... a [psycho-] spiritual journey ... begins in an experience of nothingness, a shattering of the conventional pieties that had supported the self, comparable to the mystic's dark night of the soul. When supported by the courage to see, the clear-sighted facing of the emptiness at the heart of conventional views of the self, it leads to an ontological insight, a new seeing or revelation of what is, which then requires a new naming of self and world.

(Carl Christ. *Diving Deep and Surfacing*)
The last Chapter discussed the attempts made by women to realise the self and the ensuing spiritual implications. The present Chapter attempts to study the self-actualisation or 'individuation' of women in the fiction of Patrick White and Margaret Laurence by applying the psychoanalytic framework of Carl Gustav Jung. Though feminist and literary theories, in general, extensively use Freudian concepts, the present study makes use of the Jungian concepts for the following reasons:

(i) Whereas Freudian psychoanalysis is a paternally-based psychology with a good deal of emphasis upon conscience, duty and fear of punishment, Jungian analytical psychology is rooted in the maternal and is concerned with the efforts of the developing personality to extricate itself from the toils of maternal encirclement (Anthony Storr. Jung 8). A maternally-based psychology seems more suitable for a study of women.

(ii) Whereas Freudian analysis aims at developing a mature relationship with another person as its goal, Jungian analysis aims at an integration within the fragments of the individual mind itself. Thus, while Freud and Adler place emphasis on the object and subject respectively, Jung's focus combines "a centrifugal movement of libido in hysteria (outer), as contrasted with a centripetal movement in schizophrenia (inner world)" (qtd. in Storr 63). The present study concentrates on the attempts made by the protagonists to reconcile their inner and outer worlds in their growth towards self-awareness.

(iii) "For Freud, the ego remained ... the most important part of the personality; .... Jung, although recognizing the validity of
repression as a psychological mechanism, attributed more importance to dissociation and splitting within the mind; ... " (Storr 14). Doubling and fragmentation of personalities is a common feature in the works of both White and Laurence. This aspect will be explored thematically in the present chapter and technically in the next.

(iv) Freud's study attributes supreme value "to the orgiastic release of sex" (Storr 19) whereas Jung's study attributes equal value to the unifying experience of religion, sex and culture and points to a symbol of wholeness through the reconciliation of conflicting opposites. In his "Two Essays on Analytical Psychology" (Collected Works Vol. 7), Jung criticises this aspect of Freudian psychology as an attempt "to solve the world riddle in a test-tube" (27). Since the present study emphasises the varied implications of the individual's development in different spheres alike, Jungian framework seems more appropriate.

Despite the fact that Jungian psychology is maternally-based, it has faced severe criticism from the feminists. Thus, Rosemary Ruether finds fault with Jung for supporting men's "co-optation" of the feminist movement through the idea that men too have suffered from sexism and their need to recover the feminine side of themselves. Mary Daly considers "Jung's androcentric animus-anima balancing act" as a token inclusion, for Jung, according to her, ascribes anima to males only and defines animus mostly in negative terms. Defending Jung, Ann Ullanov criticises the feminist method of placing the blame outside oneself and of equating the feminine to sexism (Demaris S. Wehr. Jung and
These criticisms aside, the appeal of Jungian psychology lies in the fact that it is a "meaning-making" psychology which opens up new worlds, not only those of dreams, fairy-tales and myths, but also of poetry, music, dance, arts and crafts (Wehr 6). Further, Jung's concepts are not gender specific or context based. Archetypal factors transcend time and space (Wehr 13-4) and Jung's method demonstrates the fact that "inner" and "outer" realities are intertwined and mutually reinforce one another (Wehr 21). In combining the individual and the mythical/archetypal, Jungian method offers universal significance to the individual. This organising principle is of importance in enabling an individual to be in harmony with oneself and with others in society. Such ideas provide valuable insights to the study of the protagonists. Though the ultimate result of the guest, self-awareness, is important, more interesting is the common underlying structure of the quests which will be explored in greater detail in the following pages.

A detailed reading of the guests of the protagonists reveals a common underlying structure which can be explained in Jungian terminology as follows: The psychological journey which seems circular, is in reality spiral. The questers begin in a state of total identification with the persona and are oblivious of their real selves. Thus, there is a gulf separating the inner and outer realities. In this journey, the travellers must first meet their shadow and learn to live with this formidable and often terrifying aspect of themselves. According to Frieda Fordham, "there is
no wholeness without a recognition of opposites" (An Introduction to Jung’s Psychology 79). Terming this as "the integration of the shadow, or the realization of the personal unconscious," Jung calls it "the first stage in the analytic process" (qtd. in The Portable Jung 161). In the second stage of the journey, the quester also meets the archetypes of the collective unconscious which include the anima and animus. The successful confrontation with other archetypes like the Wise Old Man and the Great Mother marks the final stage of the process of individuation. The total integration or wholeness is explicated by the figure of the mandala. Thus, any psychological quest has at least one descent followed by an ascent. The emphasis on the descent characterises many religious and mystical thoughts. Further, the four stages mentioned above find a parallel in Carol Christ's classification of women's spiritual quests as consisting of four stages—viz., "nothingness, awakening, insight, naming" (Diving Deep and Surfacing xv). Before analysing the novels of White and Laurence within the framework mentioned above, it is worthwhile to attempt a definition of terms like self, shadow, persona, archetypes, personal and collective unconscious, mandala and individuation.

Jung defines 'self' as the "centre of personality," a position "between that of consciousness with its hardly-won values, and unconsciousness with its vitality and power," from which "a new centre of personality can emerge, differing in its nature from the ego-centre" (Fordham 61). Thus, the self is a totality of the conscious and unconscious which are not in contradictory but complementary relation. The centre of the mandala
represents this state.

One factor which obstructs understanding of the conscious and unconscious is the ‘persona’ which is a term derived from the Latin for the mask used by actors and is used by Jung to designate the role played by an individual in accordance with the expectations of society, as opposed to what the person is in reality. In his "Two Essays on Analytical Psychology," Jung describes the persona as a mask for the collective psyche and as a compromise between individual and society as to what one should appear to be (name, occupation, etc.) (Collected Works Vol. 7 156). The persona is broken by dreams and fantasies, or by the archetypes of the personal/collective unconscious.

Consciousness, personal unconscious and collective unconscious together form the three psychic levels of human personality. In his work, The Archeypes and the Collective Unconscious. Jung differentiates between the levels in the following terms: "Whereas the personal unconscious consists for the most part of complexes, the content of the collective unconscious is made up essentially of archetypes" (Portable Jung 60).

Archetypes are symbolic formulae represented in consciousness through religious ideas, myths, folktales, visions and dreams. For instance, the archetypal images of the good and bad mother, according to Jung, manifest themselves in ways ranging from mother goddesses to more abstract things associated with fertility, protection, containment and the like. This archetype is expressed through symbols like witches, dragons, devouring and entwining animals, grave and sea. The mythological figures used
in the mother-daughter relationship are usually Demeter-Hecate and Kore-Persephone.

Jung defines 'shadow' as an archetypal figure—"the negative side of the personality," (Collected Works Vol. 7 65) the sum of all those we like to hide. In his book, Aion: Researches into the Phenomenology of the Self. Jung defines the shadow as:

a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance (The Portable Jung 145).

Further, the individual projects the shadow aspect on to others, usually of the same sex.

Animus and anima are the archetypal images underlying a person's experience of the opposite sex. The former refers to a woman's image of a man and the latter, a man's image of a woman. Both these are personifications of parts of personality opposed to the conscious ego. The anima has an erotic, emotional character and the animus, a rationalizing one.

Two other archetypes which become influential in a person's life are the Wise Old Man and the Great Mother. These archetypes hold positive and negative meanings. While the magical, prophetic and healing powers of the Wise Old Man enables a genuine development of personality, they also tend to be destructive if developed into megalomania. Similarly, the Great Mother figure has infinite capacity for loving and understanding, helping and protecting. But, in making others dependent, this figure exercises a subtle tyranny which can demoralize and destroy the
personalities of others (Fordham 60-1).

A successful confrontation with the above-mentioned archetypes results in "individuation" which literally means becoming an individual and embraces our innermost, last and incomparable uniqueness. It also refers to the process of becoming one's own self and refers to the inner development of a person emancipated from undue influence, journeying towards the integration of opposites. The aim of individuation, according to Jung, "is nothing less than to divest the self of the false wrappings of the persona on the one hand, and the suggestive power of primordial images on the other" (Collected Works Vol.7 172).

The symbol of the mandala denotes the successful individuation. It is generally a circular form or a quarternary structure which represents a new synthesis or union of opposites. Thus, it is a conjunction of conscious and unconscious, fantasy and external reality, thought and feeling. Combined with the Yantra symbol of the East, it becomes, according to Jung, a kind of symbolic representation of the archetype of God.

Let us now consider the structure underlying the quest of the protagonists in the light of the concepts discussed above. The first step in the quest is the attempt to break the total identification with the persona. The next step is the confrontation with the shadow or the repressed part of one's psyche. The third step involves the understanding of the archetypes of the collective unconscious. The final step of the individuation process involves a successful reconciliation of consciousness, shadow, complexes and archetypes. In his analysis of White's novels, Ingmar Bjorksten describes the four stages of develop-
ment as "innocence, experience, death and reconciliation" (Patrick White; An Introduction 40). The rest of the Chapter has been divided into two sections which analyse the novels of the two writers individually.

Margaret: Laurence

Margaret Laurence's African works (This Side Jordan, The Tomorrow-Tamer and The Prophet's Camel Bell) and her novel written for children, Jason's Quest serve as reference points for a study of the psychological quest. In her essay, "Shadow Continent: The Image of Africa in Three Canadian Writers," Patricia Monk shows how Africa becomes the shadow or the dark other self in the quest for a Canadian identity (3). The integration of the African element results in the reconciliation of the shadow element of the Manawaka society—the Tonnerre family in The Diviners (Monk 21). In Jason's Quest, Jason's journey to find a cure for the "invisible sickness" that affects Molanium involves an understanding of the need for change as well as an insight into the dark forces of the human psyche and world. The central characters in the Manawaka novels share this trait with Jason. The novels also reveal the movement away from the patriarchal to embrace the maternal and feminine which becomes evident in the use of feminine archetypes such as Hecate, Demeter, Persephone and Artemis.

The opening description of the Manawaka cemetery with its "doubly blind" stone angel is a striking passage which provides a series of alternatives. Commenting on this passage from The Stone
Angel, ("Antimacassared in the Wilderness: Art and Nature in The
stone Angel") Dennis Cooley perceptively remarks that Laurence
••opposes what is foreign and what is native, what is imposed and
what is discovered, what is artificial and what is natural. In
psychological terms she contrasts conscious and unconscious
experience" (30). Early in the novel, Hagar is seen walking only
"on paths." This is an early indication of the repression of
natural instincts by Hagar who is totally subsumed by the values
of the Currie household upheld by her father.

Such an attitude alienates her from her husband and
children. Though she derives pleasure from being with Bram, she
never lets it out. Such a repression cancels her rebellion
against her father in marrying Bram, for she has internalised her
father's value system. Instances of this kind abound in the
novel. To cite but one, Hagar fancies Rosa Bohneur's painting of
horses whereas she hates the very sight of Bram's horses. Bram
thinks she objects to them because they are smelly. But the
reason is that she "was frightened of them, so high and heavy
they seemed, so muscular, so much their own masters--I never felt
I could handle them" (SA 83). As Dennis Cooley rightly points
out, this incident shows Hagar's

avoidance of the powerful, even sexual, forces embodied
in horses and in Bram, who identifies with them. Art
enables Hagar to evade or control the dark side of life
("Art and Nature in The Stone Angel" 34-5).

Such a negation of her own natural instincts makes her rigid and
totally submerged behind the mask. The instances of the bees and
the chicks further point out her withdrawal from natural things.
Her pride in preserving her joy during her intercourse with Bram
distances her normal reactions. Commenting on this pride, Helen Buss comes to the conclusion that Hagar has no true sense of her womanhood ... [or] her own genitalia... . Typically she names her vagina "a second head" thus translating her Eros into Logos--her body into head--refusing to accept her womanhood... . To show response would be to accept some part of the feminine (Mother and Daughter Relationships in the Manawaka Works of Margaret Laurence 15).

In her relationship with Bram, she also faces the conflict between what her persona imagines him to be and what he really is.

Love, I fancied, must consist of words and deeds delicate as lavender sachets, not like the things he did sprawled on the high white bedstead that rattled like a train (SA 80).

This is why she expects Bram to become sophisticated though she is internally aroused by his coarseness. The restraint which she exercises with Bram, extends to her relationship with Marvin, whom she mistakenly identifies as a Shipley. Her inability to speak the usual things mothers say, when Marvin leaves for war is an instance which points out how tightly she has bottled up her emotions.

Another problem which Hagar faces is her inability to accept her motherhood and maternal instincts. This is seen in Hagar's rejection of her feeble dead mother, her weak effeminate brothers, her sharp tongued attacks on Doris, a daughter-in-law who literally mothers Hagar, and her contempt for Clara, Bram's first wife. In her article, "Laurence's Fiction: A Revisioning of Feminine Archetypes," Stephanie Demetrakopoulos describes Hagar's problem as "animus-bound" pride that makes her reject feminine relatedness and describes Hagar herself as a "Persephone
trapped forever underground with the depressing, disconnecting masculine values of Hades" (57). This unrealized femininity becomes evident in Hagar's use of negative animal images. For instance, she refers to Doris as an "unwilling hen," Arlene as a "pouter pigeon," the old women at Silverthreads as "ewes" and Brain's daughters as "lumps of unrendered fat."

In *The Stone Angel*, Lottie Drieser is the shadow projection of Hagar. The scene at the dump assumes great significance in the novel. In refusing to join Lottie in the killing of the chicks, Hagar quite successfully represses her destructive instincts. However, she carries the negative instincts for a long time afterwards and is satisfied only by her successful plotting with Lottie to separate John and Arlene. This ends in the tragic deaths of their children. By not shedding tears at John's death (John can be seen as an extension of the animus-figure, Bram) and by pretending that he died in the war, Hagar evades her shadow. However, Nancy Bailey in her article "The Recovery of Self in *The Stone Angel*" interprets the scene at the dump in positive terms. Bailey sees Hagar's refusal as,

> the rebellion of her unconscious against the destruction of the fertility symbol even though when she remembers the incident later in life and is convinced that her reaction was right, she has no awareness that in the incident she was revealing her truest personality. It is this same unacknowledged inner self that accounts for her marriage to Bram who, like her mother, represents Hagar's "otherness," and whom, like her mother, her conscious ego rejects and denies (68).

Hagar's acceptance of the unconscious is aided by Murray Lees in the cannery scene. In an attempt to escape Marvin's attempt to put her in an old-age home, Hagar runs away from home. Hagar's descent from her "tower-like" house to a dark cannery by
the sea-shore is symbolic of her psychological descent. Here, she meets Murray Lees, who comes under Jung's category of the Wise Old Man, whose insight, understanding and good advice is of great help. Dennis Cooley brings to our attention the symbolism in Lee's name.

That Hagar is in the 'lees' of life makes his surname appropriate. "Murray" is a Scottish name "by the sea" and "Ferney," of course refers to some of the plants found in the forest around the cannery. The Christian names indicate the "wilderness" Hagar has entered ("Art and Nature in The Stone Angel" 43).

In confessing to Lees, her rejection of Bram and her role in John's death, Hagar confronts and frees herself of the complexes that has plagued her for so long. Her final realisation, however, depends on her acceptance of motherhood and she is aided in this process by a series of surrogate mothers. Citing Doris, Mrs. Steiner, Elva Jardine, Mrs. Dobereiner and Mrs. Reilly as mother figures, Helen Buss makes an interesting remark that Hagar is helped in her identification of womanhood through the Keatsian figure of Meg Merrilies.

It is the image of woman outside the civilized order whose "house was out of doors," whose "bed it was the brown heath turf," that Hagar needs to touch in herself. Meg is also "brave as Margaret Queen" and "tall as Amazon" thus representing a womanly strength based on a female tradition rather than a denial of femininity. The fact that Meg's "bed" is the "brown heath turf" connotes not only the earth-mother aspect of the figure, but also indicates the old gypsy's connection with the mother as the archetypal female figure that welcomes the individual to death (17).

The positive effect of these mother figures is seen in three of Hagar's acts. Hagar asks for Tina's perfume 'Lily of the Valley' which shows her acceptance of her imminent death. She passes on
her prized possession of a ring to Tina and has a funny, yet moving relationship with Sandra Wong whose pain she relieves by bringing a bed pan. Finally, she lies out of love to Marvin. Hagar questions her earlier repression in a true and honest confession.

Every good joy I might have held, in my man or any child of mine or even the plain light of morning, of walking the earth, all were forced to a standstill by some brake of proper appearances--oh, proper to whom? When did I ever speak the heart's truth? (SA 292).

Such a realisation enables her to help the other patients in the hospital, to accept Marvin as her son and to use the mothering words for the first time in life: "There, there" (SA 308). Citing Erich Neumann, Helen Buss is of the view that in holding the cup by herself, Hagar is accepting "the vessel character of the Feminine [which] not only shelters the unborn in the vessel of the body, and not only the born in the vessel of the world, but also takes back the dead into the vessel of death, the cave or coffin, the tomb" (21). The final acceptance comes when in her half-conscious waking dream in the hospital she calls out to Bram. Thus, "Bram becomes the final symbol for Hagar's own lost self, her animus or 'soul-image'" (Nancy Bailey. "The Recovery of the Self in The Stone Angel" 71).

The epigraph to A Jest of God (from Carl Sandburg's Losers) reinforces the Jungian concept of the need to accept one's own dark side in order to realise the self. Commenting on the opening interior monologue in A Jest of God, Coral Ann Howells in her essay "Weaving Fabrications," points out that there is "no harmonious relationship between subject and object" and that "... [Rachel] is haunted by the discontinuities between her inner and
outer world, . . . , she is conscious of the doubleness of her perceptions." Quoting George Bowering, Howells describes Rachel's life as a pendulum life "oscillating between the world of social convention and her inner fantasy life" (Colin Nicholson 96). Like Hagar, Rachel Cameron alienates herself from human warmth and companionship. She does this not because of pride but because of the fear of transgressing the norms of Manawaka society. Hence, she tightly clings to her persona provided by her roles as spinster, daughter and schoolteacher. She totally suppresses her instinctive nature. Her relationship with James Doherty, her favourite pupil is one such instance. For fear of making public her maternal affection for him, she punishes him unduly. Her true inner self, at this point, is completely hidden behind her facade as spinster schoolteacher. At unguarded moments, her shadow breaks in. Once it happens, early in the novel, when she fantasises a sexual encounter with a shadow prince. She imagines the whole scene to be set in a deep forest. That she wants this scene to be in a place away from the places she normally visits is because of her fear of being seen by somebody. Thus, even in her dream, she cannot confront her own sexuality without being afraid of what others might say. She also cuts short her erotic fantasy and tries to justify herself as is evident in the following remark. "I didn't. I didn't. It was only to be able to sleep. The shadow prince. Am I unbalanced? Or only laughable? That's worse, much worse" (JG 19).

Another area of tension is Rachel's relationship with Calla, who acts as her shadow. Rachel's resentment of Calla calling her
'child' is a rejection of her own nature. As Nancy Bailey points out:

Her [Rachel's] childishness is evident in her fearfulness and in her refusal to venture beyond the tracks or down into her father's world. Rachel, like her bedroom, remains "girlish," she resists growth ("Margaret Laurence and the Psychology of Re-birth in A Jest of God" 64).

Her true nature emerges during her speaking in tongues at the Tabernacle. Instead of accepting it gracefully, Rachel feels ashamed of her hysterical outburst. Further, she concludes that Calla is a lesbian because Calla kisses her. "The kiss frightens Rachel because it is so close to her own innermost erotic and sensual need" (Nancy Bailey. "Margaret Laurence and the Psychology of Re-birth in A Jest of God" 64). Calla offers positive support to Rachel during her supposed pregnancy and this changes Rachel's attitude towards Calla. It is this true friendship which makes Rachel finally accept the wisdom of being a fool.

Rachel's affair with Nick Kazlick liberates her against the sexual taboos which her mother emphasises. By loosing what her mother terms "a woman's most precious possession," Rachel finds (realises) and appeases her natural sexual instinct. However, she does not experience a complete individuation because Nick fails to match her as her animus. He is seen grappling with his shadow in the figure of his dead brother, Steve. However, the whole episode prepares Rachel for the final step in her quest for individuation, in her midnight visit to the funeral parlour of Hector Jonas.

In this visit, she learns to confront death which is another taboo in the Manawaka society. In the figure of Hector Jonas, she
confronts her own father whom she had not understood fully when he was alive. This lifts the final veil which blinds her vision.

Hector Jonas... Comic prophet, dwarf seer. The life he wanted most. If my father had wanted otherwise, it would have been otherwise. Not necessarily better, but at least different. Did he ever try to alter it? Did I, with mine? (JG 124-5).

Hector, the Jungian Wise Old Man, helps Rachel to realise that like her father, she had so far chosen to alienate herself from any living thing, thus leading a dead life. This incident offers her the strength to accept her supposed pregnancy. She decides to have the child even after Nick leaves her. When it turns out to be a benign tumour she gracefully accepts being a fool. With a reversal of roles with her mother, she accepts her own motherhood. Nancy Bailey's comments that Rachel's statement "I am the mother now" should not be taken literally but as a symbolic one throwing light on Rachel's rebirth in finding a new self. This reading is suitable because while applying the archetypal relationship of Demeter and Persephone to May Cameron and Rachel, the final scene is taken to reveal a complete identification with the Great Mother. In such a reading there is a danger of seeing Rachel as self-centred and tyrannical as her mother. Warren Stevenson, in an article entitled "The Myth of Demeter and Persephone in A Jest of God," applies the Greek myth of the abduction of Persephone by Zeus and the ensuing grief of Demeter resulting in Persephone's two-fold roles as the goddess of the dead and goddess of fertility. According to Warren Stevenson, Rachel's discovery that she is a mother who,
represents by means of ironic reversal the *fulfilment*

of the quest of *Demeter* for her lost daughter, just *as*

the tumour represents the ironic fulfilment of her

[Rachel's] role as Persephone, who was also childless

after her descent to the underworld (123).

Quoting Erich Neumann, Helen Buss shows the positive aspect

of the archetype which shows *"Kore" full grown and almost

identical with her virgin-mother Demeter... .* The one essential

motif in the Eleusinian mysteries *... is the *heuresis* of the

daughter by the mother, the finding again of Kore by Demeter, the

reunion of mother and daughter*" (37). This reunion is brought

about in the novel by *Calla* whose "figure is not a plot

convenience but a psychological necessity to Rachel's develop-

ment" (43).

Whereas Rachel does not accept her sexuality, Stacey in *The

Fire-Dwellers* is aware of it, but is frustrated by routine.

However, unlike Rachel, she maintains a right relationship with

her father and accepts him as the animus. In this sense, she is

*much* balanced than Rachel. Stacey is frustrated by her roles as

wife and mother. She is impatient with the present and

apprehensive of the future. This is the reason why she worries

unnecessarily about the supposedly strained relationship between

Duncan and Mac and Jen's inability or unwillingness to speak.

Stacey best exemplifies Jung's description in "Psychological

Aspects of the Mother Archetype" of the type with an exaggerated

feminine side and with "an intensification of all female

instincts, above all the maternal instinct. The negative aspect

is seen in the woman whose only goal is childbirth." She belongs

to the class of hypertrophied maternal types who is unconscious
of her Eros and mothers her husband (Helen Buss 44-6). There is a persistent conflict between her life as she is leading and what she imagines. In one such fantasy, she imagines herself to be leading an idyllic life with Mac much contrary to her life at the Bluejay Crescent.

There is a ladder leading up to each sleeping plateau, and when she and Mac are safely on top, they pull up the rope ladder after them. The children are not here. They are in another place, grown and free, nothing to worry about for her at this moment (FD 221).

Similarly, she longs to keep up an attractive appearance but is faced with the reality of her bulky self. Further, Katie serves to emphasise Stacey's age.

Stacey's life with Mac lacks vitality. Her fantasy about having an affair with someone else comes to her mind very often but she keeps it well within control.

I want some other man, someone I've never been with. Only Mac for sixteen years. What are other men like? ... I think of all the men I'll never make love with, and I regret it as though it were the approach of my own death. I'm not monogamous by nature (FD 15).

This image of her shadow breaks out when she is forced to watch Buckle's coarse sexuality. The effect on her is worsened by Mac accusing her of infidelity. However, the positive effect of this encounter is her brief affair with Luke Venturi, in whom she finds her animus image. She learns that no man or for that matter not even God can give her the illumination and that she has to work out her realisation. She also realises that her relationship with Luke will not be in any way different from her relationship with Mac. However, on the positive side, Stacey's affair with Luke helps her to extend "the Mother archetype to include the
sensual that is to reunite the Demeter (Mother) and Kore (Maiden) figures so long kept apart by patriarchal and Western culture, ... . The mystery of the mother who is at the same time a maiden was central in primitive matriarchal societies" (Nancy Bailey. "Identity in The Fire-Dwellers" 114). Further, Jen's sudden willingness to speak, Duncan's rebirth from the sea and Mac's release from Thor serve as rebirth symbols in the novel. All these events are of equal significance in making Stacey accept her roles, which, in archetypal terms is a combination of Aphrodite, Demeter and Hera i.e., lover, mother and wife (Stephanie Demetrakopoulos 48). Even though she cannot be young again with attractive features, she only wishes to be a matriarch. Such a wish makes her accept things without seeking to alter them. As Nancy Bailey neatly sums up,

Thus at the end of The Fire-Dwellers, Stacey is as triumphant as life allows... . The emphasis on quiet peace and intimate closeness in a continuum of past, present, and future suggests that Stacey is much closer than she realizes to fulfilling her quest for selfhood ("Margaret Laurence, Carl Jung and the Manawaka Women" 308).

The image of the river flowing both ways which opens and closes the novel assumes importance in The Diviners. It signifies the fluid state of realising the self through the past and the future by locating Pique as a mirror and catalyst to Morag's growth. Morag differs from the other protagonists in that she is marginalised by society at an early age. She is forced to live with Christie Logan, the town garbage collector, after the deaths of her parents. She resents Christie's profession and Prin's uncouth appearance.
Morag is completely swayed by the mask (persona) and is impatient to get away from Christie and the Manawaka background and enter as an acceptable citizen of society. This is the reason why she moves to Winnipeg to study in a university and also plans to marry Brooke, a respectable university professor and vows never to let him know of the Black Celt in her. Jules realises this much earlier and states it during their final meeting before she leaves. "To him, she is now on the other side of the fence. They inhabit the same world no longer" (D 165).

However, Morag's days with Christie impart some useful knowledge to her. Christie's stories of Piper Gunn gives her a sense of her own past and heritage. Christie is also the first diviner and animus figure in Morag's life in his insistence on reading people's minds through their garbage. Her stay in Manawaka also gives Morag a firsthand knowledge of death during Piquette's death by fire. She also shares her virginity with Jules Tonnerre who becomes a mainstay in her life. Thus, at an early age, Morag confronts the two main taboos of Manawaka society--death and love.

Further, Prin acts as a shadow figure of Morag. Fearing society's scorn, Prin exiles herself and dwindles to a vegetable existence. However, Morag pushes herself forward through the obstacles and confronts society. This, perhaps, is the reason why Morag's decision to leave Brooke Skelton comes soon after Prin's death and that section is named "The Halls of Sion," the title of Prin's favourite song. She realises that Brooke Skelton is not the prince she had dreamt of.
Her meeting with Jules enables Morag to walk out of her sterile marriage with Brooke. As Jules rightly says, "... You were doing magic, to get away... . I’m the shaman, eh?" (D 273). Before the birth of Pique by Jules, Morag moves to Vancouver. She also maintains close relationship with two animus figures who help her in her individuation--Jules and Dan McRaith. Whereas Jules divines into the past, McRaith teaches her the value and security of family life. She also realises that her forbears are not in the Scottish Sutherlands but Christie's own land and ancestors. Thus, she also accepts the heritage passed on to her by Christie and the ancestral heritage of the Gunns. "Her individuation is tested and proved by Christie's death. She blesses him in recognizing him as father..." (Nancy Bailey. "Margaret Laurence, Carl Jung and Manawaka Women" 315). Commenting on Jules' role as Morag's shaman in The Diviners, Catherine Sheldrick Ross quotes Eliade who defines a shaman as a mediator between the earthly world and invisible powers:

Jules as shaman can help Morag make a breakthrough to the upper world. But equally important he can help her find her way back to the lower world represented by Christie and the Nuisance Grounds. Therefore he gives Morag access to deep sources of power that Brooke has kept repressed ("Female Rites of Passage" 93).

Morag's individuation in her career as novelist and in herself is aided by Royland, the Jungian figure of the Wise Old Man. His loss of divining power makes her realise that "[t]he gift, or portion of grace, or whatever it was, was finally withdrawn, to be given to someone else" (D 452). She is content that Pique is carrying on the heritages of both Jules and herself.
Another figure who helps Morag is Catherine Parr Traill, the pioneer woman. Through the imaginary conversations with her, Morag learns the instincts of survival as also the collective past of Canada. She applies this past to her own present just as her present will enable Pique in future. Though less perfect, she learns to live in the present. In this, she resembles Stacey. The figure of Catherine Parr Traill is the culmination of the "Hestian or domestic role" played by Prin and Mrs. Gerson in Morag's life. Along with Jules, they pave a way for Morag to become a Demeter figure herself (Stephanie Demetrakopoulos 52-3).

Quoting Toni Wolff, Nancy Bailey points out that the feminine form in The Diviners appears in four forms: the Mother, the Hetaira, the Amazon and the Medium. In Morag, the Mother and the Amazon are combined in the nurturing support she offers to Prin, Jules, O.K. Smith and young Dan. The Medium is expressed in her 'divining' activities as a novelist. Morag's relationship with McRaith brings out the Hetaira in her, since it involves the deception of Pique and necessitates the proper orientation of her other aspects ("Margaret Laurence, Carl Jung and the Manawaka Women" 318-9). Thus, by bringing together the various facets of her personality, Morag rejects the mask and achieves a realisation of her true self. Commenting on the Pique-Morag relationship, Helen Buss sees a parallel of Morag with Psyche who epitomizes the balance between "the progressive character of the self and the regressive character of the Great Mother" by her ability "to take the male path to consciousness and yet to surrender her gains to the greater demands of her feminine nature... . Psyche's reward is not only the reunion with her Eros
but the birth of a girl-child, Pleasure" (75).

The steady movement from the patriarchal to the pre-patriarchal and an acceptance of the values of both, marks the culmination of the *Manawaka* cycle. As George Woodcock rightly points out:

Margaret Laurence's four *Manawaka* novels are concerned with the masks of woman ... and the bewildered real selves who peer through them at the world. In every case there is a concealed self, sustained by a flow of memory and monologue; .... and the world is the place where beings masked by prejudice and fear confront each other and occasionally drop their masks and come together in freedom and love.... . Laurence is presenting a paradigm of the Canadian condition, with the relationships of its characters exemplifying the divisions and distrusts and imperfect understandings and frustrated longings that make the collective psyche of Canada ("The Human Elements" 151-2).

It is this understanding that marks the successful individuation of all the *Manawaka* protagonists.

**Patrick White**

White's novels also share the same structure of individuation, we find in Laurence's novels. However, the structure is more complex because of the multiplicity and doubling of the animus and shadow figures. These will be analysed in detail in the Chapter on Techniques. There is also a combination of the traits of anima and animus. The question of good and evil takes a moralistic turn. The religious framework is also heavily laid down. Taking the view that the opposites signify the descent of Nous to Physis, Peter Beatson remarks that "White is concerned with the ethical, psychological, artistic and spiritual significance of the descent ... [which] is an ethical imperative; since
it is only by accepting the flesh in all its **imperfection** that
the virtues of compassion and humility can be discovered" (The
ffye in the *Mandala* 12). The figure of the *mandala*, which forms an
important part in Jungian psychology, plays a major role in
White's fiction. For instance, in *The Solid Mandala*, it signifies
the opposing personalities of Waldo and Arthur (Intellect and
Intuition; Thought and Feeling). It further points to the
*masculine* and feminine in them. Again, in *Riders in the Chariot*,
the four visionaries symbolically refer to the Thought/Feeling,
Sensation/Intuition aspects of the mandala. As a symbol, it is
used both directly and indirectly. Any circular or four-sided
object takes on *mandalic* significance Eg., the rose in *The Aunt's
Story* and description of the circular garden during Stan Parker's
visionary moments in *The Tree of Man*.

Several critics including Patricia Morley, Peter Beatson,
Ingmar Bjorksten and A.P. Riemer discuss *mandala* as signifying a
union of opposites in Patrick White's fiction. However, in a
recent Jungian study, *Patrick White: Fiction and the Unconscious*,
David Tacey points out that all these critics and Patrick White
himself have mistaken the *uroboros*, which refers to the
primordial unity that existed even prior to consciousness, for
the *mandala* signifies the unity regained. According to Tacey, all
the protagonists in Patrick White are completely submerged in the
matriarchal matrix and their vision of individuation is a mere
illusion. Though a pioneering study following archetypal
criticism, Tacey's viewpoint is not wholly acceptable for the
following reasons:
(i) The questing nature of the protagonists betrays the fact that
the unity which once existed (uroboros) is already lost and has
to be regained and the **mandala** is but one **manifestation** of this
unity;

(ii) Only the dark aspect of the mother archetype has been
projected. The positive features have been totally neglected;

(iii) By describing any positive attitude to the quest as being
the result of the working of the unconscious resulting in the
lack of perception about the failure of the quest (whether the
characters or Patrick White), seems a reductionist approach.

The opening statement of *The Aunt's Story*—"But old Mrs.
Goodman did die at **last**"—marks Theodora's freedom from the
tyrrannous hold of her mother, Julia Goodman. But true freedom
eludes her because Theodora does not take into account the demons
and angels of her own psyche. A quest for these complexes and
archetypes takes Theodora to Jardin Exotique and the American
Mid-west as well as the labyrinths of her own mind.

The first animus figure in Theodora's life is her father,
George Goodman. He understands her well and is warm and affec-
tionate towards her, unlike her mother. Theodora, and her father
tell stories to each other and take long walks at Meroe. Two such
things assume **significance**.

*It was the bird that sat in the crocodile's throat. Fanning his larynx, ...*. She could not set down on the
black grass of the country that was called Ethiopia. ... In this dead place that Father had de-
scribed the roses were as brown as paper bags, ... (AS
23).

The bird in the mouth of the crocodile symbolises the co-
eexistence of opposites such as good and evil and bondage and
freedom. Similarly, her quest in the Jardin Exotique section takes her to that place of fantasy. Tacey views the above-mentioned instances as exemplifying the complete submersion of the ego in the matriarchal matrix. **However,** the positive connotations of the instances become evident in Jung's statement in his book *Modern Man in Search of a Soul,* that fantasy is actually "the maternally creative side of the masculine spirit." Jung further states that though the fantasies may look worthless, inadequate, morbid, unsatisfying and sterile to a person with commonsense, this proves nothing against the value of creative imagination (76). Mr. Goodman is the first person who understands the true nature of Theodora. He is the first person to point out that she 'has great understanding' (AS 31). Much the same thing is stated by the other animus figure—The Man Who Was Given His Dinner. ‘You’ll see a lot of funny things, Theodora Goodman. You'll see them because you've eyes to see. And they'll break you. But perhaps you'll survive' (AS 45). While her sister Fanny acts as a foil to Theodora, her mother symbolises the sort of devouring stifling relationship from which Theodora constantly tries to escape. The constant search for a substitute animus figure after the death of her father provides the reason why Theodora rejects the conventional suitors, Frank Parrott and Huntly Clarkson. However, in both the incidents (shooting of the hawk and the clay ducks), Theodora essentially tries to confront her own shadow or in her case, the evil latent in her personality. As she herself says:
... I shall continue to destroy myself, right down to the last of my several lives... . It was her aspiration. In a sense she had succeeded, but at the same time she had failed (AS 71).

That she has learnt to confront her shadow is a success to her. In the process she loses her suitors and thus becomes a social failure.

In The Aunt’s Story, the meeting of the animus figure and shadow occur alternately. Another animus figure Theodora meets at Merœ is Moraitis, the Greek cellist. There is a perfect understanding of her own animus by Theodora, though the whole episode is significant only on a symbolic level. Thus, for the first time, there exists a sexual element in her animus confrontation. At this point, her evil side projects itself when Theodora attempts to kill her mother.

But this, she trembled, does not cut the knot. She threw back the thin knife, which fell and clattered on the zinc [sic], where it had been put originally to be washed (AS 123. emphasis added).

The phrase ‘does not cut the knot’ symbolises the warring opposites in her that have not been reconciled. It also reminds the reader of the knotted marble (mandala) of Arthur in The Solid Mandala. David Tacey makes an interesting comment on Theodora's unsuccessful attempt to kill her mother.

Theodora has confused mythic with literal levels of reality. It is right that she should want to destroy the dragon-mother, yet the dragon to be slain is within herself, in her own longing for disintegration. She cannot kill it for that would mean conquering what she values most, the backward striving movement of her own psyche (31).

With such an experience and with the death of her mother, Theodora is free to undertake a physical journey to complement
her internal quest. At Hotel du Midi, she meets surrogate figures who are also fantasy figures. They provide parallels to the Meroe figures. (Mrs. Rapallo-Mrs. Goodman, Animus-Sokolnikov, herself-Katina Pavlov). She also acts as the surrogate anima figure, Ludmilla, to the General. With the stealing of the nautilus shell from Mrs. Rapallo for the General, Theodora's repressed side is fully projected and symbolically, all that are held dear are destroyed in the fire. In spite of the understanding, the final realisation is not effected since none of the animus figures has so far given her the ultimate knowledge.

'We have destroyed so much, but we have not destroyed enough. We must destroy everything, everything, even ourselves. Then at last when there is nothing, perhaps we shall live' (AS 168).

The culminating figure in the entire drama is Holstius. He teaches Theodora the need for absolute self-annihilation and the need to combine the opposites. He asks her to reconcile the eternal opposites of joy and sorrow, flesh and marble, illusion and reality and life and death. In teaching her the mystery of life contained in the varied earthly forms, Holstius helps in giving a break to Theodora's life which becomes an endless cycle of life and death, joy and sorrow. Though Tacey sees Holstius as a trickster figure who merely fantasises a wholeness for Theodora, the Jungian overtones are obvious and point out the final mandalic unity. The black rose closing the novel is but a symbol of this. Further, according to Jung, a trickster is but a negative aspect of the archetype of the Wise Old Man.

Unlike Theodora's individuation or that of any other female protagonist in Patrick White, Laura's progress in individuation
appears more complex. One reason for this is that in Voss, the focus is on the realisation process of more than one character (i.e., Voss, Palfreyman, Le Mesurier and Laura). Most critical readings treat in detail Voss' quest for selfhood and Laura is treated as his consort or helpmate. Critical readings vary from seeing Laura as Voss' Anima/Bride, to that of seeing Laura as a Circe/Siren figure and the devouring Earth Mother as in David Tacey's book, Patrick White; Fiction and the Unconscious. The present study focusses on Laura's individuation and maturation as an individual. The structural progression outlined earlier is followed in the analysis of the novel.

Laura's social persona in the novel is presented very minimally for, even before her meeting with Voss, Laura tries to break her social status as the niece of the Bonners. Much against the social norm, Laura is intellectually superior. Tacey cites these instances as examples of "the awakening of the contrasexual masculine side" (74) or what Jung terms the effect of the negative animus. However, in the opening scene of the novel, Laura is at her best socially, in her role as the hostess of Voss, in the absence of her aunt. Like other people of Sydney society, she is "tired of this enclosed man" (V 15) and dislikes his scarecrow appearance (V 16). She offers him the second best port and engages in polite conversation with him. Even under this veneer of social mask, Laura has a true understanding of Voss and his expedition. This is seen in her defence of Voss at the dinner table (V 28-9).

Laura's rejection of the mask and thirst to realise her true self is seen early in the description of her childhood. "The
rather thin, grey voice of the mother, to which she had never succeeded in attaching a body" (V 12) shows not only the distant past of Laura but also the feebleness she wishes to avoid. In this, she resembles Hagar in The Stone Angel. The influence of her father on her is seen in the following description.

Often the Captain would lock her in his greatcoat, so that she was almost part of him—... all smelled of salt and men. The little girl was falling in love with an immensity of stars, or the warmth of his rough coat, or sleep. How the rigging rocked, and furry stars. Sleeping and waking, opening and closing, suns and moons, so it goes (V 12-3).

That the masculine element dominates in her is seen in her intellectual witticisms and her aptitude in solving mathematical problems. This sets her apart from the women of her own class, like Belle Bonner and Una Pringle, who confine themselves to prescribed social roles.

With Voss' journey across the landscape, Laura's quest traverses her mindscape. Her maturation process is combined with that of Voss. As we have seen earlier, individuation occurs only with the descent confronting one's own dark side/shadow. Laura has to confront the shadow on two levels: sexual and religious. On a sexual level, Rose Portion acts as her shadow. Through her, Laura realises the physical aspect of marriage. Laura partakes of Rose's pregnancy as a physical dimension of her spiritual marriage to Voss. (A detailed analysis of this has already been made in the sub-section "Women as Wives" in Chapter One). Phyllis Fahrie Edelson sees Laura's identification with Rose's pregnancy in a new light.
Through her experience with Rose, Laura seeks to regain what the intellectually superior woman in a patriarchal society is in danger of losing—her sexuality ("The Hatching Process: The Female's Struggle for Identity in Four Novels by Patrick White" 231).

The process of her maturation develops with her acceptance of her own sexual feelings.

Then the girl [Laura], who in the past had barely suffered her maid to touch her, on account of a physical aversion such contact invariably caused, suddenly reached out and put her arms round the waist of the swelling woman, and buried her face in the apron, in the sleeping child, to express what emotion it was difficult to tell (V 164).

Laura's religious maturation was analysed in detail in Chapter Three. One aspect which has to be stressed here is, her acceptance of humility which she eventually teaches Voss. This attitude enables her to sacrifice Mercy, her adopted child, the fruit of her spiritual marriage to Voss and the acme of her rebellion against social norms.

The animus figure in Laura's quest is Voss. He provides a refreshing contrast to the huddling society of Sydney. His exploration is not materialistic. Laura learns through the experience of Voss. Many critics question the validity of Laura's return to normal life without any influence of the journey. For instance, David Tacey remarks:

When she recovers from the psychological adventure she returns to her earlier state of being, previous to her involvement with Voss. She emerges from the chaos as if nothing ever happened, as if she were surfacing from a bad dream only to reawaken to her former self ("Patrick White's Voss: The Teller and the Tale" 266).

The possible reason for this (which of course applies to nearly all female protagonists), is the fact that women are not explorers who break into Nature and try to imprint their mark on
the land. They are travellers across landscape and mindscape, who imbibe and succour all experience.

Another aspect of the novel which has encouraged critical debate is that of Laura's appearance as an aboriginal woman to Voss just before his death. According to Tacey, this sequence of images suggests that Laura is a dark, destroying figure who shares a psychological affinity with Voss' primitive captors. However, Patrick White's description of their final intense moments as husband and wife discredits Tacey's analysis.

Given time, the man and woman might have healed each other. That time is not given was their one sadness. But time itself is a wound that will not heal up (V 383).

Further, on the positive side, Laura's appearance as an aboriginal woman suggests an acceptance of the opposites: self/other, light/darkness, persona/shadow.

The mandalic design which becomes explicit from The Solid Mandala onwards, is made more complex in Riders in the Chariot by juxtaposing the spiritual concepts [Christian symbolism, (Ezekiel's vision of the Chariot), Transcendentalism, Jewish Kabbala and Blake's visionary poetry]. This aspect was examined in the Third Chapter. The mandalic symbol which usually takes the form of a circle/round is replaced here by a four-cornered figure of the chariot which unites the riders. The picture becomes more complex because what is seen as the four corners of the individual ego is given four personalities. Hence, it is easier to take all the four riders as moving towards one goal and therefore constituting one individual. Patrick White also links each of them subtly and makes them confront the same evil even
though they take different paths to achieve realisation. Thus, Mrs. Jolley and Mrs. Flack provide the evil mother counterparts to Mrs. Godbold just as Reha and Malke, Himmelfarb’s wife and mother, are extensions of the good mother. Similarly, Himmelfarb proves to be the ultimate animus figure to both Mrs. Godbold and Mary Hare. In fact, his death enables both of them to achieve the final illumination. The spiritual implications of this scene outweigh the psychological implications and hence was studied in the preceding chapter. The other animus figures who appear in their lives are not strong enough to sustain them. There is a single instance of this in Mary Hare's life during the momentary understanding between Mary and Cousin Eustace. Similarly, Ruth Godbold offers help to the needy. Her service extends to her loving care of her now dead brother, her husband Tom and Alf Dubbo, when he suddenly takes ill at the brothel. However, it is only with her ministrations to Himmelfarb that she attains individuation. A possible reason for this is that Himmelfarb, according to the Jungian mandala, represents Thought, the highest level to reach the state of individuation. All other faculties have to translate their dominant emotions to thought before realising the self. Thus, the services to Himmelfarb assume importance. Though Himmelfarb and Mrs. Jolley and Flack act as animus and shadow figures for Mrs. Godbold and Mary Hare, there are certain individual instances that serve to bring out the good and evil components of their psyche. Thus, Mary Hare feels responsible for "the sacrifice of her poor goat" and "her father's unmentionable end" and becomes aware of "her own powers
of emulating the cruelty of human beings" (EC 83). Similarly, Ruth Joyner’s pride in her capacity for physical endurance amounts to nothing during her brother's death. Her father also advises that she "should learn to forgive" (RC 240) when she decides to go to Australia on hearing his decision to marry again. Mrs. Godbold compensates for her helplessness during her brother's death by taking good care of the other three riders and forgives unconditionally her wayward husband, Tom.

Let us now consider the positive and negative aspects of the Great Mother figure that Mrs. Godbold represents. In the words of Jung, a personality like Mrs. Godbold’s is "a sublime, matriarchal figure, the Great Mother, the All-Merciful, who understands everything, forgives everything, who always acts for the best, living only for others and never seeking her own interests, the discoverer of the great love, ..." (Collected Works Vol. 7 226). The negative side of the personality shows itself as the "Great Goddess" or roagnamater and "Himmelfarb, Miss Hare and Dubbo all appear as her children, offshoots from the maternal source" thus serving as pueri figures (Tacey 90). This is evident in Tom's statement when Mrs. Godbold goes to Khalil’s brothel to bring him home: "You done a lot to show me up, Ruth, in our time, but you just about finished me this go" (RC 286). However, our interest in the character of Mrs. Godbold is kindled by the fact that she combines both the aspects of the archetype and becomes at the end of the novel, a universalized Earth Mother who grieves for the sufferings of humanity.

In Riders in the Chariot, we found a single ego and vision split between four individuals. In The Eve of the Storm.
Elizabeth Hunter plays polymorphous roles. The masks she has to wear are numerous. Her character includes: bedridden geriatric, lustful mistress, domineering mother, ‘old witch,’ ‘ancient queen’ and ‘barbaric idol.’ Behind all these masks, she has a self which is more serene and which surfaces during the ‘eye’ of the storm.

As Alfred Hunter's wife, Elizabeth, (like Ellen Roxburgh in A Fringe of Leaves) merely plays her social role and there is no inner fulfilment for her. It is a loveless marriage and all the passion ends as a duty paving the way for the birth of the two children. She encourages the lust of Arnold Wyburd and literally covets Edvard Pehl from Dorothy. But she also has a clear-sighted notion of the negatives of her life.

She recognised her own type of useless, beautiful woman, whose husband had got the number of children required by convention from the body he had bought at an inflated price because he was over-loving, and regretted the contract—... . She was a woman who had encouraged her lovers’ lust; indeed she had made it inevitable; ... (ES 400).

With the discovery of her own sexuality during the storm at Brumby Island, she realises what it means to look beyond the confines of her womanhood.

Just as she was no longer a body, least of all a woman: the myth of her womanhood had been exploded by the storm. She was instead a being, or more likely a flaw at the centre of this jewel of light: the jewel itself, blinding and tremulous at the same time, existed, flaw and all, only by grace; ... (ES 409).

Thus, her lustful, sporting sexuality ends with her realisation in the storm. There is a knowledge of her own dark side. After this, there is only an ascent upwards to realise herself, as also help others in their individuation. One result of this is her
admission that she had not loved Alf enough and her ministrations to him during his last days. She also confesses about this to Sister de Santis: "I wanted very badly to love my husband, sister, even after I knew I didn’t—or couldn't enough" (ES 20).

Even though her charm attracts other characters as well as the readers to her, she combines and passes on her spiritual triumph to those around her. Thus, Sister de Santis and Flora Manhood embody her spiritual and instinctual selves which though opposed, achieve a working relationship with each other, Dorothy learns the limitations of power and Lotte Lippmann learns to control her "undifferentiated personality" (Tacey 160-1). Elizabeth teaches the value of the physical relationship, of love, of compassion and of human communication to those around her. On the negative side, Tacey sees her as the Mother Goddess who relishes in the sacrifices and the offerings of her worshippers.

During the last moments of her life, Elizabeth Hunter once again experiences the 'eye' of the storm. This time it serves to reinforce her knowledge of the self. The animus figures she had searched for in life is revealed to her in the figure of Alf, whose love she had earlier rejected. "Alfred my dearest dearest you are the one to whom I look for help however I failed" (ES 532). In this, she resembles Hagar Shipley (The Stone Angel), who in her last moments calls out to her husband, Bram. Elizabeth Hunter's "withdrawing her will" and re-living her illumined moments in the 'eye' of the storm (which marks the end of her life and of the novel) have generated considerable critical debate. But a psychological interpretation of this can be found
in Jung's "Two Essays on Analytical Psychology" where he points out the danger of activating the unconscious. What is a minor folly in the case of feeling out of sorts can result in dangers; which, given the right psychological moment, may well put an end to our lives. According to Jung, the popular saying, "Old so-and-so chose the right time to die," comes from a sure sense of the secret psychological cause in question (Collected Works Vol.7 113).

In A Fringe of Leaves, Ellen's role as Mrs. Roxburgh, wife of Austin Roxburgh, fully projects the social persona in her. She complies with social norms as taught to her by her mother-in-law just as she submits herself to the torture of the aborigines. The only difference lies in the fact that with the latter, she is mentally free and is not tied down by conventions. Her role as wife has already been discussed in Chapter One. Beneath the socially well-adapted veneer, lurks Ellen's real self which is highly sexual and which rebels against the traditional Lord God of Hosts. Her fantasies of Tintagel are the first evidence of the highly erotic but repressed dark self of Ellen Roxburgh. Ellen's descent into the St. Hya's well gives her a premonition, "a presentiment of the evil"—that is, adultery to be committed later. However, more importantly, Ellen's dream resembles the one discussed by Jung (in Collected Works Vol.7) of a young man who dreams of a lofty cathedral filled with mysterious twilight. In the centre is a deep dark well, into which he has to descend. Jung concludes his analysis by stating that the dream implies "an unconscious infantile bond, a psychically embryonic state" (101-2). The descent to a nascent stage is the first step in Ellen's
individuation. Ellen's contact with her Gluyas personality occurs more than once in the novel. Guilty of her feelings towards her seductive father and discontented with her husband, her act of rebellion first takes the form of a coarse lusty encounter with her brother-in-law, Garnet Roxburgh. Though guilty of adultery, Ellen's individuation is not complete since Garnet is only the dark side of Austin.

With the shipwreck and the death of her husband, Ellen becomes the captive of the aborigines. In his "Two Essays on Analytical Psychology," Jung states that religious mysteries usher in a wholly new set of relationships as also a renewed and changed personality, into a new world, like one reborn. Jung further remarks that "the initiation is often attended by all kinds of tortures, sometimes including such things as circumcision and the like" (Collected Works Vol.7 104). Soon after the capture, the aborigines strip Ellen of the vestiges of her Roxburgh personality. Psychologically, Ellen reverts back to her Gluyas personality. Though she undergoes physical torture, she quickly adapts to the surroundings. The reason for this is that her Gluyas personality takes over the Roxburgh personality. Her natural agility and her early rural conditioning help her adaptation and later, her escape. As Phyllis Fahrie Edelson remarks:

White touches the heart of feminists who have argued against suppression of young girls' athletic abilities when the strength of Ellen's country girlhood comes to her rescue, enabling her to climb trees and sustaining her through exhaustion and hunger ("The Hatching Process: The Female's Struggle for Identity in Four Novels by Patrick White" 233).
Another significant thing to note in Ellen's stay with the aborigines is the latter's acceptance of her at a spiritual level notwithstanding the confrontation at a physical level. This acceptance paves the way for Ellen's realisation during her act of cannibalism. As Kay Schaffer rightly points out Ellen's cannibalism "leads her back to the dark/ instinctual side of her nature" ("Australian Mythologies" 1). Her re-entry into society is aided by Jack Chance, the escaped convict. It is only with Jack that Ellen experiences true love in the physical relationship.

The easy transit of Ellen between the outback and the city in the novel is described by Tacey in terms of her resemblance to the archetypal daughter and maiden--Kore-Persephone, "who moves constantly between upper and lower worlds" (175). Her individuation is complete in her successful adaptation to the worlds of darkness and light. This seems a possible defense against Phyllis Fahrie Edelson’s statement that Ellen's decision to marry Jevons suggests retreat and that her individuation is incomplete. Tacey draws our attention to the final scene in the novel. When Mr. Jevons inadvertently spills a cup of tea on Ellen's dress and rushes to mop up the mess, Ellen bursts out in her Cornish idiom. This, according to Tacey, suggests that she is not re-assimilated to the values of culture and high society as she would like. The natural self still rests there, just below the surface, liable to break out at any unguarded moment. The worlds of darkness and light are not as far apart as they were before her Australian nekvia [descent] (182).

In his analysis of the novel, John Colmer points out the fact that in her quest for wholeness and fulfilment, Ellen passes,
through the historic phases that have transformed savage tribes into civilized nations. We carry within us not only our own pasts but the past of the race. Neither must be denied ("Patrick White's *A Fringe of Leaves*" 99).

Such a conclusion serves to reaffirm the Jungian notion of the coexistence of the personal and the collective unconscious in the individual psyche.

In his book, *Patrick White: Fiction and the Unconscious*, David Tacey sees *The Twyborn Affair* as recording "the advanced stages of psychic disintegration" (184), though this is presented behind a facade of "bisexuality," "androgyny" and "transvestism" (185). According to Tacey, even the archetypal resonances of Demeter-Persephone relationships dwindle into a total submersion in the matriarchal matrix. However, the archetypal framework of Demeter and Persephone is important because it doubles the quest for individuation by Eadie and E. Thus, Judge Edward Twyborn is the animus figure for both Eadie and E. Despite the search for several animus figures—Angelos, Don Prowse, Greg Lushington and Lord Gravenor—it is the acceptance of Edward Twyborn that offers individuation to both Eadie and E. Similarly, Joanie Golson serves as the shadow figure for both Eadie and E. While the Eadie-Joanie relationship verges on lesbianism, it also emphasises the ambivalent sexuality of E. Further, Joanie's entry marks the transformation of guises/avatars in E.'s case. Joanie's entries mark E.'s exits from Crimson cottage and Bogong.

Let us now examine the quests undertaken by Eadie and E. in some detail. The inability to answer satisfactorily the question of sexual identity sets the path of self-discovery in the novel.
For instance, in a moment of introspection, Eudoxia states: "I would like to think myself morally justified in being true to what I am—if I knew what that is. I must discover" (TA 63). Similarly, Eddie refers to himself as "a kind of mistake trying to correct itself" (TA 143). E.'s "pseudo-man-cum-crypto-woman" image results in his/her life becoming "a collage of fantasies" (TA 392). Further, "the reality of love, which is the core of reality itself" (TA 336) eludes him/her. Thus, the acceptance of sexual ambiguity by Eadie and E. alike and the acceptance of Edward Twyborn as the animus figure become the criteria for individuation in the novel. Problems arise in reading the text because of the polymorphous roles played by E. and because of the presence of several animus and shadow figures.

E. undergoes three transformations—as Eudoxia, Eddie and Eadith—in the novel. In the first part of the novel, Eudoxia is the Byzantine hetaira in the service of Angelos Vatatzes, an aged Greek. There are numerous instances to suggest that the Eudoxia-Angelos relationship is an echo of the mythical Persephone-Zeus relationship. For example, Angelos is described as a "cadaverous," "skeletal" man (TA 18) with "cold bloodless fingers" (TA 21). Such descriptions, as also Angelos' seclusion, suggest death and a mysterious underworld realm of fantasies. Further, Angelos' gift of a pomegranate shawl echoes Zeus' offer of the seeds of pomegranate which binds Persephone to the lower realm. Angelos fails as an animus figure because he himself is struggling to come to terms with his past. However, a couple of instances enable Eudoxia in the path of individuation. For example, Eudoxia
understands that in their relationship they have "explored each other's scabs, experienced each other's airs and graces" and have understood "as far as it is possible to understand" (TA 31). Thus, the underworld is also a place for transformation and understanding. Further, in a dream where Eudoxia associates Angelos and her father, she realises for the first time her "love for this man I was privileged to call 'Father'" (TA 34). Significantly enough, Eudoxia compares her stay with Angelos as being "shut in a tower" (TA 65). The image of the tower implies their isolation from the reality of the outside world and their total submersion in the persona they create for themselves. The facade is only partially broken by the entry of Joanie Golson. Towards the end of the section, there is a brief and tentative attempt by Eudoxia to accept Joanie's entry and thus accept the lesbian relationship between Joanie and Eadie. She realises that everything depends on her "own free will" as is evident in her questioning: "Shall my will ever grow strong and free enough for me to face up to myself?" (TA 122).

In the second part of the novel, E. takes on the avatar of Eddie Twyborn, the jackeroo at Bogong. Don Prowse, the station manager and Greg Lushington, the owner, serve as animus figures. Marcia, Greg's wife parallels Eadie and is also the shadow figure. At this stage of the individuation process, Eddie realises the need to exorcise his past. This is conveyed through a dream where he simultaneously experiences "the protective wings" of a great eagle (TA 136) and his own "floundering in mud" and "the slime and blood of human bowels" (TA 137). This dream accurately portrays Eddie's psychic state. While there is a
desire to be individuated and fly above like the **eagle**, the inability to **come** to terms with the shadow results in his unsuccessful grappling with the flesh and slime of human life.

Don Prowse and Greg Lushington act as potential animus figures. In wanting a son and in his affection for Eddie, Greg acts as an extension of Judge Twyborn. However, his relationship with Eddie remains as tentative as the one between Eddie and his father. The other animus figure, Don Prowse, comes out more as a shadow projection of Edward Twyborn. Don counters Edward's fineness with his "brashness, brassiness of **tone**" (TA 212). He fails as animus because he himself is still humiliated by the recurring nightmare of his wife's desertion. Thus, even after his rape by Don, Eddie realises that "[i]n the light of shared desire, it was some consolation ... to remember a moment in which he had embraced, not so much a lustful male, as a human being exposed in its frailty and tenderness" (TA 298).

**Marcia** acts as a shadow figure of Eadie in her possessiveness, her readiness to accept Eddie "back into her body" and "to imprison him in her womb" (TA 222). She serves as an extension of Eddie himself. In an archetypal reading, Marcia is the childless figure of Persephone. The positive figure in this section is Peggy Tyrrell, the housekeeper at **Bogong**. Her reference to Eddie as a girl foreshadows Eadie's acceptance of Eadith as her daughter in Part III. Eddie believes that Peggy will "**be** more inclined to sympathise with the anomalies of **life**" (TA 183). It is this belief that enables Eddie to see the Lushingtons as extensions of his own parents (TA 232) and defend
Marcia to Eadie. He seeks to correct Eadie's impression of Marcia as "a bad woman."

Aren't you perhaps blaming her for showing up your own faults? This is how most blame is doled out. I shouldn't be accusing you of this if I didn't know how alike we are. It should have brought us closer, but never has (TA 241).

Apart from some significant alternation of shadow and animus figures, this section is also important for its portrayal of Eadie's self-growth. This process is aided by her acceptance of blame for E.‘s disappearance as also her confession that she had not loved her husband enough. Eadie's acceptance of Eddie is evident in her letter to Marcia in which she realises and points out their folly in aspiring "to possess a human being" (TA 302). Her reference to the losing of her child and her sufferings consequent to the loss is reminiscent of Demeter's at the loss of Persephone. Further, for the first time she realises that her child is a "mirror-figure of herself" (TA 149). His/her sexual ambiguity highlights her own lesbian relationship with Joanie. The narrator's comment about "hands locked in sisterhood" (TA 149) confirms her growing acceptance of her child and foreshadows her acceptance of Eadith as her daughter.

E.‘s transformation as Eadith Trist, the owner of a London brothel marks the culmination of the quests within the novel. Eadith realises that "in any of its permutations [her transvestism] her life had never been simple" (TA 328). For the first time, she meets Lord Gravenor who is ready to accept her in whatever form she appears. As he states firmly in his letter, "[m]en and women are not the sole members of the human hierarchy" and points out that if they had broken their inhibitions, they
could have "loved each other, completely and humanly" (TA 426). With Gravenor, Eadith finds the strength to drown "in Wagnerian waves of love and redemption" (TA 410). In his role as the Jungian Wise Old Man, Gravenor enables Eadith to examine herself which leads to her confession: 'That's the kind of remark I'd have made to my parents if I hadn't been numbed by youth, cruelty--yes, a bit--and fear' (TA 412).

In Gravenor's company, Eadith accomplishes a few tasks which enhance her individuation. They are: (i) Eadith's wish to adopt a child (TA 353) which is very different from Eddie's earlier rejection of Marcia's statement that she is carrying his child. (ii) In attempting to answer the questions which the adopted child might ask, E. dreams of several children probing his/her sexuality (TA 414) which leads to an acceptance of both aspects of his/her personality. (iii) E. successfully exorcises the shadow figure of Joanie when Eadith helps an old "wheezing, groaning, panting, hobbling" (TA 366) Joanie after her accident on the road. This is a reversal of Part I where Joanie helps Eudoxia recover from an accident. Further, significantly enough, Eadith refers to Joanie's visiting card as "an epitaph" (TA 367) thus, pronouncing her final word about Joanie. (iv) Through Reg and Nora, Eadith breaks through the materialist, conformist facade of the Golsons (TA 386). (v) Philip's acceptance of his homosexuality brings him closer to Eadith (TA 400). This marks her own acceptance of her sexual ambivalence. Thus, Philip is a mirror-figure of E.

Finally, on learning about Judge Twyborn's death, Eadith
begins her quest for reunion with her mother. This phase has several false starts when Eadith's will falters and "the moment of longed-for, but dreaded expiation had once more evaded, and was followed by one of passionate regret" (TA 405). Eadith's despair following the loss of Eadie, "the mother of her flesh and blood if not her spirit" (TA 394) is a reversal, both of Eadie's loss in the earlier sections and the archetypal loss of Persephone by Demeter. Both Eadie and Eadith admit that love is difficult. In Eadith's resolution to meet her mother and tell her everything about her own existence (TA 427) and in Eadie's "waiting for Eadith" (TA 431) amidst bomb raids, there is a hope for "harmony at last" (TA 432).

In a study of the individuation of women, Memoirs of Many in One occupies a crucial position for two reasons. First, the quest is as much White's as Alex Gray's. Secondly, Memoirs objectively scrutinises many of the concerns underlying the earlier novels. Thus, religion, love, art and the authenticity of illuminatory experiences are questioned thoroughly, where they were accepted as solutions to the quests in the earlier novels. Similarly, the entire process of individuation is portrayed from the wrong end. The other side of the coin is schizophrenia. Unlike other schizophrenics, Alex is very much aware of the delusions, even as White is forced to encounter at the end of the novel.

That there are two simultaneous quests for individuation by the author and character alike, is seen in some of White's editorial comments to the text. For instance, in his Editor's Introduction, White states that "some of the dramatis personae of this Levantine script could be the offspring of [his] own psyche"
Similarly, in the Epilogue to the text, White traces Alex's psychological quest and his contribution to the same. "... Alex had spent so much of her life wrestling with the saints and demons wished into her at birth. Sensing their presence early on, I suppose I had encouraged her to cultivate them as an extension of my own creations" (MMO 185). That the interaction operates both ways, is revealed in White's comment towards the very end of Memoirs.

While I the great creative ego--had possessed myself of Alex Gray's life when she was still an innocent girl and created from it the many images I needed to develop my own obsessions, both literary and real.

If she had become my victim in those endless scribblings which I was faced at last with sorting out, I was hers through her authoritarian bigot of a daughter (MMO 192).

Alex differs from the earlier protagonists on two counts. On the one hand, she is fully aware of the fact that "[n]obody understands one but oneself" (MMO 18) and that "the key to anybody is in one's self" (MMO 64). On the other hand, she is not sure both of the persona and her real self. Thus, she dons various disguises to find her persona (Dolor, Eleanor Shadbolt, and Empress Alexandria of Byzantium and Nicaea) and her self (Cassiani and Dolly Formosa, for instance). The first instance of inventing a persona for herself is seen in her penchant for acquiring names--Alex Xenophon Demirjian Gray. As White succinctly remarks, "Alex acquired names as other women encrust themselves with jewels and bower-birds collect fragments of coloured glass" (MMO 9).
In an attempt to fix meaning(s) to her existence, Alex spins fantasies in her mind. This aspect of the text is comparable to the Jardin Exotique section in The Aunt's Story. Thus, Alex plays roles as different as Cassiani, the nun, Sister Bernadette, Dolly Formosa, the actress, apart from being a shoplifter or Princess Thingummy as and when it suits her. The artistic and spiritual aspects of Alex's roles were examined in the Second and Third Chapters respectively. Just as Cassiani and Dolly Formosa are surrogate creations to express her religious and artistic inclinations, Alex's encounters with the derelict Mystic and the stray Dog are expressions in the spiritual and personal spheres.

The first insight into Alex's creation of surrogate figures occurs when she runs away from the clutches of Hilda. As Eleanor Shadbolt, Alex makes a "surrogate mother and reluctant dad" of Mollie and Frank Dobbin (MMO 51). During this encounter, she desperately tries to prove "that inside an old woman there's a young girl waiting" and expresses her need for parents by snuggling close to the sleeping Dobbins and saying, 'I was lonely. I wanted to be with my parents' (MMO 47). However, her encounters with the Mystic and Dog are attempts to atone the sins committed in the past, i.e., her role in the deaths of her husband and his dog, Danny. For instance, seeing the big black dog, Alex says, "... this dog may be sent as atonement for the dog I murdered--Hilary's Danny. I can feel his tongue licking the sins from my sticky hands" (MMO 87).

In all her fantasies, White is Alex's companion. While on the rational level, he is a plotter with Hilda against Alex, at a psychic level, he is her animus. The shadow figure in the entire
drama is Magda Demirjian, Alex's mother-in-law. For example, in her attempted role as Cleopatra, Alex wears make-up "to suggest the earthiness, the Nile silt, the ful medames of which this Egyptian slut is composed." She only wonders as to how her mother-in-law "Magda Demirjian, herself a Middle Eastern slut, would have appreciated the transformation" (MMO 129-30). Another shadow figure is Hilda. Alex projects her own drab and dull aspects on to her daughter. Alex's constant confrontations with Hilda on the conscious plane is a mere extension of her unconscious rebellion. In a reversal of the daughters' confrontations with parents in the earlier novels (Theodora and Mary Hare, for instance), Alex has problems with her daughter. In this sense, Memoirs reverses and demythologises the Demeter-Persephone myth which dominate novels such as A Fringe of Leaves and The Twyborn Affair.

As a last attempt to order the maze of her life, Alex writes her memoirs. As she questions sceptically, "But do I want absolution from the sins I have committed--perpetuated? That is a difficult one to answer" (MMO 35). But she also realises that "[n]o husbands lovers fathers children saints mystics. Only when you're stranded amongst human furniture, the awfulness of life, you've got to set out on a search to find some reason for it all" (MMO 105).

Within the text, White begins by aiding Alex's individuation. Thus, Alex's fantasies are partly hers and partly what White has "helped her create for herself" (MMO 143). Alex's moment of death becomes the moment of realisation for both Alex
and White. Whereas Alex asks "[i]f it this--then...?", White, on seeing the falling black skull with "a trickle of garnet-coloured blood escaping from one corner of the mouth" is, in his own words, "hypnotised by what I saw as the moment when the last of human frailty makes contact with the supernatural" (MMO 183).

Alex, thus, has come a long way in her individuation process from her earlier questioning. For instance, she realises that Hilda is "self-satisfied."

Whereas I who have had men, women too, have never been consummated in a true sense. During the sleepless hours I am a failure. I hate myself because I know the inner me. My beauty is a mask, my writing a subterfuge (MMO 57).

On the other hand, for White, the trip to the Church of Santa Chiara is "the final act of exorcism" when he realises "what must have driven her [Alex]" perpetually in her quest (MMO 189). In spite of being warned that the head or mask of Santa Chiara is fake, White states:

[t]he candles, the incense, the glitter of embroideries, could not prevent me re-living a personal relationship with a barely human figure in another setting, life slipping from the dark skull as we watched. I would have sworn I could see a thread of garnet-coloured blood trickling from a corner of Santa Chiara's mouth (MMO 189).

In his book, Patrick White: Fiction and the Unconscious, David Tacey describes Memoirs as "a psychopathic parody of individuation" in which the psychic drama leads Alex "to criminality, vandalism, delusion and death" as also to "shoplifting, prowling and poaching, exhibitionism and indiscriminate attacks on the public" (201) and this assessment is acceptable. However, to call Alex's parody "anarchic" (200) and White as "a blind attendant ... who dedicates his services and talents to
something which lies beyond his understanding" (200), is to underscore the entire work. Tacey further discredits any positive reading of the text as a mindless adoption of "Alex's delusive system" (207). Arguably, one may read Memoirs as a case of mutual projection or transference of qualities by White and Alex alike which is but a different manifestation of the mutual animus and anima influences positively portrayed in Voss (Voss and Laura) and Riders in the Chariot (the four riders).

Conclusion

In both Patrick White and Margaret Laurence, the psychological individuation assumes importance in the quest of women to realise their selves. One common feature in this process is the splitting of personality which occurs in both the writers. For instance, the two personalities of Ellen (Gluyas/Roxburgh) serve to emphasise the difference between the persona and the shadow. The common practice, however, is to present women in polymorphous roles and differentiate the Self from these. Elizabeth Hunter's roles in The Eve of the Storm have been dealt with in the earlier section. Similarly, Morag Gunn's roles in The Diviners can be cited as an example. Both the writers use doubling as a technique. This will be examined in greater detail in the next Chapter. The common archetypal figures referred by both the writers are Demeter and Kore-Persephone (Refer to the treatment of Ellen in A Fringe of Leaves and Rachel in A Jest of God). On the one hand, such archetypal figures represent the activation of
the unconscious and on the other, the union of **mother and daughter** at the literal and mythical levels. In her book, *Diving peep and Surfacing*, Carol Christ focuses on the positive aspect of the **Demeter-Persephone** relationship. According to her, this relationship represents the "power of life and death: there is no life without death, no joy of connection without separation." Thus, both Demeter and Persephone are "two aspects of the same whole" and the underworld is "a place of depth and transformation" (xix). Further, both the writers portray the presence of multiple animus figures. Thus, George Goodman, The Man Who Was Given His Dinner and Moraïtis act as animus figures for Theodora in *The Aunt's Story* and Christie, Jules and Dan Mcraith as animus figures for Morag in *The Diviners*. Also, both the writers accord to "the non-rational ... a role of supreme importance and value" (Cynthia Vanden Driesen in *Patrick White: A Critical Symposium* 81). This accounts for the emphasis given to dreams, fantasies (say of Theodora, Rachel, Ellen and Stacey), the telepathic communication between Laura and Voss, and the magical powers of divining (in *The Diviners*, for instance).

Regarding the differences, in Margaret Laurence, the conflict between the roles and the real self is central to individuation (Eg. **Stacey** in *The Fire-Dwellers*). In Patrick White, roles are relinquished more easily (Eg. Theodora Goodman is portrayed as an independent guester free of any ties. This is one reason why she is able to take on the role of Ludmilla in her relationship with Gen. Sokolnikov in the Jardin Exotique section. Similarly, Alex Gray in *Memoirs of Mary* in *One* tries out various roles as nun, actress and princess in her quest for individua-
In Patrick White, the spiritual framework is often combined with the psychological. Hence, a reading of the two different aspects in *Riders in the Chariot* becomes difficult. In Margaret Laurence, the two dimensions are kept apart. In fact, the psychological is given more importance and the religious framework is imposed from outside.

The symbol of the mandala plays a central role in Patrick White. Hence, the connotations of it are direct (Eg. *Riders in the Chariot*, *The Solid Mandala* and the image of the rose in *The Aunt's Story*). On the other hand, though there are references to the conflict of opposites in Margaret Laurence, there is no direct reference to the mandala. Hence, circle/round images are not commonly found. On the other hand, the individuation process itself is symbolically presented through the image of the diviner and the process of divining (Ref. *The Diviners*. The diviner figures in the novel include Morag Gunn, Royland, Christie Logan, Jules Tonnerre and Pique).

Patrick White often combines the animus and anima figures, thus representing an androgynous state. It is presented through the representation of masculine qualities in women (Eg. Theodora's moustache, skill at shooting and Laura's intellectual superiority) or through the coupling of personalities (Eg. The four riders in *Riders in the Chariot* as representing one personality and the ambivalence of sex in Eudoxia/Eddie/Eadith in *The Twvborn Affair*). In Laurence, the feminine is given more importance and the masculine appears only in the figure of an
animus (Eg. Jules as Morag's animus in The Diviners). The difference in the sex of the two writers is, perhaps, the reason for such a difference in perception.

Leaving aside the similarities and differences in the perceptions of the two writers, what strikes the readers is the quest undertaken by the protagonists "to accept the psychic depths of [one's] own nature of which the conscious rational process form only a fraction of the totality. The harmoniously integrated personality is one which reflects a balance between the promptings of the conscious rational intellect and the darker powers of the unconscious" (Cynthia Vanden Driesen 80). The present study has used the psychological implications merely as a framework for interpretation and to gain a better insight into the workings of the novels. Therefore, there has been no attempt to study either the author's stance in the individuation process or the effects of the individuation of the characters on the two writers. This omission is a deliberate one following Jung's cautionary remark in Volume XV of his Collected Works:

The personal psychology of the artist may explain many aspects of his [her] work, but not the work itself. And if ever it did explain his work successfully, the artist's creativity would be revealed as a mere symptom. Hence if a one-to-one relationship is traced/ it is detrimental both to the artist and the work (86).

However, interestingly enough, White and Laurence use a select combination of techniques to express the spiritual and the psychological aspects of self-realisation. This aspect will be explored in detail in the following Chapter.