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'THINKING THAT IF I COULD WRITE IN IT ANNA WOULD COME BACK': A JUNGIAN EXEGESIS OF THE GOLDEN NOTEBOOK

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ABSTRACT

The study undertakes *The Golden Notebook* to examine the process of individuation as documented in it. The study finds the protagonist as embedded in layers of chaos and examines her to be consequently opting for a breakthrough as she embarks on self-realization journey. *The Golden Notebook* resonates fragmentation throughout its length which runs parallel to the protagonist's state of mind. In addition to the backdrop of disarray, another highlighted strand present in the narrative is that of the gender conflict. The study finds the protagonist searching for identity, connection, belonging, self-inquiry and in a quest to create meaning. The study accentuates that the call for individuation is made by the protagonist as she sets to resolve her tension of opposites. The study thus sets Jungian psychology as its theory of reading. The research has certain delimitation for it focuses on Jung's individuation process. The study maintains that in *The Golden Notebook*, the protagonist's endeavor of compiling her book is used as a metaphor that corresponds with individuation process.

INTRODUCTION

As cited in Julie Cairnie's analysis, who quotes Irving Howe as exclaiming about Doris Lessing's *The Golden Notebook* that the narrative shall get repeatedly discussed in the years to come was a just prediction. *The Golden*

Notebook entertains varied criticism incorporating such dimensions as psychoanalytical approach, political criticism, feminist criticism, formal experimentation, postcolonial analysis and certain other theoretical implications as Postmodernism, Lesbian theory, Structuralism, Post-structuralism, Deconstruction, Stylistics, Autobiographical approach and more. Some critics have viewed the narrative under Feminist stance, analyzing it on personal grounds. For critics, the narrative refers to such oppositions as man versus women; black versus white women – most relevant to European and North American white women. Feminist critics regard the narrative as the one that continues to speak about women's stance. For other analysts, the novel tends to be anything but a feminist composition, for Lessing herself got astounded when the narrative was regarded as a feminist bible and Lessing was referred to as feminist icon (Cairnie 20). Women who are writers or those who are active feminists continue to review the book in terms of personal objectives and label the book as the one that brings change in women or the one that speaks to various women's experiences. For Julie Cairnie, most reviewers regard the narrative in terms of 'sex war' on men-women relationship. Just because Lessing used to debate about gender and sexuality, critics claimed it to be a feminist agenda however Lessing herself maintains in her preface of the narrative that it cannot be read as a feminist novel because it pre-dated feminism. She further insisted that her novel is not a trumpet for Women's Liberation and it does not center itself on the theme of sex war. Lessing while referring to the feminist readers who take the narrative as a useful weapon in the sex war, claimed that they have put her in a false position (Ridout 153).

Other critics have reviewed *The Golden Notebook* in terms of British Leftwing politics, in its idealism of communism, as per the British Communist Party and British Labor Party's stance. Critics have reviewed it because Lessing was closely associated with European Leftist culture and earlier she had observed Communist Party activism while she lived in Southern Rhodesia (Cairnie 15). While others have regarded the novel under postcolonial perspectives based on the fact that Lessing is both an African and a European writer in addition to having an African background that of the Southern Rhodesia, Zimbabwe.

In terms of theoretical implications, critics find *The Golden Notebook* as catering to certain form of nuclear criticism that treats postwar fiction under the umbrella of postmodernism (Pedretti 34). For critics, the narrative probes into the binary geo-political notion of US-USSR, US-UK literature and certain other binary divisions as us-them, inside-outside, male-feminine, thus serving to Structuralism stance. In terms of Post-structuralism, the critics have analyzed the narrative as asserting that there is no such concept as that of absolute meaning as it sets to question history, memory, truth and language. It serves deconstructionism by undermining the grand narratives as communism. Serving the semiotics, the narrative tends to accentuate that there exists play of difference among multiple truths. Referring to the formal experimentation, the narrative probes into the notion of power and reliability of realism as a form of writing. Besides being analyzed under autobiographical terms, it has also been analyzed under Lesbian theory, Phaon myth or Sapphic notion, Laingian insight.

Julie Cairnie quotes in her study that Doris Lessing's agent, Jonathan Clowes historically expressed her views once that Lessing never bothered much about the reviews concerning *The Golden Notebook*, because they were often wrong (Cairnie 17). Critics often correspond Doris Lessing's *The Golden Notebook* as a book all about the author herself. However Lessing herself insisted that the novel is all about fragmentation and madness. Its fragmented structure corresponds with its themes and its central theme being 'breakdown'. She remarked that her work would make an implicit statement about alienation which she refers to as being split in the narrative (263). Thus as Doris Lessing herself insisted that critics ought to pay attention to serious themes in the narrative, so here is an attempt to further delve into the road not taken.

Research Questions

The current study attempts at exploring and documenting a contemporary phenomenon as per the Theoretical Research strategy. It seeks to elucidate Analytical theory and specifically its process of individuation in reference to the narrative undertaken – *The Golden Notebook*. Analytical psychology, as theory of reading, functions as a frame of reference for the process of finding, comprehending and meaning making. Certain research questions have been developed that correspond with the narrative undertaken (as illustrated in the narrative respectively) and are designed to further aid the process of conducting the study and they are enlisted below:

1. What is the concept of self?
2. What is the archetype of self?
3. How self-realization allows one to individuate and what is the individuated state?
4. Is the process of individuation analogous to alchemy?

REVIEW OF LITERATURE

In her analysis of *The Golden Notebook*, Ruth Whittaker analyzes that Anna Wulf, the protagonist experiences the feelings of alienation and division. For her, division and fragmentation and an endeavor to overcome them serves as a major theme in the novel (Whittaker 61). However she interlinks the theme of fragmentation and division with Britain's intellectual and moral climate in the mid twentieth century to convey the situation of the time.

For Paul Schlueter, Anna Wulf, the protagonist of *The Golden Notebook* is intelligent and sensitive woman dealing with political and racial problems. Paul regards Anna as one of the most consciously self-critical character besides being an analytical woman. Anna senses the incoherence in her life and attempts at compartmentalizing it. This endeavor on her part provides the reader with individual glimpses of several sides of her psyche. Her mental and psychological disintegration takes the form of four separate notebooks wherein she recounts the events and thoughts in four different time spans or moods. These notebooks then in turn get superseded by another notebook, the golden notebook. She comes into realization of the fact that when an individual recognizes each part of his life as an aspect of general human experience, it is

then that he gets free of the individual pain (Schlueter 51). What she seeks is newness to break the cyclic existence, so to avoid recurring history.

Asiorek maintains in his study that there are three major conflicts within *The Golden Notebook*: the loss of faith in Marxism; the alienation; the problem of writing in the post-war time. Although there exist variety of reasons that are liable to push the protagonist into state of madness but her disenchantment with communism serves as a key factor. She takes communism as 'world ethic' and when this notion fails, it cuts the ground beneath her feet. Anna then rejects communism for it turns out to be neglecting the humanist aspect of Karl Marx's earlier belief. Alienation serves as another important conflict in the storyline and Anna views it as 'Alienation. Being split' (Asiorek 87). The narrative enforces resistance to being split, to self-division.

Mark Pedretti in his study 'Doris Lessing and the Madness of Nuclear Deterrence' rejects the Jungian approach by disapproving Mother Sugar's act of opting for Jungian concept of archetypes. Pedretti maintains that Anna and her experiences differ from all other women's experiences and therefore it does not correspond with eternally recurring archetypes of Jungian psychology (Pedretti 34). Whereas it is the Jungian concept of Individuation that refers to the manner whereby a thing is distinguished from all other. Furthermore Pedretti's analysis highlights the concept of psychic doubling and negates the concept of division. However the current study accentuates the Jungian concept of individuation whereby all the components of an individual's soul undergo integration.

Cornelius Collins argues in his study that *The Golden Notebook's* text comprises of subtexts which project multiple styles and modes which create complexities for its readership. Collins examines the psychic disintegration and fragmentation in *The Golden Notebook* in the form of global risk. He analyzes Anna's endeavors of collecting the newspaper cuttings and her dream recording act as outward and inward modes of interpreting the world which in turn pose social and psychic crumbling (Collins 55). He argues that experiences of fragmentation being a narrative's focus forestalls chaotic world of globalization that will be preceded by Cold War.

Sophia Barnes analyzes in her study that Doris Lessing highlights in *The Golden Notebook* that things must not be divided off, must not be compartmentalize, Barnes suggests that this sentiment underpins Lessing's entire oeuvre. This sentiment internalizes all the contradictions and is premised on a logic that insists on constructing reality which rejects nothing. In *The Golden Notebook*, this all inclusive logic corresponds with breakdown of contrived structure. It refers to the victory of formlessness over division, loss of control afforded by compartmentalization. The novel highlights the notion of unity as merely to be an illusion of wholeness produced by reducing oneself to a part of self in addition to repressing internal chaos. Thus a new concept of unity is proposed by the narrative whereby fragmentation is contained within. This concept of unity generates a prospect of reformulation of Anna's men, women, bound, free, good, bad, yes, no, capitalism, socialism, sex, love as an inclusive series instead of set of simple binaries (Barnes 139).

King-Smith analyzes in his study that one of the most remarkable features of *The Golden Notebook* is fragmentation of the protagonist's character. King-Smith argues that the notebooks possessed by Anna may be taken in as the varying aspects of Anna's split personality, depicting conflicting versions of her character. The protagonist herself talks about her numerous selves – different Annas – in addition to describing herself in the third person (King-Smith 16). She is observed to wonder as to what she will say when she has to say something. While she speaks, she interrogates herself as to which self of her is speaking at the time and wonders who is she. While dwelling into such query, she depicts multiple versions of her self, none of which is her true self. She attempts at summoning up younger stronger Annas – the schoolgirl, the daughter of her father – and visualizes them as Annas apart from herself. She experiences a sense of dislocation from the Self. This notion may also be referred to as her schizophrenic alienation.

Sharon Spencer while referring to Lessing's *The Golden Notebook* makes note of the fact that in fiction, a female artist had been a missing character (Spencer 247). Though women have been into writing fiction for as long as men have been and enjoying great reputation. Even Jane Austen, who enjoyed great success as an artist did not represent a woman like herself in fiction. A female author's denial to fictionalize herself is easy to understand for the critics may take her self-dramatization and her success either as her inadequacy as a woman or owing to her masculine qualities. Even today, a woman is exclusively valued in her biologically-determined roles of either as mother or wife, for it is believed that man creates while a woman procreates. Women who opt for serious work instead of choosing marriage and child-rearing are referred to as masculine. They are regarded as the ones who have developed conventional masculine qualities. As per Jungian psychological stance, individuals – specifically creators, artists – those striving for self-actualization ought to identify and adopt the qualities of the opposite sex, personified as anima and animus. Artists thus ought to be androgynous.

Since every woman desires to remain secure in her femininity thus they deny the self to satisfy Ego's need for approval. There remains a conflict between female artist's subjective individualized sense of identity and her biologically conditioned role. The only fictionalized work that comprises of an authentic portrait of a female artist is Doris Lessing's *The Golden Notebook*. Lessing achieves freedom of self-dramatization by implying the persona of Anna – the protagonist. In the said novel, Lessing explores the femininity and the ways in which women may recognize and implement their animus figure. Anna gradually comes to recognize and accept the animus within herself (Spencer 252). Anna becomes able to adjust to her daily life, redirects her attention and gives her motive the first place, which may be referred to as a highly developed phase of her life. Spencer quotes Jung's wife's stance that being a writer may not be enough to satisfy a creative woman for the influence of animus goes beyond as to psychologically develop the woman artist. Thus being a writer proves not to be a final word for Anna for she goes beyond that, getting psychologically developed enough to acquire a role for herself and letting go of everything and becoming a lost cause.

The current study attempts to trace the Jungian lineaments in Lessing's landmark novel *The Golden Notebook* and therefore tends to fill the critical gap in approaches to understand it. The study thus contends that critical lapse of the examination of Jungian concepts has everything to do with the assimilation or incorporation of all such approaches that are already speculating varyingly, for Jungian approach is an all-inclusive stance, incorporating within it the fragmentation, may it be psychological, social division, gender, time, space, postmodern techniques that portrays fragmentation, reality, non-reality, truth, simulacrum, unity, wholeness, individual in relation to his society, society in relation to individual and more.

Research Method and Theory of Reading

The current study is a descriptive research. Research method adopted is the philosophy of science. As per the research aims, case has been chosen. As per the research methodology – Analytical psychology, theoretical strategy has been selected. Data collection has been done through existing material. And finally, data has been analyzed through qualitative directed content analysis.

This study has been initiated by getting the background information about the topic – self – under consideration. For this, tertiary sources have been looked for. Tertiary sources including the referencing material – Britannica and Wikipedia encyclopedia, Collins dictionary, handbooks on Jungian or Analytical psychology by Scott Jeffrey, Jungian Glossary and more. As step two, the study has opted for various resources to get in-depth overviews and get up to speed with the current shared knowledge about the research topic undertaken by the study. Various journal articles reviewing an existing body of literature have been overviewed in-depth. As step three, after in-depth overviewing the already learned material in tertiary and secondary sources about the research topic undertaken by this study, the study then has carried out research and analysis using the primary sources – the literary creation: novel.

DISCUSSION

Emergence from the Self or the Ego-differentiation:

From Anna to Being Ella (the first half of Anna's life)

Anna Freeman chooses to call herself Ella, instead of Anna in the Yellow notebook. Ella ought to be referred to as Anna's distinct ego-consciousness that crystallizes out of the original Anna. This ego-differentiation¹ of Anna in the form of Ella corresponds with first half of Anna's life-course. Anna recalls meeting a girl named Ella at a party who reviews books for some daily and read manuscripts for a publisher. She has been of same small stature and has same features as of Anna herself. Her most beautiful feature has been her eyes that have been extraordinarily vigilant and defensive as windows in a fortress.

¹ For Carl Jung, an individual's life is divided into two halves. Since birth, s/he has a sense of wholeness – of the self, but as s/he develops, a distinct ego-consciousness crystallizes out of the original feeling of unity. Thus in the first half, ego-differentiation takes place. In the second half of life, rediscovery of the self takes place through the process of individuation.

Thereon Anna decides to call herself Ella. Anna possesses four distinct diaries of varied hues – black, red, yellow and blue. Her black notebook corresponds with Anna Wulf the writer; red notebook with politics; yellow notebook with Ella and her act of making stories of her own experiences; and blue notebook which serves for her diary-keeping habit. Once her friend Molly enquires her that what is in the diaries that she keeps to which Anna replies 'chaos' (36). It is with the endeavor of keeping the four journals that Anna acknowledges the division of the self.

The yellow notebook is her only notebook that is not written in first person narration. Anna gives it a specific name – The Shadow of the Third. For this notebook solely, Anna substitutes herself with Ella. This is unlikely with rest of her notebooks that are all written in first person narration and are not specifically named, rather are referred to by their hues. In addition to such specificities, another most important feature of yellow notebook is that within it the most intimate emotions are lay bare. In her attempt of leaving behind such emotion to move forward in life, she separates it all out in the form of yellow notebook

Anna/Ella Interested in Stretching Herself through Fiction

Ella besides writing a novel on suicide also gives a serious thought to committing suicide herself. She imagines the life, habits of young man committing suicide easily because it corresponds well with her own life and that the story she intends to write is already written inside herself and she has been just putting a record of it in the form of novel. She admits being aware of her suicidal thoughts and feels ashamed to ponder morbidly upon such negative subject. These are her suicidal thoughts that make her write a novel about it and to associate it with a fictional being. Anna/Ella admits being interested in stretching herself through fiction but is well aware of the fact that doing so is fatal to art, yet she does it. Doing so makes her feel surprised, ashamed and frightened all at once. She comes to realize that she has made a secret decision to commit suicide and that she is trying to explore it via novel writing and she determines to continue doing so.

The Masculine Traits Personified As Animus Get Identified By Ella

The study finds it that the young man, Ella intends to write a novel about, is her animus. This is because she herself admits of recognizing the young man very clearly, the way he lives and all of his habits correspond with her own life and is eventually the same. Ella admits of being unaware that the desire for suicide has already been inside her. She has been unable to realize it earlier and upon realizing it later she feels ashamed. These feelings of shame do not correspond with her thinking about the suicide or else she would have stopped thinking and writing about it. The feelings of shame arouse once she recognizes the masculine traits within her that she admits of scarcely noticing them earlier, calling them the unknown intentions, that come into her realization as a surprise. Thus she engages herself into self-fictionalizing act whereby she projects the contrasts of her own life as contrasts of the fictional young man. His futuristic desire to live (planned and orderly) contradicts with his desire to end his life instantaneously (suicidal death). His desire corresponds with Ella's

contradicting desire of putting an end to her morbid suicidal thoughts yet exploring those joyously via novel writing, and rather finding appropriate excuses to keep on thinking about it and getting determined to complete the novel. It is through these thoughts of suicide and determination of completing the novel that she becomes to develop connection with her animus. Realizing about her animus imparts within Ella the feelings of surprise, shame and fright. These feelings are not because of morbid subjectivity of suicide for she must have given it a careful thought, has given it a novel form and most importantly that novel is half-finished already. Thus there lies no need for her to feel surprised, ashamed and to be frightful of it. These feelings solely correspond with her new discovery that is of her animus. She determines to complete the novel and settles with such a notion as to not to get it published but to write it for herself. Her plan of committing suicide, when and how to and to attend the party are taken by her animus about which she wonders that at what time did she decided to comply it when she had no intension for it. Later she realizes that the decisions were made by her animus. After her surprised discovery, she continues to think about it, rather gets interested to bring into light of what was already there, waiting, in the darkness – her animus. Ella visualizes herself in the long mirror and encounters her animus. Thus the masculine qualities personified as animus at this point get identified by Ella/Anna.

Ella Attempts at Denying the Self to Satisfy Her Ego

Soon as Ella comes to identify her animus, her stance alters and she finds herself exclaiming that 'So, I'm going to the party after all, am I?' (130). It is upon discovering the masculine traits within that she gets surprised, feels ashamed and becomes frightful. As a result she tends to counter her masculine traits by tending to her feminine aspects. To exert her femininity, she plans to go out and attend the party to comply with the notion of being 'on the market again'. Subsequently she endeavors to leave her animus – the young man – to himself. She attempts at denying the self by favoring femininity over her masculine traits. At this point she does not feel herself ready enough to realize her self for it makes her fearful. She desires to remain secure in her femininity thus she deny the self to satisfy ego's need for approval and so sets out for party, to seek men, to suppress her masculinity by exercising her femininity.

Earlier, upon encountering her animus, Ella decides to leave the young man to himself. She goes to attend party at Wests' despite the fact that she has had resolved not to go. This act of her corresponds with her act of denying self to satisfy her ego. She has had got afraid of the masculine traits within her and therefore she goes to the party to assert her femininity. At the party she meets Paul and they become focus of attention at Wests' for being an absorbed couple. Ella experiences irritability in reference to Paul who annoys her by invading her privacy: inquiring her of her writing novels – something she cannot tolerate intrusion in.

Each time Ella experiences indecisiveness regarding attending the parties, seeking men or remarrying, she thinks of the man inside her – her animus. She does listens to him but lately prefers not to look at him. She does this so to not get overwhelmed, to exert femininity, to deny self and to satisfy her Ego. In her

desperation to exert femininity, she accepts Paul's offer of driving the day off with him and furthermore exclaims this to Julia that the business of not having a man around does not suit her. Ella does this to satisfy her Ego by negating the self. She has not liked Paul at all, she has been pleased when he has come late to pick her up for the drive and she has been relieved to imagine that Paul being late mean that he does not care for her. She has always been experiencing agitation whenever she has felt determination in him for herself. Yet she finds herself accompanying Paul for a drive in the afternoon because she is afraid of her animus, so she denies the self and exerts her femininity to satisfy her ego by allowing a man to be around her. Spencer quotes it rightly that the more the feeling of being unfeminine there is, the greater the need to seem feminine arouses (Spencer 248). Thus Ella gets determined to have Paul by her side and so she begins to experience barrier between them dissolving, her spirit rising, feeling intoxicated and concluding to herself that Paul would be her lover. She begins to feel pleasure despite the fact that Paul makes no such gesture and endeavors not to contribute in her feelings rather he remarks about her that she looks very contented with herself. Besides Paul, Julia observes Ella getting pleased with herself too. Ella feels pleased with herself for having Paul around, so she may exert her femininity around him and to consequently not realize the animus – the self – because she is afraid to do it. Thus she sets forth to satisfy her ego by denying her self and this is why she begins to admire Paul.

Return to The Self: Initiation of the Individuation Process

The Wounding of the Personality - Ella's Passionate Moves Get Reciprocated by Paul's Libertine Impulses

Paul's response to Ella's passionate moves towards him must be observed. The more in depth Ella begins to give in to the relationship with Paul, the more Paul may be observed to act superficially. Despite the fact that it is Paul who has asked her to be responsive towards her motives, or in other words he is the one who activates her for the relationship with him. However Ella mistakes his persuasion, is unable to comprehend its real meanings. She settles to have him for life however on the contrary, Paul settles to have her for each night and leave her for home the very next morning to pick up a clean shirt. His endeavor of getting hold of a clean shirt exposes his take on the relationship with Ella. His notion of the very relationship is that of an unclean one and therefore he leaves for his home – seeking home as a refuge to adhere to cleanliness – his clean, rational and moral image.

To Ella's astonishment, on just another casual day, Paul announces of his leave while accusing her of deliberately keeping him from his children. Furthermore she gets the notion from his conversation and his maneuvers that all this time she has just been one of his other women for him. She comes to wonder about all those hours, moves, gestures and exchange of emotions she has been experiencing with him. She gets to ponder whether all of it mean nothing. Paul wounds her more when he remarks that since he is about to leave, she shall be free for other men to attend, whom she must have been neglecting by tending him.

Ella's Ego Reaches an Impasse of One Sort or another

Dilemma I: An Act Of Reciprocation: Ella Quite Set Against A Man Who Is Hostile Towards Her

Ella gets so panicked that she sets to reciprocate the hostility subjected her way. Since Paul has had thrust Ella with the label 'free', and has classed her among women sleeping with other men, she has been unable to stop listening in her mind to the word free. She attempts at reciprocating Paul's hostility towards herself by setting against him. However, by setting herself against him, she is unknowingly setting herself against herself. Ella endeavors to play out a role and that of Paul's free woman. She sets to act out in relevance with his construct of her. This however leaves her into a vulnerable state, with the need to cry in desperation and utterly unhappy. She lets an editor take her to his bachelor flat and sleep with her. She does this symbolic act in reference to the hostility she has for Paul. Later however she realizes that she yearns for him.

Dilemma II: Ella Attempts at Denying the Self to Satisfy Her Ego

Ella sets herself to please men for whom she does not care two pence for. Later she discounts the whole incident for none of it mean anything at all. It is noteworthy that Ella thinks that having a man around makes her a real woman. However, this is an act on her part to deny the self in order to satisfy her ego. Whereby she keeps on adhering to her former state instead moving forward. She always tends to make a conscious effort not to think rationally about her situation because it frightens her in addition to making her cynical and so she attempts not to look ahead.

After having slept with the editor, she again lets herself have Paul. It may be observed that she wants to desperately act out the role of real woman. It is her definition of femininity. She defines real woman as the one who has man around for herself. However, the fact is that she has mistakenly comprehended the need. Her real need is to realize the self that requires her to acknowledge her animus. Contrary to this, she consciously not only denies realizing it but exerts her femininity to its full to satisfy her Ego. In order to do this, she has for herself Paul and when Paul is not around, she complements his absence by having another man around for herself.

Dilemma III: Shadows at Play – Recognized

Ella gets to comprehend her five-year relationship with Paul, who keeps coming to her each night and leaving her the very next morning. Despite the fact that she tends to make conscious effort not to think about it and to bury whatever knowledge she possesses in reference to Paul towards her to save their being-together-state, it lately does become impossible for her not to think about it. Earlier, Paul had asked Ella that she needs to stay conscious of her motives. Thus after getting hurt from his side, she sets to comprehend their being-together, their motives and the play of the shadow once both of them test their responses to other people.

Ella set herself to be conscious of her motives and she categorizes her first motive as to realize her own shadow. She becomes aware of an image of a serene, unjealous, undemanding woman, who is herself full of resources of happiness inside herself, is self-sufficient, and nevertheless is always ready to provide happiness when it is asked for. She realizes that this imagined woman is her own shadow. This image however contradicts her reality. Thinking herself as a self-sufficient individual imparts within her a black cold fear. This is because it reminds her of her animus. All of her endeavors are to avoid realizing it, denying the self and so she clings fast to Paul and tends not to think of it.

She sets her second motive to comprehend Paul's shadow. She observes that Paul becomes increasingly jealous and she links his jealousy with his slow withdrawal from her. He begins to accuse her, mock and insult her of things she does not do. She comes to understand this behavior of his in terms of an image that corresponds well with his shadow. She refers to Paul's shadow as a self-hating rake, free, casual and heartless. Furthermore she determines Paul's existence in terms of a self-hating womanizer.

She realizes that both Paul and she herself have got their shadows at play in their relationship. She analyzes that these shadows move side by side in their life, keeping pace with them. Furthermore, she comprehends that Paul uses his positive self in their relationship whereas Ella uses her negative self and the very shadow-personae play accompanies them all the time. It must be observed here that Paul is having negativity installed within him, yet he proves to be good for Ella by ensuring his availability for her despite the fact that he is a womanizer. So he is employing personae in the relationship awhile having a dark shadow. Whereas Ella has positivity instilled within her and she is playing a negative role in their relationship, which means she is having a personae that imparts fakeness in comparison to her shadow that is positivity-instilled shadow.

Dilemma IV: The Motive of Writing for Ella – To See What Will Happen

After analyzing personae and shadow at work in her relationship with Paul, Ella sets to her next motive that of writing the novel. It is through her writing that she gets to explore more about herself. She is always reluctant to let anybody have access to her writings. She does this is so to not to let anyone have access to herself, to her working of the mind and of her motives. She resumes her writing of novel about suicide that she has immediately left writing in order to avoid realizing animus and to exert her femininity around Paul.

However she begins to suffer from pain once she gets to realize about Paul's shadow at play and she discerns about his slow withdrawal from her. She also recognizes the unrestrained streak of his personality ever in need to return to liberate him from his relationship with him that demands seriousness from him. Once she gets to realize about it, she feels the need to adhere to something out of pain. So she recommences novel writing to see what will happen. To Ella, it seems as if novel has already been written and she were to read it. She gets to know more about herself once she gets to write a novel.

Earlier it has been for Paul that Ella forsakes her novel writing, her child and even ponders upon sacrificing her friendship with Julia for him. Besides recommencing her novel writing, she tends to deepen her friendship with Julia in addition to thinking good of her child in not getting attached to Paul. Her such endeavors signify her consciousness of an expected wound from Paul's end and consequently she seeks adherence with writing, with her friend and her child. Writing a novel tends to be a crucial activity in her life that enables her to explore herself, her life in addition to letting her stretch her life and its experiences. Her writings bring her unconscious into her consciousness. She herself admits that once she gets to read her writings, she gets to know things she is not conscious of. This is why she sets to write, to know more about herself. This proves to be another of her dilemma that she has no one to experience the life with, to stretch herself with, and to explore herself and therefore she has to turn to writing to do all this.

Dilemma V: Ella Attempts at Denying the Self to Satisfy Her Ego

Ella admits that the end of her affair with Paul has been quite perceivable. It has never meant to last forever. Despite this, she deliberately has had refused to see it. By doing this, she let her knowing, doubting, and sophisticated self die and put her intelligence to sleep. To satisfy her Ego, Ella deliberately accessed Paul and accordingly, she put an end to her power to create. Novel writing enabled her to create, explore and realize her self. However she forsakes writing, denies self-realization and puts an end to her creative power. Thereby, she tends to inflict wound on herself and that a deep one since she only has writing to turn to.

In her endeavors to satisfy her ego, Ella forsakes everything for Paul and it is he, who reciprocates her with the label mistress. Paul tells her very clearly and loudly that she is his mistress, not wife to share all serious business of life with. Here it must be observed that Ella's Ego does not get wounded for the first time through this label for she had got such labels prior to this too and by him. Earlier she had been attributed with the entitlements as of free woman (for other men), with failure, with boulder-pusher and this time she gets the title of mistress. Here it must be observed that it is not Paul's fault, rather the mistake is committed on Ella's part that she lets go of such abuse earlier only to facilitate Paul in thrusting more of such entitlements towards her. Despite such abuse she still gets frightened when Paul talks about men resigning from life as if signifying his leave from her.

Paul is very loud and clear in not only his words but in his actions too. He declares this to Ella that the real revolution is women against men. Since the beginning, Paul makes it very clear to Ella that she is not a necessity to him, neither he is to her. Despite all this, she maintains her stance that no matter what happens, she will still have him and would love to have his baby. Her response really startles Paul. This way she expresses her dire need to have man in her life for she is afraid to embrace self-sufficiency or in other words to realize her animus. Here again it must be observed that greater the feeling of being unfeminine there is for Ella, greater her need to become feminine arouses. Out of this context, she is observed to be longing for Paul's love, crying for it,

demanding it from him despite the fact that he brutally bruises her by detaching himself from her. The fact is that Ella experiences a joy while being with Paul, loves him and she wants him to stay out of a need. Her need necessitates her to compel Paul to stay. Her only need at the time is to not to embrace her animus and ultimately to deny the self-realization.

Dilemma VI: Ella's stance of no woman in the world wants to live without love receives a backlash from masculine gender

May it be out of need yet Ella strives to have Paul in her life. Despite experiencing mental tortures due to him, getting abused by him, getting labelled, she does not sever ties with him. She is of the view that no woman in the world wants to live without love. Therefore she outpours her love for him however, what she gets as a response from Paul is nothing but accusations and utter loneliness. He leaves for Nigeria with unexpected suddenness, leaving no room for her to adjust her mind to his absence. She has been making plans to accompany him which were put off due to his sudden leave that set her cold with loss in every nerve. He leaves her crying, shivering with pain days afterwards. She writes letters to him, many of which go unanswered. It is only once, that he writes to her, telling her nothing definite and to put an end writing to her.

She later comes to learn from Dr. West's conversation, who is a mutual acquaintance of Paul and Ella that Paul has been discussing his relationship with Ella with him. Though Paul does not make particular reference of Ella to Dr. West yet the agitating factor is that the reference of Ella is not an appropriate one made by Paul. Ella is referred to as a pretty flighty piece by the two men and it deeply wounds her to hear this. Furthermore it is revealed to her that it is Dr. West who has suggested Paul to take leave from this lady who has been not so young, who must have been tired of living a gay life and was pestering Paul to marry her to settle down. It really depresses Ella to hear such words that have been said about her by the two men with whom she has such close ties. She is unable to believe that this is the criterion of respect for these men whom she has surrounded herself with, has been there for them each time they were in need for some help, had it been her time, body or mind. She has ever been ready to give whatever was asked for and in response to all that what she receives is a backlash from them, her love is made fun of and she receives physical abuse in addition to getting verbally abused. All of this make her deeply depressed and she gets engulfed by this depression.

Ella's Suffering Ego Turns to Self for Help

Ella suffers from deep depression for her ego gets brutally hurt as it undergoes complete rejection. She receives a blow upon learning that Paul lost interest in her despite the fact that she has been giving him all of her. She has been there for him for five years and has taken the relationship as close as a marriage. She accuses herself for being stupid enough for not being able to grasp the reality. She remains in a state of shock. Depression grips her for months. She remains unable to stop hearing the word flighty piece used to refer to her by Dr. West as she has been unable to stop listening in her mind to the word free used by Paul

for her earlier. Getting ditched wounds her ego so much that it turns to self for help. It is the self that guides her then through dream.

Under Self's guidance the archetypal images emerge

Archetypal Image I: A Disintegrating House

Ella dreams a disturbing dream wherein she is in an ugly house with little rooms that are all different from each other. This must be observed that here in this dream her conscious gets aligned with her unconscious. Her ego after experiencing impasse of one sort and another, turns to self for help. Self being a hidden directing tendency in the personality exhibits Ella her own state in the form of disintegrating house. It enables her to view herself in fragments just as the house is with its varying rooms. None of her fragments reflect a whole as do the little rooms of the house that differ from each other as if belonging to different epoch, a different spirit. Direction from the self thus arrives that makes her aware in the dream that only by an effort of will could she prevent this disintegration within. It is self that guides her that she must get to the decision of furnishing the whole house again, in one style, that ought to be hers alone.

When Ella wakes up from this dream, she gathers it that for the first time, her vision becomes clear and she is better able to understand the things. This dream does bring her a shock yet it has the capacity to break the power of the depressive mood that has held Ella for months in its dark grip. After dreaming it, she gets into a state of angry defiance. The dream enables her to draw the conclusion that she has got ditched by Paul. Prior to dreaming this dream, she has been a fool as to not to see it coming. So under self's guidance she not only becomes able to discern the things but also gets to formulate plan corresponding her future endeavors that she has been unable to do prior dreaming the dream. She tells her friend Julia that she has no intention of sitting around and crying about her situation any more. She attempts at buying new clothes, decides to settle in a new flat and develops a new personality for herself that is hard, casual and indifferent. Thereon she begins to assert a very cool, clear and efficient living.

Archetypal Image II: A Doll-figure

Ella/Anna gets intrigued for being unable to feel things happening in her life on a smaller or greater note equally. She gets concerned in reference to experiencing frigidity and therefore decides to pay a visit to a psycho-analyst, Mrs. Marks. To the psychoanalyst, she narrates her dream of being in a concert hall where there is a doll-like audience waiting for her to play a note. However Ella/Anna remains unable to play the grand-piano. Furthermore, she continues to dream that a doll-like man approaches her and he possesses literary quality. She walks into his arms, becomes doll-like, gets freeze and becomes unable to move. Whereas everyone around her is drunk and dancing close for sex. Ella/Anna informs Mrs. Marks about the grotesque quality of this dream for it is about lack of feeling in her.

It is under self's guidance that Ella/Anna gets to dream herself in doll-like, unfeeling state. This must be observed here that the self is signifying Ella/Anna of her being unwomanly through this doll-like state of her. She is unwomanly, so is unemotional. For being emotional and irrational are referred to as feminine characteristics. Therefore she does not correspond with everyone around her and cannot play as per the desire of the audience (people). She is unconventional and she ought not to act as per the wishes of all the other.

Furthermore, the doll-like man in her dream, who approaches her signifies her animus. For both, the man and Ella/Anna possess the similar traits. Firstly, they are both frigid. Secondly, both of them possess literary qualities. Thirdly, Ella/Anna identifies him as Max – her former husband, in reference to whom, she undergoes a feeling of revulsion, not only in terms of sex but otherwise too. It is to be observed that Ella/Anna experiences feeling of revulsion in reference to her animus too and this is why she chooses to leave him alone and to have Paul around. Thus it is under self's guidance that she gets to visualize such archetypal images. Prior to this doll-dream, she dreams of a disintegrating house, and the self guides her to furnish the whole house again, in one style that ought to be hers alone. In doll-dream too, self tends to guide her to embrace her animus.

Moreover, she identifies the doll-like man in dream as Max, her former husband whom she got frigid with. It must be noted here that in her relationship with Max, she has been behaving more like a man and Max behaved more like a woman. When Mrs. Marks asks her whether she is afraid of being frigid, she worries of getting frigid in future again. In other words, she is afraid to embrace her animus and so worries being herself unfeminine in future too. On the contrary, the self tends to guide her to embrace it. These dream images that she dreams of firstly, a disintegrating house and secondly, herself being a doll are the representation of the self. Carl Jung recognized many dream images as representing the self.

Archetypal Image III: Inhuman Dwarf and the Amiable witch

Earlier, Anna/Ella experiences lack of security from Paul and consequently she begins to experience withdrawal from him. She gets to know about her state of withdrawal from him by experiencing frigidity. She thus generates a transference dyad with him within which she gets to experience tension of opposites in reference to him, that of hostility and of love. In case of Mrs. Marks too, Anna generate a transference dyad wherein she begins to experience withdrawal from her too. Mrs. Marks informs Anna that the end of an analysis does not signify end of an experience. Thus Anna begins to feel a lack of security from her too and subsequently begins to experience withdrawal from Mrs. Marks too. Here again, her ego undergoes a dilemma and turns to self for help and it is under self's guidance that an archetypal image emerges in her dream to help her out.

Anna dreams of experiencing a threat in the form of an anarchic principle. This must be observed here that this dream resembles with her dream of disintegrating house. The principle of anarchy may be observed amongst the

little rooms that were all different from each other in the disintegrating house too. This time, the principle of anarchy appears in the shape of an inhuman dwarf. Anna dreams of being threatened by it. However there does seem to be a very large, powerful and amiable witch. In the dream, Anna is able to identify the amiable witch as Mrs. Marks.

Just as in her previous dream, self's guidance has come to Anna through archetypal image, in this dream too, the guidance appears from self. She is again reminded of her fragmented, anarchic state and that she is provoked to take some action. The information is being delivered to her that the problem within is small like a dwarf and it is threatening to her existence. The solution proposed is similar to that as proposed in disintegrating house dream – will. Anna must muster up her will that is quite large and more powerful than her problem seemingly is. This is what is analyzed by Anna's psychoanalyst too. After listening to Anna's dream, Mrs. Marks comments that Anna is on her own now and that if she is feeling threatened, perhaps the time has come to summon up the aid that lies within her.

Later, Anna informs Mrs. Marks about her dreaming several dreams, all connected with Michael taking leave and of her being in an unhappy state and herself being in a hundred times more vulnerable than ever. Talking and informing all this to Mrs. Marks, she comes to realize that perhaps by being hundred time more vulnerable, she may also turn out to be hundred time more stronger and that she hopes she does turn out to be so. Upon hearing this, Mrs. Marks affirms that Anna actually is very much stronger and that she will get to write of her experiences in few months or years span.

Archetypal Image IV: The Casket Dream wherein is a mass of ugly fragments

Anna dreams of holding a casket wherein something precious is kept. She informs about this dream to her psychoanalyst and while narrating she states that she was carrying the casket while passing by dead pictures and statues in the art gallery. Mrs. Marks smiles upon hearing the word dead. Dreaming of dead oftentimes refer to casting off the past in addition to embarking onto new journey. Moreover Anna visualizes within this dream that once she gets to open the casket, she gets to behold a mass of fragments and pieces instead of something precious. Anna terms these constituents of the casket as mass of ugly fragments. Looking at this mass of ugly fragments makes her feel pain within and so she shuts the box and handed it over to the people seeking it. Upon opening it, they get delighted for there is a crocodile inside shedding tears. In this dream too, similar to all her previous dreams, Anna gets to visualize fragmentation. This is similar to her the disintegrating home dream, wherein all rooms are different and the other dream wherein she experiences the same anarchic principle.

Archetypal Image V: An Enormous Web

Anna dreams of an enormous web of attractive fabric stretched out. The fabric was covered with embroidered pictures, not merely pictures but myths. The web seemed to be soft, glittering and alive. The fabric was red in color and it gave

Anna immense joy. She discerns the web as a map of Soviet Union. It spread out to Soviet Union, Poland, Hungary etcetera. When it got spread over China, the red hue deepened into heavy clot of scarlet. It gave Anna great pleasure to visualize the globe turning and wearing varying shades of red for the communist countries however a patchwork of colors was spread out on to the rest of the world. All of a sudden, red areas got invaded by the colors of other parts of the world. The colors began to melt and flow into each other and the world became whole and seemed indescribably beautiful. Seeing it, happiness swelled up in Anna. However an explosion occurs and the world started dissolving, disintegrating into fragments all through the space. Nothing remained of that beautiful world but chaos. Anna perceived herself of being left alone in chaos too. A voice informs Anna that somebody pulled a thread of the fabric and so it all got dissolved.

Archetypal Image VI: A Dry Well

Initially, Anna gets to visualize an archetypal image of a dry well, slowly filling up with water. Visualizing this, she concludes that wrong about her is that she is empty. Oftentimes she gets to feel the feeling of chronic emptiness. Furthermore she accuses herself of being not fit enough to cope with anything. She gets frightened of certain words that come into her mind that the spring has gone dry. Alongside these words, she gets to visualize a dry well, a cracked opening into the earth that is all dust. Frightened of it, she suddenly clutches to the memory of her psychoanalyst and guides herself that she must dream of water. She commands herself to dream of how to get back to the spring.

Archetypal Image VII: A Wide Yellow Desert

Anna dreams of standing on the edge of a wide yellow desert at midday. The sun being darkened by the dust that hangs in the air. The sun seemingly threateningly orange over the dusty yellow vastness of desert. It occurs to Anna that she has to cross the desert. On the other side of the desert, there are mountains in beautiful hues that captivate her. She could not find water anywhere. Anna begins walking across the desert to get to the mountains. This dream of her suggests that there is a long strenuous journey that she has to take. The self guides her that her life journey is as barren as the desert is and it is wide stretched. However the mountains on the other side of the desert suggest her to work hard, overcome the obstacles, to rise above everyday problems and it suggests there are new adventures on the horizon waiting for her. Within the dream, she begins to walk across the desert towards the mountains. This signifies that she will commence the journey. Once she is awake, she fully grasps the meaning of the dream that in the desert she is to walk alone and make the journey. For this strenuous journey she has to shed her burdens, she must get them off. She realizes this and it brings in the change in her.

Archetypal Image VIII: A Pigeon

Anna dreams of a pigeon. This archetypal image signifies freedom, harmony, peace, protection and wisdom. Thus the self guides her through this archetypal image to seek all the aforementioned positive elements. On the contrary, Anna

has in reserve lots of negative happenings stored within her mind in reference to pigeon, wherein the pigeon always gets shot, the blood drips from it as it nears to its death. Anna plans that she must shed burdens off her mind for her brain contains so much that is locked up and is quite unreachable. Therefore whatever the early experience Anna has had, she must learn to be at peace with them.

Archetypal Image IX: Vase Covered with Crude Red, Black and Gilt Patterns – symbolism of Alchemy

Anna's retake on her writing and examining her previous work makes her realize that there exists a great gap between what she has written already and what she remembers of it now. It seems there is a note of falsehood in it. It seems to her that the words written by her tend to mean nothing, they become series of meaningless sounds, get far away from experience and tend to make no sense at all. She gets to feel as if a breakdown of her is happening, to her intelligence seems to dissolve and she becomes much frightened. Out of this state of mind she gets to dream the recurrent joy-in-destruction dream which she categorizes as the most threatening of all the types of cyclic dreams of her.

Anna dreams of a figure that she is unable to name. However later she is able to go further in detailing it and calls it a vase, covered with crude black, gilt and red patterns. Here it must be noted that this dream signifies the activation of alchemic activity within her. Anna remembers it as having bulbous, jolly and naïve shape. Here it must be noted that Carl Jung used analogies with alchemy to describe the individuation process. He referred to the symbolism of alchemy as being intimately related to the psychoanalytic process. He depicted through a cycle of dreams that the symbols used by the Alchemists occur in the psyche. These symbols are part of the reservoir of mythological images that are drawn upon by the individual in their dream states. Thus by drawing analogy between alchemy and individuation, Jung reinforced the universal nature of his theory of archetype and argued for the importance of spirituality in the psychic health.

Archetypal Image X: elf, pixie, dwarf

Anna dreams of a figure that is not humanly but resembles to the specie of elf or pixie. This figure dances, jumps and has liveliness that menaces not only Anna but everything in the surrounding. Anna makes note of it that she always dreams this dream with such supernatural figures in human form when she is particularly tired, is under stress or in conflict. Furthermore, she states that whenever she gets to feel that walls of herself are thin or in danger then she gets to dream of this dream.

This must be observed here that Anna's dream with archetypal image of bulbous vase with gilded patterns and her dreams incorporating such archetypal images as of elf, pixie and dwarf correspond with magic, sorcery, witchcraft and enchantment. Prior to this, she dreams of a casket dream. Wherein is a mass of ugly fragments and there is trickery involved in it from her end that she tricks the people in buying from her the casket which does not contain what they

believe it has. Earlier than this, she has dreamt of a witch and a dwarf and she reported it to her psychoanalyst, it also corresponds with sorcery and enchantment. She dreams of such dreams that instill trickery often involving a clown-like figure as a dwarf, and a magician as she dreams of a witch. As per analytical psychology, these archetypes as that of the trickster and its role is to hamper an individual's progress and to make trouble on the general note. Genomes are also referred to as symbols of earth that encourage stability, grounding and offer rooting quality to an individual's experience. These creatures are supposed to guard the earth's underground treasures. In Anna's dream its appearance may also signify guarding off the unconscious.

Archetypal Image XI: Old Man or Woman with a suggestion of double sex or sexless-ness

Anna dreams of a figure of a very old man or woman with a suggestion of a double sex or sexless-ness. This figure seems to her very lively despite the fact that it carries a wooden leg or a crutch and is deformed in some way. Yet the creature appears to be very powerful with an inner vitality. It signifies the tension of opposites for it unfurls conflicting ideas as of death and joy. She dreams of it sixth or seventh time thus it is also a recurrent dream.

Just before dreaming such a recurrent dream, certain events happen in Anna's life whereby she declares herself as being done with men and the idea of sex and that she becomes sexless. Furthermore, she makes a note of it that she gets to look inside herself again and finds: a man and a woman. This must be observed here that this hermaphroditic characteristic that she gets to visualize both in her dreams and wakefulness tends to represent the union of opposites within herself. The hermaphrodite, both male and female, is an archetype of union of opposites that is an important idea in analytical psychology.

Archetypal Image XII: Principle of destruction embodied in a Person, a Human Being, a friend

Anna dreams of the joy in destruction principle again. However this time, the joy in destruction principle is not embodied in any supernatural creature but a human being that she does not get to realize immediately. However she comes to recognize the person as a friend. Realizing the person makes her more frightened. She gets to determine the dream and realizes that the force is loose in her and that it may be evoked too easily.

Later she gets to realize that the dream referred to a telephone conversation between herself and Nelson. Thus the destruction in the dream came from someone she is close to. Realizing this makes her smile the joyful-spite-smile and make dancing steps of the animated vase she has dreamt of. She gets to formulate the pattern that she is the evil vase from her dream, next she will be the old man-dwarf, then the old woman and then the young witch. Later, she gets to realize that in her dream, the malicious irresponsible principle was actually embodied in Saul. Throughout the nightmare, this malicious irresponsible principle taunts her, laughs at her and holds her tight in its arms. It does not let her move and declares it that it is going to hurt her and shall

enjoy doing it. This dream of her comes to reality in the form of Saul Green who actually is the malicious irresponsible principle himself.

When Anna gets to spend time with Saul Green at her flat, he being her tenant, she undergoes traumatic experience. She begins to feel everything to be jarring, discordant, dislocated and involvement of disbelief in Saul's presence. She admits of making a mistake about letting Saul one of her rooms in her flat. She gets into a state of profound depression and realizes that her state of anxiety was due to him. She begins to feel as if she is going to fall in love with him despite the fact that he is mentally ill, she makes note of it, but chooses not to hear it. She keeps on dreaming the recurrent dream of hers corresponding an old dwarfed malicious man and comes to figure it out that it refers to Saul. She figures it out that she is the old man, the old man has become her and she is also the old woman, ultimately she has become sexless. She gets to realize that Saul and her experiences match for they, amongst a few others, care about freedom, liberty and truth, and that people with such experiences are bound to be depressed and unhelpful. Her anxiety deepens with passing time and she makes herself realize that it is not her anxiety state, rather it is inflicted one and that from Saul.

Encounter with the Shadow

Anna/Ella experiences the tension of opposites within herself

Despite the fact that Ella realizes that she has been ditched by Paul and declaring this to Julia that she is not going to sit around and cry about it and later taking serious actions in reference to it, she still finds herself waiting for him. It is night after night, that she sees herself dressing up, standing at window for hours, waiting for a man whom she well knows, would never come to her again. She calls it madness. She despite being able to realize her insane act, remains unable to stop herself from being irrational.

Since the beginning of her relationship with Paul, she seems to be in a fix. From the moment he leaves his seat across the room at Dr. West's party and comes to sit by Anna/Ella, he has her reacting away from him. However, later she comes to deeply love this man. She gets restless to get away from him and at the same time feels trapped under the notion of limited possibilities. From her first encounter with him she comes to inform this to Julia that she does not like Paul. Julia, being a mother-image to Ella also informs her later of her opinion of him that there is something negative about him. Yet Anna/Ella tends to ignore the warning generated by her friend and later comes to suffer out of her negligence. During her relationship, she is quite set against him multiple times upon experiencing hostility from him. She always has her mechanism working which prevents her from hearing him saying something that could make her unhappy. She comes to recognize him as a womanizer and tends to herself become a real woman. She justifies his acts by exclaiming that he is using his positive self with her in their relation while she is doing contrary to it. Throughout their affair, she knows emotionally what the truth is but her mind tends not to admit it. Thus she is observed to be experiencing tension of opposites throughout her relationship with him. She proclaims that any intelligent person could have

foreknown the end of her affair with Paul since its beginning but she herself refused to see it.

Animus and the levels of Animus Development

Level One of Animus Development – Man of mere physical power

After suffering for so long, Anna takes on a decision to rebuild herself. It is with great struggle that she sets to conclude that she must liberate herself. For too long, she has been avoiding, acknowledging and embracing her animus. Since long she is observed to be denying the self to satisfy her Ego. Quite lately then she finds herself thinking about a cure for the condition she is in. She gets to prescribe for herself a cure none other than to write another novel.

It must be observed here that it is with the effort of will that she gets to design for herself this remedy. Prior to this, she has made it quite obvious that she will never write again. She informs about it to her psychoanalyst too that she has no intention of writing ever again, let alone a work for public reading. Though she is observed to be writing from time to time, but then with a decisive note as to not to get her work published. However it is only after experiencing traumatized state that she musters up her strength and act as per self's guidance to rebuild herself and to put an end to her disintegrated existence.

Anna herself admits that now that she plans to write a novel, it differs completely from her earlier endeavor of writing her first novel, for there has been no particular motif behind it, but this time there is. While she makes note of the difference between her earlier and current writing state, she experiences trouble as to how to begin with it. She therefore resolves at adopting a state of mind with open readiness that some day she may find herself writing again. She believes that somewhere inside her, a story is already written.

Anna sets to figure it out that if story is already written within her, then what is troubling her. She comes to a realization that being with Paul, she has had set out to deny self to satisfy ego. In other words, she has had denied the power within herself and had chosen enslavement. She comes to an understanding that being with Paul, and in his absence, she has been equally unhappy because she has been relying on him instead of relying on herself. So she needs to believe in herself and seek happiness within and thereby free herself. This way, she comes to achieve first level of her animus development by an effort of will.

Level Two of Animus Development – Man of Action

Anna thinks that she has forever been cancelling herself out of everything. This is why she is in pieces. However now is the time to cancel out everything but herself. Thus she decides for herself that she ought to be like a man. For men, care more for work than for people and that she ought to put her work first and take men as they come.

Level Three of Animus Development – Man as a professional

Anna decides to act professionally as men do. She cancels out all her emotions to start a new. She being a woman has indulged herself so much in emotions that she sets to cut it out. For her, women's emotions are fitted for a kind of society that does not exist anymore. Thus she decides to be like a man. She decides to cut emotions off herself and devote herself to work like men. She decides that if she ever has to let a man in her life then that must be an ordinary man and that solely for bread and butter reasons. But then she cuts this idea off her mind too, thinking that she must not do this. So altogether, she decides to let no man in her life ever, to replace the need for man with work and ultimately be the man herself.

Level Four of Animus Development – Man as a spiritual guide

Anna guides herself to act, behave and think like a man. She thinks that for women like her, emotions do not work for they prove to be dysfunctional when it comes to fit in her life. She decides this for herself that whenever it comes to go to bed with somebody, she ought to negate her emotions and just perform the deed without thinking about it. This would be as if being capable of giving pleasure and that out of intimacy.

Anna redefines integrity. She formulates this thought that for women such as her, integrity is not chastity and neither is it fidelity. She thinks that old words fail badly in defining integrity. She thus sets to redefine integrity as orgasm. For her, orgasm is something she has no control over. She draws the conclusion that she can never have an orgasm with just any man but the one whom she really loves. To other men, she will be able to give pleasure and that shall be all.

Emergence of Mana-personality²: Anna Wulf-The Writer, A Phallic Symbolism

It is quite lately that it occurs to Anna that she has come to work for communist party in its literary wing just to have her deep occupations about art and literature and out of her refusal to write again. She has been an author of a successful novel upon whose royalty she survives. Yet later she ceases to write anymore, even when her psychoanalyst urges her to. It is only out of her desperate need to end her suffering that she decides to retake the task of writing but remains unable to figure out how to begin with it. She undergoes enantiodromia principle. She has been refusing to write down, yet she has indulged herself in the business of reading magazines and periodicals published in English in the communist countries, labelling this endeavor of her as her party work, unknowingly to equip herself to write in the future. This turns out to be a case of extremity that results into exact opposite. For Carl Jung, enantiodromia happens when conscious life is dominated by an extreme, one sided tendency. In a course of time, a correspondingly powerful counter position develops that

² Mana-personality is a personified archetypal image of a supernatural force, it is a dominant of collective unconscious, the well-known archetype of the mighty man in the form of hero, chief, magician, medicine-man, saint, the ruler etcetera

initially inhibits the conscious performance and consequently breaks through the conscious control.

Mana refers to an extraordinary power, psychic energy or the spiritual power that is oftentimes represented by phallic symbols. This must be observed here that Anna's emergence of the mana-personality is that of the writer. She determines to write a novel, consequently to care more for work just as men do, to act as men and ultimately to become a man herself. Thus this emergence of the mana-personality of Anna – that of the writer – corresponds with the phallic symbolism. Furthermore, this mana-personality of her that of the writer refers to her spiritual enlightenment or supremacy.

As per analytical psychology, people who strive for self-actualization, specifically artists and the creators, ought to recognize the qualities of the opposite sex within themselves. These opposite qualities are personified as either animus or anima. Anna does stand successful in not only realizing the masculine qualities within her, she rather embraces her animus and subsequently opts for becoming a writer, a creator and an artist. She does exhibit strong masculine traits for she chooses to care more for work, to take this profession of writing seriously rather than choosing marriage and child-rearing. By abandoning these feminine roles, she chooses masculine traits and becomes masculine.

Thus Anna abandons the traditional gender roles that tend to cast women as emotional, irrational, weak, nurturing and submissive. On the contrary, she embraces masculine traits as defined by traditional gender roles. She embraces rationality as opposed to intuitive knowledge, strength, protection, and becomes decisive. Thereby she adopts an ambition, develops an aggression for it and sets to shape her own identity and life that goes beyond biological possibilities.

Anna gets into a state of near-collapse after she pays a visit to Richard on his request. On her way back to home, she gets to feel that something is happening to her and she struggles for control. She experiences a feeling that as if she is going to fall to pieces, as if she is going to crack up (284). She begins to question herself that what happens to one who is about to fall to pieces. She begins to ponder that if she is to vanish anytime, what is her reality and how does she impact the world after leaving and that what she is. Amidst all these thoughts, her fears become worse, she sweats out of it and she experiences a tight knot in the stomach. She frantically questions her existence and suddenly gets to visualize herself amongst colored notebooks, writing, making entries in the book and finally gets to see order. This visualization of her refers to the emergence of mana in her. She therefore decides to write again. She sets to search for the book already written inside her, waiting to be written down. She begins to wait to recognize the outline of it.

The Archetype of the Self Emerges: Quaternity

Anna decides that she must give shape to her life. Since there is no outer shape to it, she must attempt at giving it an inner shape. She comes to conclude that none of the individuals, including herself can stand the life one is leading (433).

She determines that her personality is large enough to include all sorts of things in it like art, literature and politics. Thus she sets to integrate her personality through writing. For Anna, shaping her life stands equivalent to re-shaping her writing style. Thus she decides to give up having four notebooks and instead of it, use only one notebook – Golden Notebook. Previously she has been keeping four notebooks because it has become necessary to her to split herself. Now that she opts for singular notebook – the Golden notebook – instead of four, this emerges as an act of unifying a set of four into one – the quaternity. Thus the archetype of the self emerges hereby. The self refers to the ultimate unity of an individual's personality that is symbolized by circle, cross, square, quaternity or other mandala figures. These symbols tend to provide aid in meditation by drawing an individual's focus back to the centre. Carl Jung refers to quaternity as an image with a four-fold structure, usually square or circular. Psychologically, it refers to the idea of wholeness.

Anna's Quaternity's (Black, Red, Yellow, Blue notebooks) fusion into – Golden Notebook (A reflection of Alchemy)

Anna plans to have only one notebook so to integrate her personality (432). She thinks that if she can manage to write a single notebook, the real Anna would come back (433). The union, the integration of her four notebooks into one Golden Notebook gets necessary for her. This must be observed here that integration of her four variously tinted notebooks as red, yellow, blue and red into singular Golden Notebook corresponds with integration of her divided self into one – the return to the self: individuation. Since Carl Jung has used analogies with alchemy to describe the individuation process therefore symbolically, through quaternity, this may be observed that the color fusion takes place here. It is firstly the notebooks, secondly Anna's divided self, thirdly Anna's whole existence that is set to undergo fusion process that may result in alchemy or in other words, individuation. Therefore for Carl Jung, the two processes that is to say, alchemy and individuation stand analogous to each other. Alchemy refers to the process of transmuting base metals to gold. Individuation refers to an internal journey towards wholes by the integration of internal opposing conflicts, conscious and the unconscious. For Jung, alchemy represents the circular process of individuation or in other words, individuation is reflected in alchemy.

Anna admits that she experiences weeks of craziness and timelessness. However during it, she undergoes moments of knowing one after the other and in a way that there remains no way of putting the knowledge she has gained into words. She gets to experience these moments of knowing as to be quite powerful. These appear as rapid illuminations of a dream that remain with her in her wakeful state. She states about this experience that whatever she has get to learn during these powerful illuminating knowledgeable moments is what that shall become part of how she will experience life until she dies. Furthermore she states that words cannot be opted for to explain what she has been through or what kind of knowledge has transcended upon her. Neither words nor music can help her with this. However surely symbol of some kind may help her, may it be a circle or a square, anything but neither words nor music. It therefore must be observed that it turns out to be Anna's quaternity

(her black, red, yellow and blue notebooks) get fused into golden notebook (alchemy).

Self Embraces Ego, Shadow, Animus and Collective Unconscious

Self Embraces Ego

Now that for Anna, the archetype of self emerges in the form of quaternity, she gets to experience a terrible irony. For she has ever been attempting to deny the self to satisfy her ego via Ella/Anna-Paul/Michel relationship. However this time, she experiences the very irony for she has to deny the ego to satisfy the self. She admits that it cannot be fight of, neither one can disown this, or claim it as right or wrong doing. She has ever been masculine but has always tended to her femininity to satisfy her ego. The more the feeling of being unfeminine there is, the greater the need to seem feminine arouses (Spencer 248). She has always been denying the masculine traits within her, personified as animus. She has ever been denying her animus. However now, Anna tends to bow to it, with a kind of courtesy to this ancient enemy (the man) within her. Since self-realization is an automatic and inevitable process, therefore Anna finally gives in by saying that it cannot be fight of, neither could it be disowned. It is a matter of submission when it comes to self-realization process. However previously she has been fighting it off, denying it, and disowning it just because she had to preserve her form (feminine form) and to oblige a certain pattern. Earlier, Anna informs her psychoanalyst that she intends to be different in form and in content too. This suggests that she has been preparing since then to embrace her animus so to experience change in form and content equally. It is by embracing her animus, that Anna stands successful in finally denying her ego to satisfy her self. Her self there embraces ego.

Self Embraces Shadow

Anna admits being conscious of different Annas within her. While being with Paul, she analyzes that his shadow-figure has been that of the libertine. Yet he has been using his positive self with her. Whereas Anna has a calm, serene and wise shadow-figure yet she puts forth her negative self with Paul (153). It occurs to her quite lately that she has been projecting negativity towards Paul/Michel all the time. It is under the self guidance that she comes to know that Paul has been facing the guilt too. After spending night after night with her, he has been feeling embarrassed and pleading while his eyes met his wife's. Anna has been unaware of this until self made this clear to her. It has been Anna who has ever been pursuing Paul just to deny her self to satisfy her ego.

Self Embraces Collective Unconscious

It is Anna's self that makes her realize that whatever she has been doing in the name of courage, has actually been done by her out of her painful experiences, that she has been a fool as to not make herself endure it therefore she has never been courageous. It has always been pain oriented courageous acts. Self guides her that she is not alone in it, rather each individual has ever been experiencing injustice and cruelty. But they have not make themselves a fool as she has made

of herself. Her agitation, anger, frustrations have never been the outcome of personal issues. Rather it has been the outcome of prevailing injustice and cruelty that has been on the loose in the world ever since it began functioning. Anna has been set against everybody and everything with a personal vision that came from impersonal destructive force that tends to work at the roots of life. This destructive force tends to express itself in terms of classism, cruelty, gender differences, violence, war and more. Self thus enables Anna to learn that the anger and resentment as experienced by her is impersonal rather than personal, objective rather than subjective.

The Self – Coincidentia Oppositorum

Anna finds herself weeping and in a state of depression. She distances herself from people, only to connect with the world through journals, magazines and newspapers. She is in search of some order to come out of her depressive mode she is in because of chaos in her life. It occurs to her as if she is a central point of awareness. Around this central point is the periphery of a million uncoordinated facts as contained in the journals, magazines and newspapers. She attempts at fitting things together only to find that a certain form or order has got disappeared from the world as depicted in the newspapers. The central point would disappear if Anna would prove unable to balance it with facts.

Since Anna has become able to embrace the self through the emergence of the archetype of the self – the quaternity – with a central point to it, whereby she may return to the self through the process of individuation. She therefore is required to settle the periphery first, make it orderly, and attribute to it a certain pattern or a form. Otherwise the central point may disappear. She is therefore required to work on this circular pattern whose radius may then outstretch into wilder vastness creating unending mandalas. Since she has come to embrace the animus within, she attempts at fitting herself within formulated form, pattern of the world. She attempts at analyzing, focusing and determining the two divisions, sets, patterns as created and maintained by people around the world and fails to confine herself within it. She feels defeated by the two sets as recognized by people around the world. For she is both the forms within one – her existence incorporates both the masculine and feminine forms within her self. She is determined to adapt the coming mode or else she will lose the central point, it shall disappear.

She accidentally lands into projection and counter-projection mechanism. She begins to carefully cut out the cuttings from newspapers and begins to paste them on the walls of her room with drawing pins. Soon, the white walls of her room got covered in larger and smaller newspaper cuttings. She examines them while walking around the room and attaches the unanchored fragments. Day after day, the newspapers keep coming in and never get short of supply of the news from around the world. Correspondingly Anna keeps on anchoring them on walls. It occurs to her then that she is entering into state of madness, the breakdown, the cracking up. Then she gets to analyze that she is not mad even in the slightest but the people around the world are. It is an act of projection that her disorderly state is projected onto the people in the world. What seems to be form to Anna is formless to the world. Whereas what seems orderly to people

around the world is chaos for Anna and this corresponds with counter-projection. People around the world seem to Anna as if they are all out of touch with reality, out of their need to necessarily preserve the already recognized forms and patterns. They seemingly are not obsessed with what Anna is that is to say the inchoate world.

CONCLUSION

Individuation: Free Woman – A dimensional Individual, Like a Dispersive Prism

Since Anna is unable to fit herself in the accepted forms and patterns in the world. She tends to set herself free from them and achieves a sense of individuality that differs from the identities of others. Anna informs this to her psychoanalyst that she ought to be ready for the next stage. That shall correspond with the endeavor of leaving the safety of myth, old and cyclic, recurring history. That she intend to opt and embrace something new in her. Her four variously tinted notebooks (black, red, yellow and blue) merge into singular Golden Notebook. Her notebooks are analogous to her personality. Both, her notebooks and her personality prove to be spectral. Journeying from division (varying tints) into singularity (gold). She achieves self-realization through the process of individuation by the integration of conscious and collective unconscious.

Furthermore, she decides to find some sort of welfare work for it is what she finds herself good at (401). This way, she works on the periphery as to not lose the central point she has achieved under the guidance of self. To begin with, she firstly accepts her mistakes, admits where she has been wrong, and realizes her act of psychological projection. Secondly, lets men go (472). Decides to become sexless after being with so many men who prove themselves to be insubstantial beings. She has been with Max, Michael, an editor of one of the magazines that had published a story of hers, Cy Maitland, Jack – the subeditor at her office, Canadian scriptwriter, Nelson the American, De Silva from Ceylon, Saul Green and Milt. None of them prove to be substantial men. They make Anna wonder that what has happened with the masculine gender of her time. She exclaims that none of them ask for anything except everything and for so long as they need it. Whereas she has been asking for one man to devote herself to, whom she will cook for, look after for and live a simple life. However each one of them failed her. She decides to have it as her epitaph that here lies Anna, who was always so intelligent to let each one of the men go. She decides that it shall define her whole life, once she is dead. Taking into consideration the values and worldview, as per the masculine and feminine principle, masculine seeks autonomy, whereas feminine seeks communion or relationship. Anna being free woman refers to incorporating both the masculine and feminine principles. She does not only sets men free but by doing this she sets herself free too and thus ultimately achieves the masculine principle alongside incorporating feminine principle. Thus the goal of individuation process is achieved by her. On the general terms, the principle of individuation is defined as a manner whereby something is defined as distinguished from other beings. Since Anna incorporates both the masculine and feminine principles within her, therefore

she as an entity, disregards the already existing form and patterns and becomes distinguished from other beings.

After extending welfare approach in personal relations, she sets to exercise it on general terms too. She decides to write no more but to carry out welfare activities. She joins marriage welfare center to give good advice to people who come with such complaints as of aches and pains that are in fact signifying trouble in their marriages. She also admits this to Molly that she intends to join the Labour Party to teach a night class. This welfare work proves to be her instinct that is referred to as an involuntary drive towards certain activities. It must be noted here that she intends to reciprocate her experiences into knowledge for others, for their guidance, for their assistance. She therefore generates positivity out of negativity. Analyzing this, it may be observed that Anna adheres to balancing act or harmony of opposites that is unfolded by the symbol of yin and yang. Anna reciprocates the hatred of men in her life with endurance of tension of opposites. She does not abandon the process and therefore it enables her to grow and to transform.

Anna attains her individuated state in the form of free woman. She has always wanted to create a new way of looking at life. She has always wanted to write a book. A book that could have interested her, one overpowered with intellectual and moral passion strong enough to create order so that it may have created new way of looking at life. She states that she has always wanted to write out of curiosity (51). Or in other words, she does not care about being a writer, yet writes the book to see what will happen (154). She admits of suffering torments of dissatisfaction and incompleteness because she has been unable to enter those areas of life that her class, education, living, politics and sex has barred her from entering. She has ever wanted to stretch herself, to create a new imaginative comprehension and to become whole. Thus she takes up writing a book. To stretch, to know and to attain. This must be observed here that she takes up writing a book as a metaphor for attaining self-realization. She embraces animus and decides that she ought to be like a man, care more for work and to dedicate herself to it, so to attain self-realization. Thus by writing herself off, she gives shape to herself, enabling herself to experience all areas of life that she were unable to enter. Hereby she attains satisfaction and completion and wholeness. The metaphor of writing a book is used in *The Golden Notebook* as an expression of the process of individuation. Jung stated that to tend to writing is one of the finest impulse and that the animus likes to project itself upon intellectuals, artists and writers.

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