney (*Feminine Psychology*), Jung (Modern Man in Search of a Soul, Aspects of the Feminine), Erich Neumann (The Fear of the Feminine and Other Essays on Feminine Psychology) and Robert A. Johnson (*She: Understanding Feminine Psychology*) are necessary to form a theoretical foundation of the topic understudy.

Freud suggests a three-part model of the psyche dividing itself into the id, ego and the super ego. The instinctual drives that spring from the constitutional needs of the body is id, ego develops out of the id to be an agency which regulates and opposes the drives, and super ego is parental and social influences upon the drives. Freudian psychoanalytic critics identify a "psychic" content in the literary works. "They pay close attention to unconscious motives, whether these be those of the author or those of the characters depicted in the work" (Barry 105).

Elizabeth Wright in *Psychoanalytic Criticism* puts forward the important and basic theoretical principles and psychoanalytic concepts of Freud. Freud coined the term "Metapsychology" to refer to the theoretical dimensions of the study of the psyche and the theorization of the unconscious. He drew a conceptual model of the mind, based on the assumption that the
mind is a derivative of the body. He looked at the structure of the psyche from three angles: (i) the dynamic picture of the mind, as evolving out of the tension caused by the conflict between instinctual needs and external reality (ii) the economic model which sees the mind as a venue of the struggle between the pleasure principle and the reality principle, in which the self preservative mechanism of the mind, known as the "ego" plays a mediatory role (iii) the topographical model. It has two versions: in the first one, the psychical space is divided into three systems: the unconscious, preconscious and conscious. It is in the second version that Freud sees three distinct agencies—id, ego and super ego (Wright 9-10).

Freud gives a genetic explanation of the evolutionary development of the human mind as a "psychical apparatus" (9). As Weedon puts it:

Freud's psycho-sexual theory was developed as a way of understanding mentally disturbed patients by positing the pattern of the normal acquisition of gender identity from which they were seen to deviate. . . . In opposition to existing views of gender, childhood and sexuality, which saw gender identity as inborn and sexuality as an effect of puberty, Freud asserted that individuals were sexual beings from birth. . . . The acquisition of psychic femininity or masculinity by the biological female or male involved the repression of those features of the child's
initial bisexuality which were compatible with the sexual identity in question. . . . It is the stress in Freudian theory on the initial bisexuality of the child and the precarious psychic rather than biological nature of gender identity which has encouraged many feminists to attempt to psychoanalysis for their interests. . . . In Freud, the femininity or masculinity which a person achieves through his or her psycho-sexual development stands for culturally and historically specific forms of gender identity.

(45-50)

It is an accepted fact that Freud's understanding of the construction of psychic life through the notion of the unconscious makes him one of the influential thinkers of the 20th century. What attracts feminists towards him is his theory of "masculinity" and "femininity" as cultural categories. According to him, masculinity and femininity existed in "all human individuals". They did so "as a result of their bisexual disposition and of cross-cultural inheritance" (Complete Psychological Works 258). Freud linked the unconscious with sexuality. Freud's The Three Essays on the Theory of Sexuality represents his views on the development of infantile sexuality. Infantile sexuality is inseparable from a subject's identity and its development into sexual adulthood (180). This makes the feminists think that adult sexuality is not the result of biology, but is made through the repression of infantile polymorphous drives. That is, the sexes may be born biologically
different as males or females, but their identities as masculine or feminine are made as they emerge from different developmental stages especially to their cultural environment.

In *The Three Essays* Freud presents four phases of infantile sexuality. The first one is the oral phase, where pleasure is gained through sucking the mother's breast. Second one is the anal stage, where the child gains pleasure from control over its faeces and the third is the phallic phase. This is a contentious stage for many feminists and psychoanalysts. It is during this stage that children discover sexual difference. The concluding phase is genital sexuality (181-182).

Another keyword in Freudian psychoanalysis is "sublimation," a way of the mind's defence mechanism. As Terry Eagleton puts it:

One way in which we cope with desires we cannot fulfill is by "sublimating" them, by which Freud means directing them towards a more socially valued end. We might find an unconscious outlet for sexual frustration in building bridges and cathedrals. For Freud, it is by virtue of such sublimation that civilization itself comes about by switching and harnessing our instincts to these higher goals, cultural history itself is created. (152)
Another psychoanalyst whose works have had an extraordinary influence upon many aspects of recent literary theories is Jacques Lacan. He has a major influence on contemporary feminism. As summed up by Barry, "Like Freudian critics, Lacanian critics pay close attention to unconscious motives and feelings, but instead of excavating for those of the author or characters, they search out those of the text itself, uncovering undercurrents of meaning . . ." (115). It was Freud's writings on the construction of sexual difference that formed the basis for Lacan's work. Lacan's rereadings of Freud have become influential within literary studies and feminist thought and it is to Lacan that we owe the terms "imaginary," "symbolic order" and "phallus." As in *Feminist Practice and Post Structuralist Theory*:

For Lacan, meaning and the symbolic order as a whole, is fixed in relation to a primary, transcendental signifier which Lacan calls the phallus, the signifier of sexual difference, which guarantees the patriarchal structure of the symbolic order. The phallus signifies power and control in the symbolic order through control of the satisfaction of desire, the primary source of power within psychoanalytic theory. (53)

According to Lacanian theory, desire is the motivating principle of human life. "The desire for control and power through possession is the primary
motivating force of the psyche" (53). Control is symbolically represented by
the phallus.

As recorded by Weedon, Lacanian theory employs an anatomically
based elision between the phallus and the penis envy which implies the
patriarchal organization of desire and sexuality (54). Men, because of their
penis can look for power and control within the symbolic order of language,
laws, social processes and institutions. Women, as they don't have any
position in the symbolic order, except in relation to men, develop penis envy.

I think this work would be incomplete if the theories of Luce Irigaray,
the prominent author in contemporary French feminism and an
interdisciplinary thinker, are not mentioned. Irigaray sees femininity as an
effect of the organization of female desire in a female libido. The main
argument in Irigaray's *This Sex Which Is Not One* (1985) is the otherness of
female sexuality. She says that "female sexuality has always been
conceptualized on the basis of masculine parameters" (23). She argues that
there is an integral relationship between sexuality and language. Female
desire and male desire are alien to each other. The two can only be brought
together through a patriarchal repression of the female. Woman's language is
incomprehensible to male language because its focus is on the logic or reason
(27).
Irigaray argues that, since ancient times, mothers have been associated with nature and unthinking matter. The identity of a woman is always associated with culture and subjectivity. Though they are excluded from culture and subjectivity, women serve as their unacknowledged support. That is, even if women are not considered full subjects, society cannot function without their support and contribution. Irigaray states that Western culture itself is founded upon a primary sacrifice of the mother, and thereby through all women. Based on this, Irigaray argues that sexual difference does not exist. In true sexual difference men and women should equally achieve subjectivity. She believes that in the present system, men are subjects (e.g. self-conscious, self-same entities) and women are "the other" of these subjects. Hence in Western culture, there exists only one form of subjectivity and it is male (76-78).

She says that women should reconfigure their identity in such a way that one sex should not exist at the expense of the other. But she does not prescribe a new identity, for she wants women to determine for themselves how they want to be defined.

In Irigaray's opinion, woman is indefinitely other in herself. That is why she is said to be whimsical, incomprehensible, agitated, and capricious. "If she says something, it is not, it is already no longer identical with what she means. What she says is never identical with anything, moreover; rather, it is
contiguous" (This Sex Which Is Not One 29). So it is useless to trap women in the exact definition of what they mean.

She goes on to say that traditionally woman is a commodity for man.

As such, she remains the guardian of material substance, whose price will be established, in terms of the standard of their work and of their need or desire, by "subjects": workers, merchants, consumers. Women are marked phallicly by their fathers, husbands, procurers. And this branding determines their value in sexual commerce. Woman is never anything but the locus of a more or less competitive exchange between two men, including the competition for the possession of mother earth. (31-32)

She observes that no political theory or political practice has taken into consideration this historical problem of women.

About women's movements, Irigaray states that, when they challenge the forms and nature of political life and the contemporary play of powers, they are in fact working for a modification of women's status. When a woman becomes a mother "by choice," there is a "possibility of modifying women's social status, and thus of modifying the modes of social relations between men and women" (84). In this context Irigaray mentions two
possible roles that are available to a woman. These roles are occasionally or frequently contradictory. She remarks:

Woman could be man's equal. In this she would enjoy, in a more or less near future, the same economic, social, political rights as men. She would be a potential man. But on the exchange market—especially, or exemplarily, the market of sexual exchange—woman would also have to preserve and maintain what is called femininity. The value of a woman would accrue to her from her maternal role, and, in addition, from her "femininity." (84)

Irigaray states that actually femininity is a role imposed upon women by the male system. By playing on her femininity what a woman loses is herself.

She observes that in our social system women are "products" or "commodities" used and exchanged by men. Women are victims of exchanges—sexual, economic, social and cultural exchanges. "Women's social inferiority is reinforced and complicated by the fact that woman does not have access to language, except through recourse to 'masculine' system of representation which disappropriate her from her relation to herself and to other women" (85). According to Irigaray, the family has always been the privileged locus of women's exploitation. "Historically, within the family, it
is the father-man who alienates the bodies, desires and work of woman and children by treating them as his own property" (143).

Irigaray tries to interpret the masculine imaginary, the way it has reduced women to silence, to mimicry, to muteness and to discover a possible space for the feminine imaginary. Here she stresses the importance of women's liberation movements:

A long history has put all women in the same sexual, social and cultural condition. Whatever inequalities may exist among women, they all undergo, even without clearly realizing it, the same oppression, the same exploitation of their body, the same denial of their desire.

That is why it is very important for women to be able to join together, and to join together "among themselves". . . . The first issue facing liberation movements is that of making each woman "conscious" of the fact that what she has felt in her personal experience is a condition shared by all women. . . . (164)

In the chapter "Women on the Market," she puts forward the question why are men not objects of exchange among women? She herself offers the reply: "It is because women's bodies—through their use, consumption, and circulation—provide for the condition making social life and culture possible,
although they remain an unknown 'infrastructure' of the elaboration of that social life and culture" (171). She adds that our social life and culture depends upon a ho(m)mo-sexual monopoly.

All the systems of exchange that organize patriarchal societies and all the modalities of productive work that are recognized, valued and rewarded in these societies are men's business. The production of women, signs, and commodities is always referred back to men (when a man buys a girl, he "pays" the father or the brother, not the mother . . .), and they always pass from one man to another, from one group of men to another. The work force is thus always assumed to be masculine and "products" are objects to be used, objects of transaction among men alone. (171)

Towards the end of This Sex Which Is Not One, Irigaray states that the pleasure of women is trapped in men's system. Women are forced to remain indefinitely distant from themselves to support the pursuit of their ends, and that is a flaw of women. "If we submit to their reasoning, we are guilty" (211). She goes on to say:

A virgin is the future of their exchange, transactions, transports. A kind of reserve for their explorations, consummations, exploitations. The advent of their desire, Not of ours.
How can I say it? That we are women from the start. That we don't have to be turned into women by them, labelled by them, made holy and profaned by them. (212)

It is a fact that man's world has always been a trap for women.

In the opening page of *An Ethics of Sexual Difference*, Irigaray states that sexual difference is one of the major philosophical issues of our age (5). Most often sexual difference is associated with anatomical differences. She follows Lacan in understanding sexual difference as a difference that is assigned in language.

She opines that both in theory and practice, everything resists the discovery and affirmation of an advent or event such as sexual difference.

In politics, some overtures have been made to the world of women. But these overtures remain partial and local: some concessions have been made by those in power, but no new values have been established. Rarely have these measures been thought through and affirmed by women themselves, who consequently remain at the level of critical demands. Has a worldwide erosion of the gains won in women's struggles occurred because of the failure to lay foundations different from those on which the world of men is constructed? (6)
She observes that the gender of God, the guardian of every subject and every discourse, is always masculine in the West. "A revolution in thought and ethics is needed if the work of sexual difference is to take place" (6). According to her, we have to consider space and time to make it possible to think through this difference. "If any meeting is to be possible between man and woman, each must be a place, as appropriate to and for the other, and toward which he or she may move" (40). The place would twist and turn on itself, from the outside to the inside, from the inside to the outside.

She says of the two requirements of woman to be inside herself:

If woman could be inside herself, she would have at least two things in her: herself and that for which she is a container—man and at times the child. It seems that she can be a container only for one thing, if that is her function. She is supposed only to be a container for the child, according to one moral position. She may be a container for the man. But not for herself. (41)

She outlines the basic character trait of a man, showing how it differs from that of a woman:

To inhabit is the fundamental trait of man's being. Even if this trait remains unconscious, unfulfilled, especially in its ethical dimension, man is forever searching for, building, creating homes for himself everywhere: caves, huts, women, cities,
language, concepts, theory and so on. . . . Of women, who, it seems, remain within perception without need of name or concept. Without closure. To remain within perception means staying out in the open, always attuned to the outside, to the world. Senses always alert. . . . To perceive, to remain within the perception of the world without closing it off or closing off the self, amounts to forming or watching over the threshold of the world. Changing in response to the era, to place, to time.

According to her, consciously or unconsciously man exploits the feminine in order to live, survive, inhabit, work and he forgets the other and his own becoming. Man likes to be like a machine. He thinks of himself as a machine: a sexuality of drives, an energy governed by tensions and discharges, in good or bad working order. If a man is aware of his perpetual dependence on woman-mother-the umbilical cord, it would set up a space, a space-time for sexual difference.

Helene Cixous focuses on the relationship between feminine libido and feminine writing. She looks at feminine writing as a challenge to the patriarchal order. She says:

It is impossible to define a feminine practice of writing, and this is an impossibility that will remain, for this practice can never
be theorized, enclosed, coded—which does not mean that it does not exist. But it will always surpass the discourse that regulates the phallocentric system; it does and will take place in areas other than those subordinated to philosophico-theoretical domination. It will be conceived of only by subjects who are breakers of automatisms, by peripheral figures that no authority can ever subjugate. (Marks and de Courtivron 253)

In her opinion, feminine writing is a way of giving voice to repressed female sexuality and the female libido. She opines:

By writing her self, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display—the ailing or dead figure, which so often turns out to be the nasty companion, the cause and location of inhibitions. Censor the body and you censor breath and speech at the same time.

Write your self. Your body must be heard. Only then will the immense resources of the unconscious spring forth. Our naphtha will spread, throughout the world, without dollars—black or gold—nonassessed values that will change the rules of the old game. (250)
Cixous is optimistic that the patriarchal symbolic order can be changed by giving women a new sense and awareness of themselves.

A brief account of Jung's theories of female psychology seems appropriate to understand the terms such as anima, animus and the principle of Eros and Logos.

In *Modern Man in Search of a Soul*, Jung says that "the elements of the psyche undergo in the course of life a very marked change—so much so that we may distinguish between a psychology of the morning of life and a psychology of its afternoon" (59). He says, "All our knowledge is conditioned by the psyche which, because it alone is immediate, is superlatively real" (194). Jung makes a distinction between the characteristics of a man and a woman on the basis of love. A woman's psychology is based on "the principle of Eros, the great binder and loosener. . ." (*Aspects of the Feminine* 65). From time immemorial the dominant principle ascribed to man is Logos. The concepts of Eros and Logos can be explained in modern terms as "psychic relatedness" and "objective interest" respectively. For men everything is "logic" whereas for women everything is "psychic." Jung rightly observes that genetically every man has recessive female chromosomes and hormones, and every woman has a set of masculine psychological characteristics that make up a minority element in her. He
called the man's feminine side as the anima and the woman's masculine side the animus.

Women have developed their masculine creative side and entered the so-called men's realm. Similarly men also nurture a feminine sphere beneath the surface where women had hitherto been dwelling alone. To understand the relationship between men and women, it is very important to understand the psychology of men and women. Most of the theoreticians of men's and women's psychology are men. Irene Claremont de Castillejo in *Knowing Woman* observes:

Woman's invasion of man's sphere has, I believe, aroused in man's unconscious the determination to maintain his former superiority at all costs, even among those who consciously believe in and are most vociferously in favour of equality between the sexes. Consciously men welcome woman's emancipation but in the unconscious they despise her and are determined to keep her in her place.

It is the unconscious of this resentment which shatters the woman for it is picked up by her in her unconscious where it fortifies her own doubts of her own powers. It appears as a masculine voice which reiterates over and over again in a
De Castillejo's remarks on Toni Wolff's study of personality types in women attract our attention. Toni Wolff, one of Jung's collaborators, made a study of personality types in women. She observed that apart from Jung's four psychological functions such as thinking, feeling, intuition and sensation, woman can also be characterized by one or more of four different personality traits. These four basic feminine types are maternal, hetaira, amazon and mediumistic. She opines that in the process of individuation in woman, all these characteristic attitudes are gradually assimilated.

The maternal type cherishes everything that is young, tender and growing and relates to the man chiefly as father to her children. According to Wolff, hetaira or companion is the extreme opposite of the maternal type. This type relates to man for his own sake. She can be a companion intellectually, spiritually or sexually or all three at once, but not necessarily all three. To this type the personal relationship with the man is all important and children are only of secondary importance. She not only values the man but also reflects his personal anima (62-63). De Castillejo remarks:

The hetaira is not an easy role for a woman to play as it does not fit into accepted patterns of society. Nor do the women of this type always realize that they have a definite role to play; so they
continually try to change their status of mistress to that of wife, mistakenly believing that marriage is the inevitable desired goal.

(65-66)

The amazon type is the common type. She is independent and self-contained. Her first preference is her own achievement. What she demands is equality with men. She meets man on the conscious level and does not like to be a mediator for him. She is not at all dependent on man though she may have love affairs and marry and have children. A brother-sister relationship exists between the amazon type and man. They understand each other, take part in similar activities and act as mutual challengers and rivals.

The fourth personality type is mediumistic woman. Here the main role of the woman is that of the mediator. She is permeated by the unconscious of another person. Wolff says that this type of woman is not easy to discover because she seldom appears in public and is not publicly recognized as she does not have a particular role to play. She renders unique and more service to man than mother, hetaira and amazon type. She mediates the contents of the collective unconscious to man (67-68). De Castillejo comments:

She is also less visible than other types because today a woman is seldom only mediumistic. She may also be a hetaira or a mother type and then it may appear that it is the wife and mother who is playing the mediating role, or perhaps a lover or
woman friend. So considerable confusion reigns and it is
popularly believed that, with the exception of the amazon,
women as women tend to be mediators. (69)

De Castillejo again says:

The mediumistic woman is elusive also because she has greater
difficulty than the other types of knowing who she really is. All
personality types, even the amazon are related in some way to
the masculine psyche since it is of the essence of the feminine to
be related to the masculine. But the mediumistic woman is
always in danger of losing her own ego in the personality of the
man she loves, or the group which claims her interest. (69)

Now a days, we can observe that no woman can be bound to be only one
personality type alone. A woman will no doubt be forced to assume all the
four personality types, with variations in the qualities of the types.

De Castillejo, when discusses whether the animus is friend or foe,
expresses her view that the animus is like a woman's male partner. It is
irritating and destructive on one side but very valuable on the other. It is very
essential for creativeness on woman's part. "Like the anima of a man, animus
is the personification of a function which belongs in the psyche of all women
and is not a personal idiosyncrasy" (73).
She likes to think of her helpful animus as a torchbearer. She opines:

In a woman's world of shadows and cosmic truths he makes a pool of light as a focus for her eyes, and as she looks she may say, "Ah yes, that's what I mean," or "oh no, that's not my truth at all." It is with the help of this torch also that she learns to give form to her ideas. . . . (76)

For her, the power to focus is the most required quality which makes man a creative creature. If one is able to focus the ideas and images that float through the mind, one can create something with it.

Woman has a consciousness of her own: a "diffused awareness." It is only when she needs a focused kind of consciousness that the help of the animus is needed. De Castillejo says that today she needs this most of the time and here comes he with his torch ready lit. "Yet woman is not just earth. . . . She is not merely blind nature and life force. She has a spiritual awareness of her own which has little to do with the masculine culture in which we live, and nothing to do with philosophy and cosmologies" (78).

De Castillejo observes:

Focused consciousness and diffuse awareness are not only impotent to convince one another, they can even become mutually destructive. Over awareness of diffuse feminine
values may paralyse us and make action impossible in the outer world. On the other hand a too focused consciousness may render the wisdom from the feminine layer of our psyche invisible, and burn it up with too bright a flame. (16)

She goes on to say that "the feminine layer of diffused awareness can very easily be submerged, and if it is lost, the ability to meet and allow herself to be met in later life is rendered much more difficult" (17).

She comes to the conclusion that the animus is woman's intimate friend when he shines his torch on what is relevant, and turns foe the moment he lapses into irrelevance. We should keep the balance between masculine focused consciousness and woman's diffuse awareness. In other words, there should be a balance between man's creative spirit and woman's life force. Both of these great forces are impersonal and ruthless. We should humanize them as they meet in the human mind.

Now a days, by the so-called emancipation, woman is invading what was hitherto man's world. That is, what woman leads is a life of the animus. In the inner core of a woman's heart, even when as a woman she is fulfilling her role, there is a wish for her life energy or libido to be elsewhere (83). She wants to lead a life different from hitherto accepted biological pattern. We can notice this genuine wish even among highly domesticated women. But they do not know what stand they should take. They can hear an inner voice
telling them that their only duty in this world is nothing but procreation. So they are torn between two worlds. De Castillejo offers a solution to this problematic situation:

Her only way out of the impasse is to salute in all solemnity her most helpful animus and to tell him that on her word of honour she is not pining to have a baby and that her most sincere aspiration is creation in another field, intellectual, artistic, or may be that most precious of all creations for a woman: conscious human relationship. Then the taunting voices cease and the chains drop away. She can sigh with relief and accept herself as she really is: a human being with spiritual aspirations who, though born a woman, was not born to procreate. If she can accept this, then her energy is freed and she can develop along the lines of her own destiny. (83-84)

De Castillejo when speaks of anima opines that a man receives his inspirations through his anima. When he is ready to receive her gifts, she offers the treasures in her lap. "But having received them, it is his masculine, discriminating mind which gives form to the elusive riches she offers. . . . It rests with him to mould the inspiration" (84).

She holds the view that the animus is not a woman's inspiration and he has no treasures for her. She says:
Woman is vaguely aware of being herself in direct touch with the mysterious source, but her awareness is so diffuse that she can seldom even speak of it. She needs, passionately needs, the animus's torch to light up for her the things she already innately knows, so that she can know she knows them. He brings no treasures, but he can throw the light of his torch on to one of the myriad jewels nestling darkly in her lap so that she can pick it up and, holding one glistening gem in the hollow of her hand, can say, "Look what I have found." Without his help she cannot braid her mermaid's hair, nor weave into a poem her wordless songs. Without his help she cannot catch the coloured fragrance of her world and show it clearly even to herself. (84-85)

De Castillejo observes that today a woman lives in perpetual conflict. "She cannot slay the dragon of the unconscious without severing her own essential contact with it; without in fact destroying her feminine strength and becoming a mere pseudo-man" (86). She should not forsake her mediator role. What she wants is the help of the focused consciousness.

Through a woman, man finds his soul. She must never forget this. Through a woman, not through a pseudo-man. Through man, woman finds the animus who can express the soul she has never lost. Her burning need is to trust her own diffuse
awareness, to know what she knows and to learn to speak of it, for until it is expressed she does not wholly know it. (86)

A woman should be bold enough to tell the animus: "This is my stand." It is absolutely true that in any man-woman relationship, especially marriage, if the woman takes her firm stand without even a slight wavering, she will not only be sincere to her own animus but also may change the attitude of the man.

There is no simple relationship between one man and one woman. De Castillejo believes that, in the man-woman relationship, four personalities are involved: the man and his feminine side, the woman and her masculine side. That is, the unconscious of man is feminine in character and the unconscious of woman is masculine in character. De Castillejo gives the instance that when a man becomes moody without saying what is the matter, for the time being, the feminine in his unconscious has taken charge of his personality. At that moment he is like a shy girl incapable of expressing real feelings.

Masculine of woman is less original and less flexible. The same is true of the feminine in man. It is less dynamic than that of woman.

It is also ruthless in its service of life, or rather of those particular lives which personally concern her. She is as ruthless as nature. There are no lengths to which a woman will not go foster the welfare of her immediate family or those she loves.
The feminine of man on the other hand is soft and gentle, lacking this ruthless service of life every bit as much as the masculine of woman lacks originality and flexibility. (111)

De Castillejo is optimistic about bridging the gap between the sexes for she opines:

The present is a confused intermingling of male and female in both sexes which befogs relationships. Yet the future may hold some clarity where men and women may each relate to the opposite within themselves without women being swallowed by their masculine or men by their feminine characteristics. (113)

I think, De Castillejo's comparison of individual psyche to a garden is quotable here. The quality of the garden is determined by the nature of soil whether it is fertile or not. A garden can have the attack of pests from other neglected gardens. Similarly to make our psyche free of pests, we ourselves and our neighbours have responsibility. A garden without any form and order is nothing but wilderness. She explains:

The psyche which is a total wilderness ends in the asylum or burdens its family with unhealthy emanations. The well-tended but over conventional garden, on the other hand, may have no stamp of individuality upon it. It expresses the psyche of the mass man, and suburbia is full of them. The garden which is
tended with care yet is not quite like any other garden, for it conveys the atmosphere of its owner, is like the psyche of an individual who has become a mature personality from where the scent of honey-suckle and roses and wild thyme will perfume the air for all around. (160)

About the soul images of woman, De Castillejo arrives at the conclusion that for a woman it is not possible to find her feminine soul image at all if she is not in good terms with her animus. It is her animus that lights the torch into the innermost recess where the soul image of a woman hides. She opines:

Women are also driven by an immensely strong life force, sometimes going with it in accordance with their nature, but quite often unwilling victims, compelled along a course or plunged into entanglements which they do not want but are quite unable to resist. (168)

She remarks, "Every one is born with a soul. But women being closely tied to their original instinctive pattern, are less easily separated from their essential soul by the development of intellect and so continue to identify with it" (169).

De Castillejo rightly remarks that the sense of sin surrounding the sexual act is not indigenous to feminine psychology. It has been super imposed upon her by man and fostered mainly by the Church. "All the
nonsense talked about the sacredness of woman's virginity 'more precious than life itself ' is I believe far more a relic of man's claim to ownership than anything else" (91).

When we think of the feminine development, castration complex should not go unnoticed. The repressed womanhood is much bound up with the castration fantasies. The wounded womanhood gives rise to the castration complex and it injures feminine development. Karen Horney, when probes the question whether the dissatisfaction with the female sexual role that results from penis envy is really the alpha and omega of the castration complex in women, remarks:

The anatomical structure of the female genitals is indeed of great significance in the mental development of women. Also it is indisputable that penis envy does essentially condition the forms in which the castration complex manifests itself in them. But the deduction that therefore repudiation of their womanhood is based on that envy seems inadmissible. *(Feminine Psychology 52-53)*

Like penis envy in women, men also have an envy towards women, which can be called envy of motherhood. Woman alone has the capacity for motherhood which makes her physiologically superior. This is there in the male psyche with which we are very familiar, but as a dynamic factor, it has
hardly received due consideration. This envy is the envy of pregnancy, childbirth and the act of suckling.

We know that every human being has a narcissistic scar. In a patriarchal society, man makes the claim to exclusive possession because of this narcissistic factor. As Horney puts it: "The claim is not made out of love; it is a question of prestige. In a society dominated by males, it is especially bound to become more and more a matter of prestige, for as a rule men think more of their status with their fellows than of love" (93). Though it seems that the ideal of monogamy has a humble origin, it is really a primitive notion. The claim to permanent monopoly as a demand is difficult to enforce and it cannot be justified. It is nothing but fulfillment of narcissistic and sadistic impulses. It is far away from the wish of genuine love.

As said in *Feminine Psychology*, man's fear of woman is deeply rooted in sex. He is afraid of sexually attractive woman. He has a strong desire for her and tries to keep her in bondage. In primitive tribes, woman used to be surrounded by taboos throughout the period of her sexual maturity. It is said that women of Arunta tribe are capable of influencing the male genitals by magical power. If they sing to a blade of grass and then point it at a man, he becomes ill or loses his genitals. Among some East African tribes, husband and wife do not sleep together because according to their belief, her breath will weaken him. In South African tribes, if a woman climbs over the leg of a
sleeping man, he won't be able to run. So they will be in sexual abstinence for two to five days prior to hunting, warfare and fishing. They are even much afraid of menstruation, pregnancy and childbirth. They believe that a man who touches a menstruating woman will die soon (113).

Horney remarks that the very foundation of all this is the thought that woman is a highly mysterious being who has communication with spirits and lords. She has the power of magic which can be used for hurting males. Man finds that the only way for self-defence is keeping her subjugated. Horney cites relevant examples. The Watawela of East Africa keep the art of making fire a secret from their women, lest women become their rulers. The Arabs of Mecca do not allow women to take part in religious ceremonies and festivities so that women's familiarity with their lords can be prevented (113).

Horney opines that males are generally in favour of motherhood. Mother goddesses are earthly goddesses, fertile like a soil, bring forth new life and nurture it. It is well said:

It was this life-creating power of woman, an elemental force, that filled man with admiration. And this is exactly the point where problems arise. For it is contrary to human nature to sustain appreciation without resentment toward capabilities that one does not possess. Thus, a man's minute share in creating new life became, for him, an immense incitement to create
something new on his part. He has created values of which he might well be proud. State, religion, art and science are essentially his creations, and our entire culture bears the masculine imprint. (115)

Horney makes a successful attempt to find out the main reason behind the power struggle between men and women. She opines:

Even the greatest satisfactions or achievements, if born out of sublimation, cannot fully make up for something for which we are not endowed by nature. Thus there has remained an obvious residue of general resentment of men against women. This resentment expresses itself, also in our times, in men's distrustful defensive maneuvers against the threat of women's invasion of their domains; hence their tendency to devalue pregnancy and childbirth and to overemphasize male genitality. (115)

This attitude is clearly visible in the entire relationship between the sexes. Devaluation of women to a mere object of physical needs is the best illustration of this masculine attitude. The male is sexually more dependent on women than the women on him, for in women, a major part of sexual energy is used up for generative processes. In return, men show a vital interest to keep women dependent on them in other fields. Horney opines that
this can be the root cause of the great power struggle between men and women which is of psychogenic nature.

When speak of the nature of women, it is unjust if we ignore masochism. We have certain fixed ideologies concerning the very general nature of women such as innately weak and emotional. There is also a psychoanalytic belief that woman is masochistic by nature. Horney's opinion in this context is commendable:

It is fairly obvious that these ideologies function not only to reconcile women to their subordinate role by presenting it as an unalterable one, but also to plant the belief that it represents a fulfillment they crave, or an ideal for which it is commendable and desirable to strive. The influence that these ideologies exert on women is materially strengthened by the fact that women presenting the specified traits are more frequently chosen by men. This implies that women's erotic possibilities depend on their conformity to the image of that which constitutes their true nature. (231)

Horney is of the opinion that masochistic attitudes are favoured in women while they are discouraged in men. "Qualities like emotional dependence on the other sex, absorption in love, inhibition of expansive, autonomous
development etc. are regarded as quite desirable in women but are treated with opprobrium and ridicule when found in men" (231).

Masculine and Feminine being the symbols of archetypal opposition, the former is identified with consciousness and the latter with the unconscious. As Erich Neumann says in *The Fear of the Feminine*, the totality of the psyche, the center of which is the self, exists in a relationship of identity with the body, the medium of the psychic processes. The physical changes are accompanied by psychic changes. These psychic changes are different in men and women. Neumann remarks:

Hence between the sexes we must assume a biopsychic difference that is manifested in archetypal and symbolic ways, even if it cannot be expressed in any strict characterological categories. Therefore the self as the totality of the personality rightly carries secondary sexual characteristics, and both body and psyche are closely connected in their dependence on hormones. (7)

The male self-discovery and the female self-discovery differ in their very natures. As far as a woman is concerned, the primary relationship and self-discovery coincide. Neumann says:

This means that a woman can continue in the primal relationship, expand in it, and come into her own without
having to leave the circle of maternal uroboros and the Great Mother. In so far as she remains in this realm she is, to be sure, childish and immature from the point of view of conscious development, but she is not estranged from herself. While a man in a similar situation is castrated, i.e., robbed of his authentic being, the woman merely remains fixated, held fast in an immature form of her authentic being. Again and again we find that, even in the midst of an occidental, patriarchal culture, a woman can flourish as a natural whole in this psychologically undeveloped form—that is, without a corresponding development of consciousness—that would have caused a man long since to fail in society and to become neurotic. This basic situation in which self-discovery and the primal relationship correspond gives women the advantage of a natural wholeness and completeness from the beginning that men lack. (9-10)

The woman's natural ways of relating through identification derive from the primal relationship to mother. Because of this, the wish for relationships of identity accompanies a woman throughout her life. When she experiences pregnancy and primal relationship for her child, the matriarchally inclined woman's longing finds fulfillment.
For a woman, in the phase of self-conservation the female ego remains bound to the maternal unconscious and the self. This is matriarchal psychology that specifically determines the relationship of woman to the Feminine as well as to the Masculine. Neumann observes:

It is typical for the phase of self-conservation that psychologically and often sociologically the woman remains in the women's group—the mother clan—and maintains her continuity upward in relationship to the group of mothers and downward to the group of daughters. Her solidarity with the proximity to women and the Feminine coincide with her segregation and sense of alienation from men and the Masculine. (11)

According to Neumann, if a modern married woman who has issues and is not neurotic lives in the phase of self-conservation, it means that she exists in a state of unawareness about life. It also indicates that she is filled with her own unconscious notions about the character of the Masculine and of her husband in particular. He says that "a woman whose development is arrested in the phase of self-conservation is, generally speaking, an incomplete person even if she does not become neurotic" (13).

A negative effect of this phase is a situation when the woman experiences herself masochistically as sufferer, and hence thinks of the
Masculine and men as mere sadists. "Quite often the archetypal constellation of the matriarchy lies behind this sort of perversion, which in a more general sense, is characteristic of a great number of women" (14). But this perversion is understandable in terms of the next stage of woman's development—the invasion of the patriarchal uroboros. As said in The Fear of the Feminine, this invasion stage is an intoxicating experience of being overwhelmed, of being seized and taken by a ravishing penetrator whom she does not experience personally. "Associated with this overwhelming and huge masculine presence or force is the woman's transpersonal feeling of inadequacy—that is, a feeling of inferiority that has its impersonal and archetypal basis here. Vis-à-vis the Masculine, the woman feels herself too small" (18).

Neumann, when describes the various stages of woman's development says:

In the phase of self-conservation, woman can fully function in a feminine and natural way dominated by the bond to mother, the unconscious and the body. With the invasion of the patriarchal uroboros, she enters not only a new phase of experiencing herself as a woman but arrives at the experience of the spirit. But if she falls under the sway of the patriarchal uroboros, she
becomes spirit possessed and so estranged from herself that she loses even her physical relationship to her femininity. (22)

Consciousness means an ego centered consciousness which is largely separated from unconscious. Its development is archetypally masculine and independent. A woman's self-discovery as feminine is an original condition quite opposite to the male's experience.

Neumann differentiates the male and female developments:

In the life of a woman, her relationship to the Masculine is decisive, but in a way different from a man's relationship to the Feminine. Aside from certain modern vicissitudes, woman's development of conscious and assimilation to culture is most closely associated with the archetypal Masculine. Affiliation with the patriarchal form of our culture has made it possible for woman to separate herself from the state of nature in the primal relationship and has led to her relationship to the Masculine as father and husband, animus and guide. (25)

He goes on to say that for woman, the Masculine presses forward and for man, the Feminine characteristically holds back. The Masculine signifies redemption to consciousness for woman whereas for man the Feminine signifies redemption from consciousness. Woman's seemingly greater dependence on man and the Masculine and the man's seemingly greater
independence from woman and the Feminine are related to this basic situation. But the projection of a woman's masculine side onto a man plays a greater role in the development of her consciousness than does the man himself. It is rightly observed that though woman's consciousness is different from that of man, woman is compelled to lead a life of self-alienation in the service of the development of consciousness. She is forced to develop the masculine side also, otherwise cultural achievement is quite impossible (25-26).

Patriarchal culture and values are just the opposite of the values and attitudes of matriarchal consciousness. The preferred representative of the latter is woman. So the patriarchal line of the development of consciousness means a situation where patriarchal-masculine values and attitudes are dominant and it stands in opposition to those of the archetypal Feminine and of the unconscious. This development "leads to the separation of consciousness from the unconscious, to the evolution of the independent conscious system with a masculine ego as the center, to a suppression of the unconscious and to its greatest possible repression from the ego's field of vision" (28).

Neumann discovers that the reason for the superiority of men and the inferiority of women is the cultural symbiosis of patriarchal marriage. He says that the patriarchal marriage offers a collective solution in which the
Masculine and the Feminine unite and achieve a symbiosis which is the very foundation of patriarchal culture. The marriage creates a number of psychic situations related to the sexes. The partners are supposed to correspond to the constellation, the man symbolizing the sky or heaven and the woman, the earth. For that each of the partners should surrender his or her natural psychological bisexuality in which the man's feminine side constellates as anima and the woman's masculine side constellates as animus. Neumann says:

But in every case, the cultural symbiosis of the patriarchal marriage works out much less favourably for the Feminine and for women than it does for the Masculine and for men. Due to the circumstance that women are compelled to embrace an unequivocal femininity while the values of consciousness in a patriarchal culture are masculine, women remain undeveloped in this domain and are continually dependent on the aid of men. But this is why men consider themselves superior and see women as inferior. (33)

In *The Fear of the Feminine*, Neumann well explains how patriarchy curtails the progress of women. In the patriarchate, men create a vicious circle for the Feminine and for women to limit them to the strictly feminine domain. Because of this she finds it difficult to participate authentically in
patriarchal culture, and this forces her into a role where she is treated as "second best and inferior." Such situations can have disastrous consequences because the girl child is forced to accept these patriarchal values as well as her self-devaluation. "But where this symbiosis does function and woman in the patriarchy suppresses or surrenders her own nature, she becomes the prisoner and marriage comes to resemble a harem" (34). Psychologically this means that her patriarchal consciousness remains undeveloped and she surrenders the matriarchal consciousness unique to her as a woman.

Identification with the patriarchal values that she has not acquired through her own effort but only parroted leads to slothfulness and crippling of consciousness that endangers woman's psychological development. She persists in a form of daughter-psychology under the protectorate of the patriarchy, a form in which the male carries the projection of the father archetype and the woman remains subordinate to him, infantile and daughterly. (34-35)

Thus patriarchy makes woman a prisoner and curtails her progress and development. The life and interests of woman are reduced to what is merely personal, the most restricted material realm. As she falls under the power of men, it marks the deterioration in place of the matriarchal spiritual generativity inherent in the Feminine and in woman.
In the patriarchal symbiosis, men's fanatical adherence to the patriarchy devalues the Feminine. The male tyrannically relates the female to sexual sadism and patriarchal high handedness. The ultimate aim behind this relating is to make woman man's private property, and she should not exist in her own right. "But even in this situation the ruling male's psychic dependency upon the woman he dominates hovers in the background" (38).

Certain patriarchal cultures consider women as evil. As said in The Fear of the Feminine:

The Feminine and women are suppressed, enslaved, outwardly eliminated from life, or even, as in witch trials, persecuted and done to death as the bearer of evil. Only the fact that men cannot exist without women has hindered the otherwise so popular extermination of this "evil" group of human being who have to bear the projection of the maleficent unconscious. (39)

Neumann rightly remarks that the root cause of modern marital problems is the complications arising from the patriarchal symbiosis and the attempts to get out of this situation and the individual solutions and relationships. In the development of a modern woman, her disappointment in a personal partner who is a representative of the patriarchal culture and canon leads to a surrender of the personal relationship to a particular man or to men in general. The very same disappointment or frustration flows into the
emotional and spiritual development of a redeeming relationship to the transpersonal.

Within the collective norm of the patriarchal marriage, the individual relationship in the form of love-marriage can exist beside the traditional patriarchal marriage. But when the relationship between the Masculine and the Feminine became problematic, this situation changed.

This change finds expression not only in the relationship between husband and wife but also within the psyche itself, since the man's relationship to his own unconscious feminine side, the anima, and the woman's to her unconscious masculine, the animus, begin to enter consciousness. . . . Here the psychology of the patriarchate ends, and the psychology of encounter, of surrender and devotion to the self, of individuation, and of the discovery of the feminine self begins. These are the two last and highest phases of the psychological development of the Feminine. . . . Both phases presuppose an inner victory over the symbiosis of the patriarchate. It is equally possible, in the process, for woman's development to be played out within a marriage that began patriarchally and symbiotically, or for the process to lead to the break up of marriage and into a new relationship. But every transition from
one phase to the next can come to pass only through psychic conflict and the entire personality must be engaged. (50-51)

We can notice that a very common cause of marital conflicts or psychic conflicts within marriages is the fact that the development towards a new phase of relationship, essential for one partner, may cause misunderstanding in the other partner.

Neumann says about a relationship in which man and woman are related to each other as conscious and unconscious structures or as whole persons. As the man's feminine anima side is emotional and as he is initially unaware of it, this produces a lot of complications and problems. When the woman becomes conscious of the man's feminine side, her image of ideal masculinity shatters. The woman's animus psychology and her growing awareness of it also creates similar problems. This too needs both the partner's mutual understanding and tolerance. As a result of this, "in this phase of encounter the complicated multiplicity of psychic relationships between man and woman is in fact incalculable" (52).

Assimilation of the feminine side is really a problem in a man's individuation. But our patriarchal culture does not demand individuation in the male. Assimilation of the masculine animus side of the woman's nature is a different matter. It is well said:
In modern times patriarchal culture, which no longer oppresses her and hinders her cultural participation, motivates woman to develop the opposite side of her psyche from childhood onwards. This means that women are forced into a certain degree of self-estrangement for the sake of conscious development. Initially more is demanded of them than of men. From woman both femininity and masculinity are required, while from him only masculinity. (55)

Neumann also points out that in the present situation in our culture, a high percentage of women are forced to involve in the development of modern psychology, actively through their collaboration and passively through their conflicts.

Neumann identifies three layers of the animus world that are coordinated, with three different developmental stages of woman's psyche. They are the patriarchate, the matriarchate and the uroboric level. The most superficial and recent layer of the animus world originates from the patriarchate. The expressions of opinions and assertions of this animus world is the property of the archetypally masculine spirit. They are from the world of male consciousness which is foreign and strange to woman and the Feminine. They symbolize the patriarchate's inner authority over woman and hence this layer of animus belongs to male culture and not to woman's nature.
Beneath this patriarchal world of the animus, there is the animus-spirit level with which the woman and the Feminine are linked in a more ancient way. This layer is designated as patriarchal uroboros. "We find this animus-world present wherever woman dreams, wishes, fantasizes and is internally 'with herself" (81). This secret and inner world is the spirit-world of female life, and the annexure of this matriarchal psychic stage with its animus-world to a woman's life, results in enrichment of productivity.

Towards the end of *The Fear of the Feminine*, Neumann outlines the three directions of the psychic development:

Psychic development takes three directions: extraversion (orientation towards the world), introversion (orientation towards the unconscious), and centroversion (orientation to the self). Movement toward one of these existential directions always means movement away from another. (274)

Robert A. Johnson is another psychoanalyst who propounded the theories regarding feminine psychology. In *She: Understanding Feminine Psychology*, Johnson tries to explore feminine psyche through the Greek myth of Eros and Psyche. He thinks that it is one of the most instructive stories on the feminine personality. He has every right to think so, for biology is same everywhere, so also the human or feminine psyche. He narrates and analyses the myth.
According to the myth, a king's third daughter called Psyche was not like her elder ones who were ordinary princesses. Psyche means soul. People began calling her the new Aphrodite who was the goddess of femininity. But for Aphrodite the appearance of a new goddess in her place was quite unbearable.

The stories about the origins of Aphrodite and Psyche are quite mythic in dimension. Wielding a sickle, Cronus, the youngest son of Uranus, the god of the sky, severed his father's genitals. He flung them into the sea. Thus fertilizing the water Aphrodite was born. This is the holy origin of the feminine principle. But Psyche has a human birth. She was said to have been conceived by dewdrops that fell from the sky.

These two different births expose the different natures of the two feminine principles. Aphrodite, as she is born of the sea, is primeval and oceanic in her feminine power. In terms of psychology, she reigns in the unconscious. Johnson remarks:

She is scarcely approachable on ordinary conscious terms; one might as well confront a tidal wave. One can admire, worship, or be crushed by such archetypal femininity but it is extremely difficult to relate to it. It is Psyche's task, from her human vantage point, to do just that—to relate and soften the great oceanic, archetypal feminine. (3)
From this, we come to the conclusion that every woman has an Aphrodite in her. The overwhelming femininity and impersonal, unrelatable majesty are her characteristics.

Aphrodite keeps a servant to carry a mirror before her so that she can see herself always. It is said that when women mediate beauty and grace to the world, it is the Aphrodite or Venus energy at work. A woman is a frightening figure when she falls prey to her own sudden regression and it is because of her Aphrodite nature. But it is Aphrodite who makes Psyche's evolution possible. Johnson says, "Much of the turmoil for a modern woman is the collision between her Aphrodite nature and her Psyche nature" (7).

Psyche is worshipped because of her innocent, unworldly and virginal nature. But she is not courted and is lonely. So there is a Psyche in every woman. Each woman is partly a king's daughter too perfect to the ordinary world. As Johnson comments, when a woman brings out her Psyche nature into the give-and-take relationship she bursts into tears and says, "Nobody understands me." This can be noticed in every woman.

As none asks for Psyche's hand, her parents are much worried and go to an oracle. The oracle who is dominated by Aphrodite becomes jealous of Psyche and makes a terrible prophecy. "Psyche is to be married to death. . . . She is to be taken to the top of a mountain, chained to a rock, and left to be ravished by this dreadful creature, Death" (11). Her parents arrange a wedding
procession, which is a funeral cortege and takes Psyche to the mountain top. Thus she is left alone in the darkness. This part of the myth can be interpreted as a maiden dies on her wedding day for an era of her life is over. She dies with all her feminine elements that she preserved all her life. "Many of our wedding customs are actually funeral ceremonies carried over from primitive times" (12).

One more message is hidden in this. Aphrodite never likes maiden to die at the hands of men. The Aphrodite in a woman weeps at the end of her maidenhood. More over that, we are not sufficiently aware of the dual aspects of marriage—joyous and painful.

Aphrodite seeks the help of her son Eros to destroy Psyche. Accidentally Eros pricks his finger on one of his own arrows and falls in love with her. He decides to take Psyche as his wife and asks his friend, the West Wind, to lift her gently down from the top of the mountain into the Valley of Paradise. The West Wind does this. Psyche who was expecting Death, finds herself in a heaven-on-earth instead. She is glad in her unexpected good fortune. He is death to her. As Johnson interprets:

The oracle was right; a man is death to a woman in an archetypal sense. When a man sees an anguished look on his partner's face, this is a time to be gentle and cautious; it may be that she is just waking up to the fact that she is dying a little as
maiden. He can make it easier for her at this moment if he will be gentle and understanding. (17)

He remarks that marriage is death and resurrection for a woman, but a man seldom realizes this. For a woman, marriage is nothing but sacrifice, but for a man there is no sacrificial matter in it. One day she will be aware of the binding nature of marriage. With horror she will recognize that man is not bound in marriage. If there are children, more profoundly bound she is. For a man, with marriage, his world is getting stronger and vast. But he is killing the Psyche in his wife. "If she behaves strangely, or if something goes dreadfully wrong, or there are many tears, he usually doesn't understand that marriage is a totally different experience for her than for him" (18).

Psyche in paradise has got everything she wished. Her god-husband wants only one assurance from her that she will not look at him and will not inquire into any of his ways. She can live in her paradise but should not try to know or see him. Psyche agrees to this. This shows men's character trait in general. If woman succumbs to the wishes of men, there is peace in the house. "He wants the old patriarchal marriage where the man decides all the important issues, the woman agrees, and there is peace" (19). This is a clear echo of primitive patriarchal structure where woman is to obey man. In our so-called modern society also, most of the men like to be in the patriarchal world. What Eros insists are really the conditions of the patriarchal marriage.
Like Eros, every man is a paradise maker. He wants a peaceful happy life but without any responsibility. There is a bit of this in every man. The feminine desire for evolution and growth is quite unbearable for man. There remains always some kind of subjugating attitude in men which prompts him to make an agreement with his wife that she shall not ask questions of him. "Often his attitude towards marriage is that it should be there for him at home but it should not be an encumbrance" (20). A woman is shocked to know that marriage is only one aspect of man's life though it was the primary fact of hers. She is embarrassed to discover that though marriage is a total commitment for her whereas it is not so all encompassing for her husband.

Psyche's two sisters visit her and inquire about her health. Eros doesn't like this. He warns her that if she pays attention to her sisters there will be a disaster. If she continues unquestioning, her child will be a god and immortal; otherwise the child will be a girl and a mortal. More over, Eros will leave her forever. Psyche agrees. The sisters call again, and Eros let them come for a visit. They admire everything. They ask many questions, and though Psyche has never seen her husband, describes her husband. Inspite of the repeated warnings of Eros, the sisters come back. Psyche forgot what she had told them about her husband and tells them a different fantasy about him.
On their third visit, the sisters tell her that Eros is actually a serpent, a loathsome creature and when her baby is born, he will devour both mother and child. They decide to save Psyche from the horrible end. They advise Psyche to put a lamp in the bed chamber. At midnight, she must expose the lamp, see her husband for the first time and sever his head with her knife. Psyche gets ready to unmask her terrible husband. In the night, she tries to see her husband. To her utter dismay she finds that Eros is the god of love, the most beautiful creature in all of Olympus. She is guilty conscious and thinks of committing suicide. She accidentally pricks herself on one of Eros's arrows and falls in love with the husband.

She jostles the lamp and a drop of oil falls on Eros's right shoulder. He wakes up, sees what has happened and flies away. Psyche clings to him and is carried a little away from the paradise garden. Soon she falls to the earth exhausted and desolate. As she has broken her covenant, Eros destroys the garden. As he warned her, child is born a mortal and a girl. Finally he flies away to his mother Aphrodite.

According to Johnson, this archaic, poetic and mythic aspect has to tell us a lot about woman and her relationship to man–inner as well as outer. The sisters represent those nagging voices within that are engaged in the double task of destroying the old and bringing consciousness of the new. "The two sisters are often at work doing their double duty of challenging the old
patriarchal world and urging each other on to a consciousness that will cost more than they realize" (24). They are the harbingers of consciousness and the demand for evolution from an unexpected source. They can be Psyche's shadow. The demand for growth in consciousness often comes from the shadow, like the sisters come into Psyche's life at a critical time.

Eros tries his level best to keep Psyche unconscious. In this way he tries to dominate her. Johnson interprets the situation:

A woman often lives some part of her life under the domination of a man in outer life, and if she is alert enough to avoid this she may then fall under the domination of her inner man, her animus. The chronicle of a woman's life can be described in her struggle and evolution in relation to the masculine principle of life—whether she finds it outwardly in a human male or within herself as animus. There is an exact parallel in the life of a man as he struggles to gain some intelligent relationship with the feminine principle of life—whether he finds it through a woman or in the heroic struggle around his inner woman, his anima.

Outer or inner, this is much of the drama of life. (27)

A woman's life is full of unexpected turn of events. Falling in love, paradise found, paradise lost and the rediscovery of God are present in the life of every woman. The honeymoon is the paradise which claims her first.
Psyche finds there that all her wishes are satisfied. Women have a wrong notion that this phase is everlasting. But there begins their tragedy. Every garden has a serpent which causes the loss of paradise.

The shadow compels the woman to question the paradise and supplies her with some wonderful weapons for the purpose. Psyche has lamp and knife in her hand to see what is what. Johnson says that the light or lamp represents consciousness. Like a lamp, a woman's natural consciousness is unique, beautiful and gives warm, gentle and soft light. It is the gentle and genuine feminine warmth. "Luminea Natura is one of its names" (29).

The other tool is a sharp knife which she never uses. When she sheds light, she could see the god. What she produced is a miracle. If she uses the knife she would kill. So the critical choice for a modern woman is either change or destroy. All women are equipped with these two powers—terrible and wonderful.

It is said that behind every successful man, there is a woman. The myth also reveals the same. It is the woman who lights the lamp and sees the god in man. What men require is the feminine appreciation or acknowledgement of their worth. The very presence of women reminds men of the best in them. If they are deprived of women, terrible things happen to men. Most of the men become conscious of their worth from women, may be their wives, mothers, somebody else or their own anima.
The myth points the fingers towards the light-bearing quality of a woman. It is a fiery experience. This can be the cause of men's fear of the feminine. A woman can be a fairy and fiery at the same time. The man tries to hide his fear of the feminine through his aggressive nature. He fears more the loss of the feminine. Man wants to be near femininity. If he discovers his own inner femininity, he will not depend on the outer woman.

When Eros is discovered, he flies away to his mother. Psyche is left alone. Man wants to go back to his mother at the early stage of marriage because of his interior mother complex. Even if he does not leave physically, emotionally he may be with his mother.

Psyche wants to kill herself by drowning. This points towards the self-sacrificing nature of women. As Johnson says, "In human life, the urge towards suicide is a symbol of a new level of consciousness" (47). He interprets:

When a woman is touched by an archetypal experience, she often collapses before it. It is in this collapse that she quickly recovers her archetypal connection and restores her inner being. This constellates the helpful elements in her deeper self. A woman does this in a different way from a man. While he probably has to go out seeking a heroic task and kills many
dragons and rescues fair maidens, she generally has to withdraw to a very quiet place and remain still. (47-48)

It can be seen that whenever something unbearable happens to woman, she would like to remain still. Most often in that inner or outer stillness, she will be creative, and receptive and not at all passive.

Pan, the cloven-footed god was sitting by the river. When Psyche is about to drown herself, he dissuades her. Pan represents the god of being beside one's self. Psyche goes to the river with a wrong motive, but she obeys the god in the right way. A fit of weeping is nothing but a Pan experience. It will lead us to something greater and higher. Pan advises Psyche to pray to the god of love. That is, she has to go back to Eros, the god of love and relationship. At first she is unwilling to reconcile with Aphrodite and Eros. But finally she is forced to reach Aphrodite. Thus whatever has wounded her becomes instrumental to her healing.

Aphrodite delivers a tyrannical speech which reduces Psyche to a lower status. Every woman has to face such a stage of domination. For her redemption, Aphrodite assigns her four difficult tasks.

At first, Aphrodite shows her a huge pile of seeds of different kinds mixed together. She asks her to sort the seeds before nightfall, or she will be killed. Then she goes for a wedding festival. Psyche is left alone. She weeps and thinks of committing suicide, for the task is quite impossible. An army of
ants rescues her by sorting the seeds before nightfall. Aphrodite is shocked to see that Psyche has done the task tolerably well.

In a woman's life, she has to undertake challenges which are quite impossible to accept. The pile of seeds to sort symbolizes the work she must finish by nightfall—household work, professional life and family life. She has to make everything in order. Otherwise what would be there is utter darkness and chaos.

A woman is supposed to know how to sort creatively. She can do this by ant nature, the primitive and earthly quality will help her. It is an "instinctive and quiet quality, legitimately available to women" (55). A woman has a special capacity to protect herself and her family from destruction. This capacity is special only to women and femininity.

The second task for Psyche is to go to a certain field across a river and gather some golden fleece of the rams pastured there. She must be back by nightfall. She must be foolhardy to accomplish the task, for the rams are fierce. When she goes towards the river, the reeds on the river's edge speak to her and advise her. The reeds ask her not to go directly to the rams and to go at dusk. She can take some of the wool that has been brushed off by the brambles.

When a very feminine woman at the beginning of her life looks at the modern world to make her way through it, she will have the fear of being
killed. She may think that her identity will be lost by the fierce nature of the patriarchal society. Johnson interprets:

The ram represents a great, instinctive, masculine, elemental quality that can erupt unexpectedly as an invading complex within a personality. This power is awesome and numinous like the experience of the burning bush. Forces and powers in the depths of the unconscious can overwhelm the conscious ego if they are not handled correctly. (59)

The next time, Aphrodite tells Psyche that she must fill a crystal goblet with water from the Styx, a river that starts from a mountain, disappears into the earth, and comes back to the high mountain again. It is circular. The stream is guarded by dangerous monsters, and it is quite impossible for one to set foot near the stream. Psyche was mute and she couldn't even cry.

An eagle of Zeus appears and as asked by Zeus, the eagle assists Psyche. The eagle flies to the center of the stream and lowers the goblet into the water. He fills it and gives it back to Psyche.

Johnson interprets that the circular river represents the course of life and death which is full of ups and downs, joy and sorrow. Its banks are slippery and steep. There are much chances of one could be swept off. Like the eagle, we should look at the vast river, but focus on a single spot and dip out a single goblet of water. "The feminine way is to do one thing and do it
well and in proportion" (62). The myth teaches us the lesson that a little of high quality, in high consciousness is sufficient.

The last test for Psyche is to go to the underworld and ask Persephone—goddess of the underworld, queen of mysteries—for a cask of her beauty ointment, which Psyche should deliver to Aphrodite. Psyche goes to a high tower so that she might throw herself from it. There she is instructed to go to a hidden place and find the breathing place of Hades opening out into a pathless way which leads to the palace of Pluto, god of the underworld. She must carry two pieces of barley cake in her hands, two halfpenny coins in her teeth, and enough fortitude to pass several difficult tests.

Psyche, on the way tries to help a lame man. She is forbidden to do this since it would exhaust her energies. She comes to the ferryman Charon who requires one coin for passage to Hades. A drowning man begs for help and she must refuse him. In Hades, she sees three old women weaving the strands of fate on a loom. Though they offer their help, she walks by. Next she sees Cerberes, the guardian of Hades, a monstrous dog with three heads. She throws one barley cake to the dog and goes by. Finally she reaches Persephone. If Psyche accepts the lavish hospitality of Persephone, she will be bound to her forever. So she accepts only the simplest food. She asks her a cask of her beauty ointment. Psyche gets a cask in which a mystical secret
is contained. On the way back she gives the second barley cake to the terrible dog and the second coin for the ferryman.

The last of the instructions was not to open the cask. She disobeys it. There was nothing in the box. The nothing issues forth a deadly sleep and Psyche lay without sense. Eros escapes from his mother's imprisonment and rescues her. Finally Psyche gives the cask to Aphrodite.

Eros flies to Zeus and pleads his cause for Psyche. Zeus calls all the gods together and announces that Eros's tyranny of love has gone on long enough and he should be put into the fetters of wedlock. Psyche is given immortality, and Eros becomes her husband. The heaven celebrates the occasion. In due time Psyche bore a daughter and her name was Pleasure.

Johnson opines that the last task stands for the personal growth of a woman. It is equally disastrous if she undertakes or refuses this task. In the present century, more and more women come forward to take up the task of evolution. It generates power within them. "The tower is man-made and represents the cultural legacy of our civilization" (69). Women are left with their own interior tower and solitary way. Psyche makes her way into the underworld, into the dark recesses of the inner world.

She must not stop on the way and must not be drawn aside by her generosity or her usual feminine kindness. Otherwise she will be exhausted and stranded. She pays her way across the
river Styx with a coin. If she does not have enough energy stored up at the beginning of the journey she will not have the means of accomplishing it. (70)

When we compare Psyche with every woman, we can imagine that Psyche is still working at her "tasks" of evolution. Through her tasks, she is struggling between earth and heaven, mortality and immortality, humanness and godliness. The final synthesis of these contradictions marks her ultimate victory in life. As Johnson says:

The fact that the story is drawn from an era long ago in our psychic history does not make it less applicable, but rather honors its universality and timelessness. Countless prescriptions exist for the masculine ways; but our story is one of the few feminine ways in our heritage. (53)

Thus psychoanalysis tries to explain important concerns and issues which other discourses do not. These issues are the structure and the working of the psyche, the nature of language, sexuality and subjectivity. Enquiries into the realms of females—their psyche, identity and sexuality—can be done only through the way of psychoanalysis. Women's issues are well analysed and solved by means of psychoanalysis. As Grosz says, "Psychoanalysis needs to be taken beyond its usual terms of reference in order to stretch or transgress its limits and become relevant in the construction of viable,
autonomous representations of women and femininity" (8). The three
disciplines literature, psychoanalysis and feminism are interrelated and
mutually benefited.

In our patriarchal social system where men dominate, women are
"objects," "products" and "commodities" for men. Women undergo
oppression, exploitation and denial of their desires all the world over, and
women's world of existence is trapped in a man-made system. Family,
society, work place are all loci of women's exploitation. Due to the impact of
the hostile forces—familial, social, cultural and racial—women are compelled to
distance themselves from their own selves in order to support the ends of
men. Although women make social life and culture possible and feasible
through their bodies and minds, they remain unknown infrastructure. By
giving women a new awareness of themselves, the patriarchal symbolic order
can be changed. Women's movements aim at the modification of their status.

Patriarchal culture and values are just the opposite of the values and
attitudes of matriarchal consciousness. The values of consciousness in
patriarchal culture are masculine, and hence women are compelled to embrace
an unequivocal femininity in such circumstances and they remain
undeveloped and are continually dependent on the aid of men. Matriarchal
spiritual generativity inherent in women deteriorates under the power of men
and patriarchy. Women's seemingly greater dependence on men and the
Masculine, and men's seemingly greater independence from women and the Feminine are related to their basic characteristics.

The main reason for the great power struggle between men and women is of psychogenic nature. When the relationship between the Masculine and the Feminine becomes problematic, the change can be observed in husband-wife relationship and within psyche. The transition from one phase of the psychological development of the Feminine to the other pass through psychic conflict, and this leads to marital conflicts. Moreover, woman's animus psychology and her awareness of it create mental problems. The psyche of woman which becomes total wilderness ends in the asylum or burdens its family with unhealthy emanations.

The physical changes are accompanied by psychic changes and these psychic changes are different in men and women. The male self-discovery and the female self-discovery differ in their very natures. A woman's relationship to the Masculine is different from a man's relationship to the Feminine. Masochistic attitudes are favoured in women while they are discouraged in men.

Women are driven by strong oppressive forces from within and outside. Sometimes they go with it in accordance with their nature, but most often they become unwilling victims as they are unable to resist the forces. Inspite of these hostile forces, women, as they are closely tied to the original
instinctive pattern of their psyche, are less easily separated from their essential soul.

Emotional dependence on the other sex, absorption in love, inhibition of expansive autonomous development, self-sacrificing nature, primeval and oceanic feminine power, impersonal and unrelatable majesty of femininity, respect towards the bond of marriage, demand for growth, having the powers to change and destroy, light-bearing quality, withdrawing to a quiet place and remaining still, the capacity to protect herself and her family from destruction, skill in sorting creatively and the fear of the loss of identity are some of the fundamental characteristics of the feminine psyche.

It is in the light of the theories discussed above that I proceed to make an exploration into feminine psyche in the early novels of Anita Desai.