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“Thou Must be Thyself”:

A Jungian Shakespeare

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By Aleksandra Vujovic

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Dr. Robert A. DeGray, Ph.D. (Faculty Advisor)

"Thou Must be Thyself:"

A Jungian Shakespeare

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“I have been compelled, in my investigations into the structure of the unconscious, to make a conceptual distinction between soul and psyche. By psyche I understand the totality of all psychic processes, conscious as well as unconscious. By soul, on the other hand, I understand a clearly demarcated functional complex that can best be described as a “personality“.

Carl Jung

“Shakespeare is not only my Poet, but my Philosopher also. His anatomy of the human heart is delineated from nature, not from metaphysics; referring immediately to our intuitive sense (...) No author had ever so copious, so bold, so creative an imagination, with so perfect a knowledge of the passions, the humours, and sentiments of mankind. He painted all characters, from heroes and kings, down to inn-keepers and peasants, with equal truth, and equal force. If human nature were quite destroyed, and no monument left of it, except his Works, other Beings might learn what man was, from those writings.”

Elizabeth Griffith

“[P]syche is essentially conflict between blind instinct and will (freedom of choice).”

Carl Jung

INTRODUCTION

The Jungian Art - Psychology Relation

"What can analytical psychology contribute to our fundamental problem, which is the mystery of artistic creation? … Perhaps art has no 'meaning,' at least not as we understand meaning… Perhaps it is like nature, which simply is and 'means' nothing beyond that. Is 'meaning' necessarily more than mere interpretation - an interpretation secreted into something by an intellect hungry for meaning? Art, it has been said, is beauty, and 'a thing of beauty is a joy forever.' It needs no meaning, for meaning has nothing to do with art."

Carl Jung

"It is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of all the sciences and arts."[1] In that way Jung defined the relation between psychology and literature[2]: psychology approaches man from a scientific point of view while literature deals with the phenomenon of man from the stand point of art. Due to its dramatic quality, "literature enables us not only to observe people other than ourselves but also to enter into their mental universe, to discover what it feels like to be these people and to confront their life situations. We can gain in this way a phenomenological grasp of experience that cannot

[1] Jung. *The Spirit in Man, Art and Literature*. CW 15. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1971, par. 133

[2] Jung discussed the relation between psychology and art in general saying that the connection between the two "arise from the fact that the practice of art is a psychological activity and, as such, can be approached from a psychological angle. Considered in this light, art, like any other human activity deriving from psychic motives, is a proper subject for psychology. (…) Only that aspect of art which consists in the process of artistic creation can be a subject for psychological study, but not that which constitutes its essential nature. The question of what art is in itself can never be answered by a psychologist, but must be approached from the side of aesthetics." *The Spirit in Man, Art and Literature*. CW 15. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1971, par. 97

be derived from theory alone".[3] Paris summed up nicely the inter-relation between psychological theory and literature, and the why it should be used in literary analysis:

> "Theory provides categories of understanding that help us to recover the intuitions of the great writers about the workings of the human psyche, and these intuitions, once recovered, become part of our conceptual understanding of life. We gain greater insight into human behavior because of the richness of artistic presentation. Even the most sophisticated theories are thin compared to the complex portrayals of characters and relationships that we find in literary masterpieces, and they are thinner yet, of course, when compared with the density of life… great writers have intuitively grasped [this phenomenon] and have presented it in more impressive forms than a psychiatrist can hope to do."[4]

These words find their confirmation in Jung's assumption that "[t]he phenomenology of the psyche is so colorful, so variegated in form and meaning, that we cannot possibly reflect all its riches in *one* mirror. Nor in our description of it can we ever embrace the whole, but must be content to shed light only on single parts of the total phenomenon."[5] In this respect, Jungian criticism seeks to interpret the patterns of literary protagonists' behavior in terms of Jungian human psyche theories. Its focus is on Jung's concept of the collective unconscious with archetypal contents which influence both individual and collective behavior. Jungian archetypal theory is, therefore, a valuable mode of criticism precisely because it sheds light on both the conscious and unconscious processes taking place within the human mind and in that way provides an additional angle for literary analysis.

The manner in which we relate to a literary text and its characters reflect the way we perceive ourselves and our reality, says Laurie Maguire, and adds: "For the last several

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[3] Paris, Bernard J. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*.New York University Press, New York, 1997, p. 6

[4] Ibid, p. 6

[5] Jung. *Psychology and Literature* in *The Spirit in Man, Art and Literature*. Translated by R.F.C. Hull, Routledge, 2003, p. 99

decades it has not been fashionable for professional Shakespeareans to talk about Shakespeare characters as if they were real people living real lives."[6]However, to limit our understanding of literary characters to just fiction, i.e. that they do not and cannot have any relation with our objective reality, wishes or passions, means to reduce on purpose the impact that literature might have on us as individuals, and consequently on our perception of ourselves and the world because literature (and great literary works especially) is all about human beings, human relationships and human experiences.[7] This shows why Jungian psychology can be used in the study of literature - it deals with human beings and their struggles, whereas "literature portrays, and is written and read by such people."[8] Actually, psychology, Paris states, can help us to understand the behavior of characters in literature and to enter into their feelings, enriching in that way our knowledge of ourselves and others through an understanding of their inner conflicts and relationships.[9] In that regard Maguire notices:

> "Actors will tell you they approach Shakespeare's plays first through character and situation; audiences respond first to character and situation; the daily drama of our lives also revolves around the palpable emotional realities of character and situation. With Shakespeare, as with life, we're simply trying to get our heads round the thoughts and nature of the woman who rejects a man, the guy who pursues a girl, the father who misunderstands a daughter, the politician who takes a country to war".[10]

This interconnectivity of psychology and literature, and art in general, was also stressed by Jung: "Psychology and aesthetics will always have to turn to one another for help, and the one will not invalidate the other. (…)Whether the work of art or the artist

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[6] Maguire, Laurie. *Where There's a Will There's a Way: Or, All I Really Need to Know I Learned from Shakespeare*. A Perigee Book. Published by Penguin Group (USA) Inc., 2006, p. 2

[7] Paris, Bernard J. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*, p. 5-6

[8] Ibid, p. 3

[9] Ibid, p. 2

[10] Maguire. *Where There's a Will There's a Way: Or, All I Really Need to Know I Learned from Shakespeare*, p. 3

himself is in question, both principles are valid in spite of their relativity."[11] Jung himself was misunderstood due to his writing style which, according to Mary Ann Mattoon, was "complicated "because of his "poetic descriptions of the complexities of the psyche".[12] Consequently, she continues in her Preface to the book, "[a]cademic psychologists have had relatively little interest in Jung because he was as much poet as scholar and as much intuitive thinker as empiricist. "[13]Along those lines, in a remark made to Miguel Serrano, Jung pointed out that his work "will remain unfinished and only poets, as [he had] said, will be able to understand it and carry it on."[14]Thus, a literary critic has the right to discuss literature from a psychological viewpoint because since psychology is the study of human psyche, psychologists have to take into account whatever concerns human beings, including literature.[15] What Jung is stressing is that there is no point in studying literature if it is not approached from the angle of and in direct relation to human beings and their psyche. In that spirit Hillman states:

> "Jung gave a distinct response to our culture's most persistent psychological need - from Oedipus to Socrates through Hamlet and Faust - Know Thyself. Not only did Jung take this maxim as the leitmotif of his own life, but he gave us a method by which we may each respond to this fundamental question of self-knowledge."[16]

Along these lines, Shakespeare's constant interest in the concept of self-knowledge and the stress on the search for the self, and the dangers and consequences of finding or losing oneself is the link that can be established between the two of them.

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[11] Jung. *The Spirit in Man, Art and Literature*. CW 15, par. 135

[12] Mattoon, Mary Ann. *Jung and the Human Psyche: An Understandable Introduction.* Routledge, London and New York, 2005, p. 12

[13] Ibid, *Preface*, p. x

[14] Serrano quoted Jung in *Nos: Book of the Resurrection*. Trans. Gela Jacobson in collaboration with the author. London: Routledge and Kegan Paul, 1984, p. 65

[15] Jung. *Psychology and Literature* in *The Spirit in Man, Art and Literature*, p. 100-103

[16] Hillman, James. *Healing Fiction*. Woodstock: Spring Publication, 1983, p. 53

Jung's standpoint that, in their interpretation of texts, literary critics should concentrate on the work of art and not on the artist[17] applies perfectly to Shakespeare since there are several theories about Shakespeare's identity and authorship of his texts.[18] Thus, his writings are the only rock-solid evidence that we have as basis for interpretation. Related to the focus on the work of art, Paris summarizes both Shakespeare and Jung when he says:

> "The great artist sees and portrays far more than he can comprehend. One of the features of mimetic characters is that they have a life independent of their author and that our understanding of them change, along with our changing conceptions of human nature."[19]

To create such a work of art, writers have to be "brilliant individuals" who "instinctively mold their narratives around characters, situations, and dramatic sequences that carry a high "payload" of emotional or spiritual impact. We may well say, in fact, that the greatest creators of literature are those who have the best combination of intuition for invoking major archetypes and skill in manipulating them effectively."[20]

In his essay *Psychology and Literature* Jung asserts that a work of art is something in its own right which possesses integrity and does not need to be bent in order to fit any psychological theory.[21]By analyzing Jung and Shakespeare we see that both of them dealt with man and his psyche only from different points of view – Jung from the scientific and Shakespeare from the artistic angle, and that arrived at the same conclusions – that powerful, inexplicable forces to the human mind direct or influence our behavior. In that respect Soellner made the following remark on Shakespeare:

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[17] Jung elaborates this standpoint in his essay *On the Relation of Analytical Psychology to Poetry*

[18] The Earl of Oxford, Edward de Vere, Sir Frances Bacon, Christopher Marlowe, to name a few mentioned in *No Fear Shakespeare: A Companion*, Spark Publishing, New York, 2007, p. 31-37

[19] Paris, Bernard J. *Bargains with Fate, Psychological Crises and Conflicts in Shakespeare and His Plays*. Insight Books, Springer Science - Business Media, LLC, New York, 1991, p. 9

[20] Russo, Joseph. *A Jungian analysis of Homer's Odysseus* in *The Cambridge Companion to Jung*. Cambridge University Press, 2008, p. 254

[21] Jung. *Psychology and Literature* in *The Spirit in Man, Art and Literature*, p. 103-117

> "Although Shakespeare's great characters are often more passionate or more patient, more virtuous or more infamous, more glorious or more unfortunate than we shall ever be and speak in a language more mighty and splendid than ours, we feel that they are essentially like us."[22]

Thus, exploring human nature through the analysis of literary characters is what enables us to link Jung and literature, in general, or Jung and Shakespeare, in this case. As Paris said: "We gain greater insight into human behavior because of the richness of artistic presentation."[23]Shakespeare's dramas are, in fact, literary expressions of some of the main Jungian psychological concepts, as the archetypes of the persona and of the masculine and feminine, the psychological process of individuation, with the compensatory role of the psyche which is as a dynamic, self-regulating system. The link between literature and psychology is, therefore, seen in the way in which Shakespeare's literary characters embody or personify the contents of the human psyche as Jung saw and defined them. In that respect Vyvyan said:

> "The imagination naturally projects the archetypes on to individuals, creating dual figures unconsciously. Shakespeare does so deliberately; because he has learnt the art, as distinct from the science, of psychanalysis from medieval poetry. The science of it belongs to the twentieth century; the art was in full flower in the thirteenth."[24]

Thus, approaching Shakespeare's characters from Jungian perspective includes analyzing them as individuals, i.e. as dramatic characters in their own right, but also considering them as unacknowledged, i.e. repressed or unrecognized, parts of the main character's personality. They have, indeed, their characteristics as individual persons, but

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[22] Soellner, Rolf. *Shakespeare's Patterns of Self-Knowledge.* Ohio State University Press, 1972, p. 258

[23] Paris, Bernard, J. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature,* p. 6

[24] Vyvyan, John. *The Shakespearean Ethic*. Shepheard – Walwyn (Publishers) Ltd., 2013, p. 155

for a Jungian analysis their existence as part of the hero's unconscious is something that cannot be neglected:

> "Plays and their characters, like our dreams and their inhabitants, are products of human psyche and have no reality separate from their resonances within its chambers. They imitate, partake of, reflect, and materialize the human mind's structures, functions, and characteristics – not just the particular minds of the author, his characters, audience, and readers, but mind in its general sense as psyche".[25]

Ultimately, the manner in which to approach and understand Shakespeare, and art in general, can be found in the following Jung's words:

> "We [must] let a work of art act upon us as it acted upon the artist. To grasp its meaning, we must allow it to shape us as it shaped him. Then we also understand the nature of the primordial experience. He has plunged into the healing and redeeming depths of the collective psyche, where man is not lost in the isolation of consciousness and its errors and sufferings, but where all men are caught in a common rhythm which allows the individual to communicate his feelings and strivings to mankind as a whole".[26]

[25] Driscoll, James P. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 182

[26] Tacey, David. Ed. *The JungReader*. Routledge, London and New York, 2012, par. 161

Chapter One
Shakespeare and Jung - A Visionary Connection

"Great poetry draws its strength from the life of mankind, and we completely miss its meaning if we try to derive it from personal factors."

"A great work of art is like a dream, for all its apparent obviousness, it does not explain itself and is always ambiguous."

Carl Jung

"Inwardness, Shakespeare's largest legacy to the Western self"

Herold Bloom

"It is characteristic of a poet that he should have more easy access to the unconscious than the majority, and the greater the poet, the fuller his exploration is likely to be."[27] The link between the opus of Shakespeare and Jung is contained in these words, despite the fact that, according to Driscoll, Jung "had little appreciation of drama as an art form and less of Shakespeare [and the fact that] he did not recognize how closely plays resemble dreams or how well stage metaphors and dramaturgy might convey his conceptions of the ego, the self, and their innumerable roles."[28]

Generally speaking, Shakespearean dramas, tragedies especially, depict characters who are struggling with their identity and are, therefore, embodiments of inner and outer conflicts. In that sense, the richness of Shakespeare's characters and their relationships provide great material for psychological analysis:

[27] Vyvyan, John. *The Shakespearean Ethic*. Shepheard – Walwyn (Publishers) Ltd., 2013, p. 156

[28] Driscoll, James P. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 183

> "Shakespeare is a poet of nature who faithfully represents human nature in his plays. He does not falsify reality. Shakespeare is a poet of nature also because his characters are natural; they act and behave think and speak like human beings. His characters are the faithful representations of humanity. He deals with passions and principles which are common to humanity. He does not merely depict the particular manner and customs of any one country or age. His characters … are above all human beings. So, his characters have a universal appeal. But this does not mean that they do not have any individual qualities."[29]

Coppelia Kahn clearly noticed that while Shakespeare had no formal theory of the unconscious, he possessed extraordinary and sophisticated insight into it.[30] Just like Jung, Shakespeare describes the unconscious processes at work stressing thereby its undeniable importance in the functioning of human psyche in general.[31] Thus, as Paris noticed, the *analyst* and the *artist* often deal with the same phenomena, with the difference that the artist deals with psychological processes in a more concrete manner – he gives artistic shape to observations rather than analyzing them.[32] From that perspective, both Jung's and Shakespeare's writings can be seen as complementary texts which demonstrate the standpoint that psychological "theory illuminates literature, that literature enriches theory, and that combining theory and literature enhances both our intellectual and our empathic understanding of human behavior."[33]

Jung himself was very interested in the process of artistic creation which he considered an autonomous mechanism in human psyche:

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[29] Khan, Mohammad Ehsanul Islam. *Vividness of human nature in Shakespeare: An Introduction,* International Journal of Applied Research. 2015; 1(2): 21-24, p.22

[30] Kahn, Coppelia. *Man's Estate: Masculine Identity in Shakespeare*. University of California Press, Berkley and Los Angeles, California, 1981, p. 1

[31] "[Shakespeare's] dramas are innermost plays which mean 'psychodramas' with much of the momentous action stirring within the souls of the characters. And he looks at the human mind in the round; not merely ordinary rational waking consciousness, but also reverie, insanity, apparition, convulsions, and intensity of passion. He is concerned in nonstandard psychology (so-called) as much as the normal kind", says Khan in *Vividness of human nature in Shakespeare: An Introduction,* p. 24

[32] Paris. *Bargains with Fate, Psychological Crises and Conflicts in Shakespeare and His Plays*. Insight Books, Springer Science - Business Media, LLC, New York, 1991, p. 5

[33] Ibid, p. 6

> "The creative urge lives and grows in him [the artist] like a tree in the earth from which it draws its nourishment. We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche. In the language of analytical psychology this living thing is an *autonomous complex*. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness. Depending on its energy charge, it may appear either as a mere disturbance of conscious activities or as a supraordinate activity which can harness to its purpose."[34]

Regarding artistic creation, Matthew Fike nicely summed up Jung's standpoint that there are „two partially overlapping categories of artistic creation: *the psychological*, which always arises "from the sphere of conscious human experience" and is presumably amenable to medically based critique; and *the visionary*, which may reflect both the *personal unconscious* and the elusive realm of the *collective unconscious*.[35] As Jung stated in his essay *On the Relation of Analytical Psychology to Poetry*, the result of the first way of creating is a work of art which is based on the artist's personal experience, i.e. his own personality:

> "There are literary works, prose as well as poetry, that spring wholly from the author's intention to produce a particular result. He submits his material to a definite treatment with a definite aim in view; he adds to it and subtracts from it, emphasizing one effect, toning down another, (…), all the time carefully considering the over-all result and paying strict attention to the laws of form and style. He exercises the keenest judgment and chooses his words with complete freedom. His material is entirely subordinated to his artistic purpose; he wants to express this and nothing else."[36]

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[34] Tjeu van den Berk quoted Jung in *Jung on Art: The Autonomy of the Creative Drive*. Psychology Press. Hove and New York, 2012, p. 30-31

[35] Fike, Matthew A. *A Jungian Study of Shakespeare, The Visionary Mode*. Palgrave Macmillan, New York, 2009, p. 15, *emphasise mine*

[36] Jung. *The Spirit in Man, Art, and Literature*. CW 15, par. 109

This way of artistic creation, however, does not satisfy Jung's view of exploring and using full artistic potential since, in such works of art, "[t]here is nothing left for the psychologist to do (...) No obscurity surrounds them, for they fully explain themselves in their own terms (...) Even the psychic raw material, the experiences themselves, have nothing strange about them; on the contrary, they have been know from the beginning of time-passion and its fated outcome, human destiny and its sufferings, eternal nature with its beauty and horror."[37]

Contrary to the works produced in such a manner, there are artistic works created in the way that the author is simply a means though which something greater than himself speaks:

> "These works positively force themselves upon the author; his hand is seized, his pen writes things that his mind contemplates with amazement. The work brings with it its own form; anything he wants to add is rejected, and what he himself would like to reject is thrust back at him. while his conscious mind stands amazed and empty before this phenomenon, he is overwhelmed by a flood of thoughts and images which he never intended to create and which his own will could never have brought into being. Yet in spite of himself he is forced to admit that it is his own self speaking, his own inner nature revealing itself and uttering things which he would never have entrusted to his tongue. He can only obey the apparently alien impulse within him and follow where it leads, sensing that his work is greater than himself, and wields a power which is not his and which he cannot command. Here the artist is not identical with the process of creation; he is aware that he is subordinate to his work or stands outside it".[38]

[37] Ibid, par. 140
[38] Ibid, par. 110

This type of the work of art has a life of its own independently from the artist's conscious intentions and wishes.[39] Its origin and source are outside the writer's individual psyche[40] and its meaning continues to interest the generations to come. In this process, a work of literature clearly reflects some aspects of the writer's life but it also transcends the personal:

> "The personal psychology of the artist may explain many aspects of his 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. (…) The essence of a work of art is not to be found in the personal idiosyncrasies that creep into it - indeed, the more there are of them, the less it is a work of art - but in rising above the personal and speaking from the mind and heart of mankind. The personal aspect of art is a limitation".[41]

On the other hand, "re-immersion in the state of *participation mystique* is the secret of artistic creation and of the effect which great art has upon us, for at that level of

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[39] Terence Dawson also dealth breafly with this distinction: „In 'Psychology and Literature' (1930), Jung expands on his distinction between two modes of artistic creation: between "psychological" works, whose psychological implications are fully explained by the author, and "visionary" works that are not under the author's conscious control, but have been dictated by an "alien will" (CW 15, p. 84) and thus, somewhat confusingly, "demand" a psychological commentary (CW 15, p. 91). He has no interest in the former; he does not think that analytical psychology can add anything to an understanding of such works. It is only "visionary" works, which arise from the "timeless depths" of the psyche and "[burst] asunder our human standards of value and aesthetic form" (CW 15,p. 90) that merit psychological interpretation.", *The Cambridge Companion to Jung*. *Literary criticism and analytical psychology*. Cambridge University Press, 2008, p. 271-272

[40] The origin of „the visionary literature" Jung defined in the following manner: „The experience that furnishes the material for artistic expression is no longer familiar. It is something strange that derives its existence from the hinterland of man's mind, as if it had emerged from the abyss of prehuman ages, or from a superhuman world of contrasting light and darkness. It is a primordial experience of the unconscious which surpasses man's understanding and to which in his weakness he may easily succumb. (...) Sublime, pregnant with meaning, yet chilling the blood with its strangeness, it arises from timeless depths; glamourous, daemonic, and grotesque, it bursts asunder our human standards of value and aesthetic form, a terrifying tangle of eternal chaos, (...). On the other hand, it can be a revelation whose heights and depths are beyond our fathoming, or a vision of beauty which we can never put into words. (...) [T]he primordial experiences rend from top to bottom the curtain upon which is painted the picture of an ordered world, and allow a glimpse into the unfathomable abyss of [the unconscious] the unborn and of things yet to be. Is it a vision of other worlds, or of the darknesses of the spirit, or of the primal beginnings of the human psyche? We cannot say that it is any or none of these." , Jung. *The Spirit in Man, Art and Literature*. CW 15. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1971, par. 141

[41] Ibid, par. 134 & par. 156

experience it is no longer the weal or the woe of the individual that counts but the life of the "collective". That is why every great work of art is objective and impersonal, and yet profoundly moving. And that is why the personal life of the artist is at most a help or a hindrance but is never essential to his creative task."[42]Thus, the artist cannot exclude the influence from both the *personal psyche*[43] and the *collective unconscious*[44] in the creative process, so that we can safely say that a work of art is a product of the influence of both.

Regarding Jung's view of Shakespeare as a visionary artist, James Kirsch says the following:

> "He [Jung] made several points in regard to Shakespeare: one that it would be impossible to discover Shakespeare's own individuation in his plays; two, that although one certainly would find all sorts of archetypes and archetypal patterns in his plays, this fact would not contribute very much to the understanding of the phenomenon Shakespeare; and three, that God spoke with Shakespeare and Shakespeare spoke with God."[45]

In respect to "God" it seems that both Jung and Shakespeare's referred to and understood the term in a very similar way. As far as Jung is concerned it is important to mention that he makes references to God, as such usually understood as a Transcendent

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[42] Ibid, par. 162

[43] „The personal unconscious contains lost memories, painful ideas that are repressed (i.e., forgotten on purpose), subliminal perceptions, by which are meant sense-perceptions that were not strong enough to reach consciousness, and finally, contents that are not yet ripe for consciousness.", Jung. *On the Psychology of the Unconscious in Two eaasys on Analytical Psychology,* Second edition. Translated by R.F.C. Hull, Routledge, London, 1999, p. 66.

[44] „In contrast to the personal unconscious, which is a relatively thin layer immediately below the threshold of consciousness, the collective unconscious shows no tendency to become conscious under normal conditions, nor can it be brought back to recollection by any analytical technique, since it was never repressed or forgotten. The collective unconscious is not to be thought of as a self-subsistent entity; it is no more than a potentiality handed down to us from primordial times in the specific form of mnemonic images or inherited in the anatomical structure of the brain. There are no inborn ideas, but there are inborn possibilities of ideas that set bounds to even the boldest fantasy and keep our fantasy activity within certain categories: a priori ideas, as it were, the existence of which cannot be ascertained except from their effects." , Jung. *TheSpirit in Man, Art and Literature*. CW 15. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1971, par. 126

[45] Lucy Loraine Tubbs quotes James Kirsch in *Responsesto the Jungian Archetypal Feminine in King Lear, Hamlet, Othello, and Romeo and Juliet*. Baylor University, 2010, p. 190

Metaphysical Being, as well as to the *God-image* or *God-archetype*. In that regard, David Tacey points out that, for Jung, "God" means an ultimate and unknowable reality. Jung treated "God" with respect not just because of its historical and religious significance and meaning but also because he was aware that there is more to life than meets the eye. So, he believed in the existence of the ultimate and metaphysical reality, but was, however, skeptical about our ability to know it. Jung's complex position, Tacey concludes, is that, even though we cannot find scientific proof for the existence of God, we have intuition and feelings which confirm God's reality at another level, since it stands outside of reason. Jung, is, therefore, gnostic in the positive sense of 'one who knows God', with a contradiction that he as a scientist cannot assert this knowledge and thus remains agnostic.[46]Walter Shelbourne, on the other hand, understands Jung's positive personal view of "God's" existence as evidence that he is not agnostic[47] and quotes the following words of Jung:

> "All that I have learned has led me step by step to an unshakable conviction of the existence of God. I only believe in what I know. And that eliminates believing. Therefore, I do not take His existence on belief – I *know* that He exists."[48]

Despite these opposing interpretations and Jung's statements such as this one, it is of utmost importance to stress that, throughout his writings, what Jung remained constant to was that he was not interested in dealing with a metaphysical reality of God:

> "About God himself I have asserted nothing, because according to my premise nothing whatever can be asserted about God himself.All such assertions refer to the psychology of the *God-image*. Their validity is therefore never metaphysical but only psychological. All my assertions, reflections, discoveries,

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[46] Tacey, David. *The Darkening Spirit: Jung, spirituality, religion*. Routledge. London and New York. 2013. Chapter 3 – Jung's conception of God

[47] Shelburne, Walter A. *Mythos and Logos in the Thought of Carl Jung. The Theory of the Collective Unconscious in Scientific Perspective.* State University of New York Press, Albany,1988, p. 77

[48] Ibid, p. 77

etc. have not the remotest connection with theology but are, as I have said, only statements about psychological facts."[49]

Thus, his use of 'God' actually refers to a "psychological" God, i.e. God as archetype, as opposed to an "absolute" God[50]:

> "An archetype - so far as we can establish it empirically - is an *image*. An image, as the very term denotes, is a *picture of something*. An archetypal image is like the portrait of an unknown man in a gallery. His name, his biography, his existence in general are unknown, but we assume nevertheless that the picture portrays a once "living subject", a man who was "real". We find numberless "images of God", but we cannot produce the "original". There is no doubt in my mind that there is an "original" behind our images, but it is inaccessible."[51]

Such a God, that is, the God within us which, according to Coward, is the archetype of Self that emerges through the "individuation process"[52],is real for Jung since, as such, it is part of the human psyche[53]:

> "The idea of God is an absolutely necessary psychological function of an irrational nature, which has nothing whatever to do with the question of God's existence. The human intellect can never answer this question, still less give any proof of God. Moreover, such proof is superfluous, for the idea of an all-powerful divine Being is present everywhere, unconsciously if not consciously, because it is

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[49] *C.G. Jung. Letters, Vol. I 1906-1950*. Ed. G. Adler in collaboration with A. Jaffe. Trans. R. Hull. London: Routledge and Kegan Paul, 1973, p. 294

[50] Shelburne quoted Jung in *Mythos and Logos in the Thought of Carl Jung. The Theory of the Collective Unconscious in Scientific Perspective*, p. 77

[51] *The Quotable Jung*. Collected and Edited by Judith R. Harris. With the collaboration of Tony Wolfson. Princeton University Press. Princeton New Jersey, 2016, p. 15-16

[52] Coward, Harold G. *Jung and Eastern Thought*. State University of New York Press. Albany, 1985, p. 180

[53] Michael Palmer summed up Jung's notion of 'God' in the following manner: "God exists, therefore, as a psychic reality, as a fundamental and psychologically demonstrable factor in human experience; and all that Jung is concerned with is the fact of this phenomenon, with the undeniable reality of this psychological condition.", *Freud and Jung on Religion*. Routledge London and New York, 1997, p. 127

an archetype. There is in the psyche some superior power … I therefore consider it wiser to acknowledge the idea of God consciously; for, if we do not, something else is made God ... Our intellect has long known that we can form no proper idea of God, much less picture to ourselves in what manner he really exists, if at all. The existence of God is once and for all an unanswerable question."[54]

Along the same lines Shakespeare thinks as well. Apart from the fact that he wrote plays which take place in the pre-Christian era in which he mentions the pantheon of the ancient gods, his plays also contain references to God in the religious sense of Christianity. However, in both cases, we are left with the impression that such evocations are mainly for emphasis sake, as a manner of speech of the characters in emotionally-charged, numinous situations rather than an expression of some true internal religious beliefs in externally-existent divine Being(s).References of that sort can be found, for example, in *Henry V* where the future King uses God as a motivation asset to convince his men to follow him in battle, or as an ornament in the list of praise-worthy inclinations in *2 Henry VI*:

"Follow your spirit: and upon this charge,
Cry 'God for Harry! England and Saint
George!'[55]

(*Henry V*, 3.i, 69-70)

"God shall be my hope,
my stay, my guide and lantern to my feet".[56]

The gods or God are not perceived by Shakespeare's characters as direct external motivators of their actions, which is where we can catch a link with Jung. Shakespeare's

[54] Jung. *Two Essays in Analytical Psychology.* CW 7. Second Edition. Translated by R. F. C. Hull. Princeton University Press. 1966, par. 110

[55] Shakespeare. *Henry V*, http://www.shakespeare-online.com/plays/henryv_3_1.html

[56] Shakespeare. *Henry VI, Part 2*, https://www.litcharts.com/shakescleare/shakespeare-translations/henry-vi-part-2/act-2-scene-3

heroes, especially the ones in his tragedies, are internally motivated and driven by some inner force which dictates or greatly influences their conduct and life. That is Jung's *psychological* God, i.e. the *power of the archetype*: "Archetypes are complexes of experience that come upon us like fate, and their effects are felt in our most personal life"[57], says Jung. This statement reflects perfectly the psychological state of the great majority of Shakespeare's characters – fate, destiny, stars, nature, fortune, providence, wheel - all of them are very frequent concepts in Shakespearean dramas, and are all linked to the pathos and the inner drive of the characters that mention them. In that regard Jung's observation that "[t]he psychological rule says that when an inner situation is not made conscious, it happens outside, as fate "[58] is reflected more than once in Shakespeare's dramas. In *Julius Caesar*, Cassius famously says to Brutus:

„Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings. "[59]

(*Julius Caesar*, 1.ii, 140-143)

Lady Macbeth in *Macbeth* says:

„That I may pour my spirits in thine ear
And chastise with the valor of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crowned withal ".[60]

[57] Jung. *Archetypes and the Collective Unconscious*. CW 9. Part 1. Second Edition. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 62

[58] Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2. Second Edition.Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 126

[59] Shakespeare. *Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_18/

[60] Shakespeare. *Macbeth*, https://www.sparknotes.com/nofear/shakespeare/macbeth/page_30/

(*Macbeth*, 1.v, 13-17)

In *Hamlet,* Hamlet says to Horacio:

„There's a divinity that shapes our ends,
Rough-hew them how we will ".[61]

(*Hamlet*, 5.ii, 10-11)

"[B]lessed are those
Whose blood and judgment are so well commingled,
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee."[62]

(*Hamlet*, 3.ii, 61-67)

„O, I am fortune's fool! "[63], says Romeo in *Romeo and Juliet,* (3.i, 98).

These are only some of the examples of characters who lack true introspection and knowledge of themselves and, therefore, the genuine and actual cause of events. In line with Jung's quotation above, their *inner conflicts* have not been recognized as such and, therefore, everything that happens to them is blamed on external factors. The power of the archetype not dealt with or not recognized, which, consequently, holds a firm grip on the

[61] Shakespeare. *Hamlet,* https://www.sparknotes.com/nofear/shakespeare/hamlet/page_300/
[62] Shakespeare. *Hamlet,* https://www.sparknotes.com/nofear/shakespeare/hamlet/page_154/
[63] Shakespeare. *Romeo and Juliet,* https://www.sparknotes.com/nofear/shakespeare/romeojuliet/page_148/

protagonist, Shakespeare presents as *Fatum* or fatalism. That can also be seen in *King Lear* in Kent's and Glouchester's words, respectively:

„It is the stars,
The stars above us, govern our conditions. "[64]

(*King Lear*, 4.iii, 33)

"As flies to wanton boys, are we to the gods.
They kill us for their sport."[65]

(*King Lear*, 4.i, 41-42)

In *Twelfth Night*, Sebastian says to Antonio:

„My stars shine darkly over
me: the malignancy of my fate might perhaps
distemper yours; therefore I shall crave of you your leave
that I may bear my evils alone."[66]

(*Twelfth Night*, 2.i, 3-6)

The Player King in *Hamlet* says:

[64] Shakespeare. *King Lear*, https://www.sparknotes.com/nofear/shakespeare/lear/page_220/
[65] Shakespeare. *King Lear*, https://www.sparknotes.com/nofear/shakespeare/lear/page_202/
[66] Shakespeare. *Twelfth Night*, https://www.litcharts.com/shakescleare/shakespeare-translations/twelfth-night/act-2-scene-1

„Our wills and fates do so contrary run
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own. “[67]

(*Hamlet*, 3.ii, 199-201)

In *Henry V,* Pistol says to Fluellen:

„Fortune
is painted blind, with a mufler afore her
eyes, to signify to you that Fortune is blind;
and she is apinted also with a wheel to
signify to you, which is the morel of it,that
she is turning and inconstant, and
mutability and variation; and her foot, look
you is fixed on a spherical stone
which rolls and rolls and rolls.“[68]

(*Henry V*, 3.vi, 26-34)

Just like in Jung’s definition of archetypes, Shakespeare describes this overpowering, ever-present, inconsistent force that annihilates the power of the ego by the mere fact that the rational ego-consciousness[69] is not aware that its decisions are influenced

[67] Shakespeare. *Hamlet*, https://www.sparknotes.com/nofear/shakespeare/hamlet/page_166/

[68] Shakespeare. *Henry V,* https://www.sparknotes.com/nofear/shakespeare/henryv/page_122/

[69] “By consciousness I understand the relation of psychic contents to the *ego* … in so far as this relation is perceived as such by the ego. Relations to the ego that are not perceived as such are *unconscious*. … Consciousness is the function or activity which maintains the relation of psychic contents to the ego. Consciousness is not identical with the *psyche* (v. *Soul*), because the psyche represents the totality of all psychic contents, and these are not necessarily all directly connected with the ego, i.e., related to it in such a way that they take on the quality of consciousness. A great many psychic complexes exist which are not all necessarily connected with the ego.” Jung. *Psychological Types*. CW 6. Translated by H. G. Baynes. Revised by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1976, par. 700

or led by the *unconscious* forces of the *archetype*: "Indeed, the fate of the individual is largely dependent on unconscious factors"[70], says Jung, and continues:

> "Who could say in earnest that his fate and life have been the result of his conscious planning alone? Have we a complete picture of the world? Millions of conditions are in reality beyond our control. … Individuals who believe they are masters of their own fate are as a rule slaves of destiny."[71]

Following that line of thought, Shakespeare seems to have come to the same conclusion regarding the importance of the *individuation process*, the self-knowledge and the *archetype of Self*. As Helena in *All's Well that Ends Well* says:

„Our remedies oft in ourselves do lie,
Which we ascribe to heaven: the fated sky
Gives us free scope, only doth backward pull
Our slow designs when we ourselves are dull. "[72]

(*All's Well that Ends Well*, 1.i, 219-222)

Iago in *Othello* famously confirms this stance:

"'Tis in ourselves that we are thus or thus.
Our bodies are our gardens,

Mary Ann Mattoon defines the ego as "the center of consciousness – initiator, director and observer of one's conscious experiences. (…) As the center of consciousness, a well-functioning ego perceives reality accurately and differentiates the outer world from the inner images. … The true ego is not the "big" ego: arrogant, self-absorbed. (…) Such an ego is often unable to deal with such challenges in a constructive manner. (…) In contrast, healthy ego can be modest, tolerate criticism and function well." *Jung and the Human Psyche: An Understandable Introduction.* Routledge, London and New York, 2005, p. 19-20

[70] Jung. *The Archetypes of the Collective Unconscious*. CW 9. Part 1. Second Edition. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 504

[71] Edward Edinger quoted Jung in *The New God-image: A Study of Jung's Key Letters Concerning the Evolution of the Western God Image*. Chiron Publications. 1996, p. 136-137

[72] Shakespeare. *All's Well that Ends Well*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=allswell&Act=1&Scene=1&Scope=scene

to the which our wills are gardeners.
(...) either to have it sterile with idleness,
or manured with industry –
why, the power and corrigible authority of this
lies in our wills."[73]

(*Othello*, 1.iii, 307-309; 313-316)

Along these lines Bloom concludes that Hamlet, Iago, Edmund, Lear, Edgar, Macbeth, and Cleopatra are „[t]respassers defiant of formal and societal overdeterminations, they give the sense that all plot is arbitrary, whereas personality, however daemonic, is transcendent, and is betrayed primarily by what's within. They have an interior to journey out from, even if they cannot always get back to their innermost recesses. And they never are reduced to their fates; they are more, much more, than what happens to them. There is a substance to them that prevails; the major Shakespearean protagonists have souls that cannot be extinguished."[74]

It is true that, throughout Jung's work, his references to Shakespeare are scarce, but according to Tubbs, Jung had no doubt that Shakespeare was the greatest playwright of all time.[75] Wellek and Warren place Shakespeare beside Milton, James, Eliot, Poe and Dostoevsky as writers who were "combining an obsessively held vision of life with a conscious, precise care for presentation of that vision."[76]That means that, as Jung said, every artist also needs to be a craftsman if he wants to produce a work of art:

"The creative process, so far as we are able to follow it at all, consists in the *unconscious activation* of an *archetypal image*, and in elaborating and shaping this

[73] Shakespeare. *Othello*, https://www.sparknotes.com/nofear/shakespeare/othello/page_52/

[74] Bloom, Harold. *Shakespeare*: *The Invention of the Human*. New York: Riverhead Books, 1988, p. 56

[75] Tubbs quoted Kirsch in *Responses to the Jungian Archetypal Feminine in King Lear, Hamlet, Othello, and Romeo and Juliet*, p. 191

[76] Rene Wellek and Austen Warren.*Theory of Literature*. Harmondsworth: Penguin, 1976, p. 85

image into the finished work. By giving it shape, the artist translates it into the language of the present, and makes it possible for us to find our way back to the deepest springs of life."[77]

Driscoll writes along the same lines:

> "There are two separate Shakespeares: the *dramatist* and the *poet* – the early Shakespeare mastering the theater and its craft, and the later Shakespeare supreme master of the theater moving on to become supreme master of visionary poetry. (…) None would deny that Hotspur, Caesar, Polonius, Rosalind and Sir Toby Belch imitate general nature in a very life like manner. But what about Falstaff, Hamlet, Othello, Iago, Macbeth, Cleopatra and Coriolanus? Do they take on a life of their own so fully that we do their creator in injustice to call them good "imitations"?"[78]

The effect of Shakespeare's tragedies on us resonates in Jung's words on the effects that the visionary mode of creation has on us: "We are reminded of nothing in everyday life, but rather of dreams, night-time fears, and the dark, uncanny recesses of the human mind." [79] In that regard, literature, as Rogers-Gardner says, becomes more than an aesthetically and intellectually pleasing arrangement of words and becomes an avenue into the collective unconscious, healing the soul by providing catharsis and acting as a means of uniting the outer and inner world.[80]Thus, Shakespeare gave a poetic form to Jung's standpoint that through artistic creation we recognize and bring the contents of the personal and collective unconscious into consciousness; consequently, art represents the process of self-regulation in life[81].

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[77] Jung. *TheSpirit in Man, Art and Literature*. CW 15,par. 130

[78] Driscoll, James P. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 176

[79] Jung.*The Spirit in Man, Art and Literature*. CW 15, par. 143

[80] Rogers-Gardner, Barbara. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest*. Wilmette, IL: Chiron Publications, 1992, p. 1

[81] Susan Rowland quoted Jung in *Jung as a Writer*. London: Routledge, 2005, p.11

As far as archetypes are concerned, Jung gave several definitions and explanations, being himself aware that it is a source of misinterpretation and confusion. One of the most concise definitions of the concept is the one that he "never maintained that the archetype in itself is an image, but [that he] regard[s] it as a modus without definite content. "[82] That means that "[a]rchetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist preconsciously, and presumably they form the structural dominants of the psyche in general. (...) As *a priori* conditioning factors they represent a special, psychological instance of the biological "pattern of behaviour," (...) Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself."[83]

His definitions of archetypes have, therefore, been a constant topic of interpretation by the Post-Jungians in the attempt to provide a more solid and more unified explanation of the term. Alex Aronson defined archetypes as "neither "personalities" nor "images" unless they are rendered visible through art or dreams or spontaneous hallucinations. They can be known only through an effort of the conscious mind. It is, indeed, part of their paradoxical nature that they remain invisible until, quite literally, they are "brought to light" by consciousness."[84] Vannoy Adams was more detailed in dealing with the concept:

> "Jung defined "archetype" in different ways at different times. Sometimes, he spoke of archetypes as if they were images. Sometimes, *he distinguished more precisely between archetypes as unconscious forms devoid of any specific content*

[82] White, Victor. *God and the Unconscious*. Foreword by C.G. Jung. Henry Regnery Company. Chicago. 1953
https://archive.org/stream/godandtheunconsc027883mbp/godandtheunconsc027883mbp_djvu.txt

[83] Jung. *Psychology and Religion: West and East.* CW 11. Second Edition. Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1969, footnote explanation of par. 222;

"Every archetype contains the lowest and the highest, evil and good, and is therefore capable of producing diametrically opposite results." Jung. *Civilization in Transition*. CW 10. Second Edition. Translated by R.F.C. Hull. Routledge Taylor and Frances Group, New York, 1970, par. 474

[84]Aronson, Alex. *Psyche & Symbol in Shakespeare*. Bloomington: Indiana University Press. 1972, p. 22

and archetypal images as the conscious contents of those forms. (...) Many non-Jungians erroneously believe that what Jung means by archetypes are innate ideas. Jung expressly repudiates any such notion. Archetypes are purely formal, categorical, ideational potentialities that must be actualized experientially. According to Jung (CW 10), they are only "innate possibilities of ideas."... *Although archetypes "do not produce any contents of themselves, they give definite form to contents that have already been acquired" through experience* (CW 10, pp. 10–11). ... "It is necessary to point out once more," Jung says (CW 9.i, p. 79), "that archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree." An archetype "is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience." By contents, Jung means images. *Archetypes, as forms, are merely possibilities of images*. What is consciously experienced – and then imaged – is unconsciously informed by archetypes. A content, or image, has an archetypal, or typical, form." *The archetype is an abstract theme ([e.g.] engulfment), and the archetypal images ([e.g.] whale, witch, wolf, ogre, dragon, etc.) are concrete variations on that theme*."[85]

Mathew Fike's insight was also helpful when he said that Jung made "distinctions between archetype (potentiality), archetypal image (a cultural accretion), and symbol (an image with multiple meanings)."[86] In other words, the difference between an archetype and an archetypal image/idea[87] is in the following:

"[A]rchetype is to the *potential* for representation as archetypal image/idea is to *actual representation*. One is a sort of image or idea-making *capacity*; the

[85] Vannoy Adams, Michael. *The Cambridge Companion to Jung*. Cambridge University Press, 2008, p. 107 – 108, *emphasis mine*

[86] Fike. *A Jungian Study of Shakespeare, The Visionary Mode*, p. 5

[87] „We must, however, constantly bear in mind that what we mean by "archetype" is in itself irrepresentable, but has effects which make visualizations of it possible, namely, the archetypal images and ideas", says Jung in *The Structure and Dynamics of the Psyche.* CW 8. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1960, par. 417

other is an *actual created image or idea* in consciousness, visual art or literary text."[88]

Thus, literature, according to Fike, is the product of a writer's response to archetypes and, in turn, it activates archetypes within the reader[89], which is why we find Shakespeare's texts so fascinating up to this day. Among all of Shakespeare's writings, the tragedies are widely accepted as the most popular, i.e. fascinating texts. If anything is evident in them it is the fact that the character's conscious intentions have proven powerless in relation to the power of irrational, i.e. of the unconscious.[90]Decisions belong to the sphere of ego-consciousness whereas instincts[91]reside in the deep spheres unknown to ratio. That can explain the difficulties that both readers and critics have when they cannot explain with certainty why characters act or think the way they do. Since reasons, causes and intentions are rational categories, they are insufficient in terms of providing such

[88] Fike. *A Jungian Study of Shakespeare, The Visionary Mode*, p.18;

Also, Ko was helpful in the clarification of the concept: „Jung maintains that archetype refers to the symbolic phase of the pre-ego status, which is unknown to human consciousness. Through the example of the uroboros, Jung defines archetype as the non-differential feature and the wholistic image of the universe before the emergence of the ego. This means that archetype is not a certain stage of the ego-development but affects its whole stages. By way of this, archetype refers to the united form between individual and the collective, the psyche and the physical event, the subject and the object, the human being and nature. These opposite characters can become antagonistic in their separation by the emergence of the ego-consciousness but paradoxically united and undifferentiated in the archetype. According to Jung, the archetype itself is distinguished from archetypal representations. (...) Archetype itself indicates the realm beyond our knowledge and understanding. On the other hand, archetypal images and ideas refer to the various features of the archetype represented through the mediation of the unconscious. ", Ko, Young Woon. *Jung on Synchronicity and Yijing: A Critical Approach.* Cambridge Scholars Publishing, UK, 2011, p. 7-8

[89] Fike. *A Jungian Study of Shakespeare, The Visionary Mode*, p. 3

[90] „We call the unconscious "nothing," and yet it is a reality in *potentia*. The thought we shall think, the deed we shall do, even the fate we shall lament tomorrow, all lie unconscious in our today. The unknown in us which the affect uncovers was always there and sooner or later would have presented itself to consciousness. Hence, we must always reckon with the presence of things not yet discovered. These, as I have said, may be unknown quirks of character. But possibilities of future development may also come to light in this way, perhaps in just such an outburst of affect which sometimes radically alters the whole situation. The unconscious has a Janus-face: on one side its contents point back to a preconscious, prehistoric world of instinct, while on the other side it potentially anticipates the future - precisely because of the instinctive readiness for action of the factors that determine man's fate. If we had complete knowledge of the ground plan lying dormant in an individual from the beginning, his fate would be in large measure predictable. ", Jung. *Archetypes and the Collective Unconscious*. CW 9. Part 1., par. 498

[91] „To the extent that the archetypes intervene in the shaping of conscious contents by regulating, modifying, and motivating them, they act like instincts. It is therefore very natural to suppose that these factors are connected with the instincts and to enquire whether the typical situational patterns which these collective form-principles apparently represent are not in the end identical with the instinctual patterns, namely, with the patterns of behavior.", says Jung *The Structure and Dynamics of the Psyche.* CW 8, par.404

explanations. This is why the implementation of Jung's theory of archetypes and the existence of the unconscious as categories autonomous[92] from the ratio can prove very useful for providing a deeper insight into Shakespeare's characters and their behavior.

Shakespeare's opinion on creativity coincides with Jung's, who attributes all creative functions to the unconscious:

> „Since it is a characteristic of the psyche not only to be the source of all productivity but, more especially, to express itself in all activities and achievements of the human mind, we can nowhere grasp the nature of psyche *per se* but can meet it only in its various manifestations. (...) It makes no difference whether the artist knows that his work is generated, grows and matures within him, or whether he imagines that it is his own invention. In reality, it grows out of him as a child its mother. The creative process has a feminine quality, and the creative work arises from unconscious depths - we might truly say from the realm of the Mothers. Whenever the creative force predominates, life is ruled and shaped by the unconscious rather than by the conscious will, and the ego is swept along on an underground current, becoming nothing more than a helpless observer of events. The progress of the work becomes the poet's fate and determines his psychology. It is not Goethe that creates Faust, but Faust that creates Goethe. "[93]

Shakespeare's lines about poet and art in *A Midsummer Night's Dream* practically reflect Jung's opinion of the artist and the process of artistic creation[94]:

"And as imagination bodies forth

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[92] Jung mentions „the autonomous life of archetypes behind the scenes of consciousness ", from *The Quotable Jung*, p. 15;

He also states: „ [A]rchetypes are not whimsical inventions but autonomous elements of the unconscious psyche which were there before any invention was thought of. They represent the unalterable structure of a psychic world whose "reality" is attested by the determining effects it has upon the conscious mind. ", Jung. *Archetypes and the Collective Unconscious*, par. 451

[93] Jung. *Spirit in Art, Man and Literature*, par. 132 & 159

[94] Goddard also said it nicely in *The Meaning of Shakespeare – Volume 1*: "[t]his world of sense in which we live is but the surface of a vaster unseen world by which the actions of men are affected or overruled", p. 74.

The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name."[95]

(*A Midsummer Night's Dream*, 5.i, 14-17)

It is evident that for both of them the source of poetry and artistic creation in general is, as Garber says, located on the other side of human consciousness which is from the ego's perspective of objective reality, a non-existent reality, i.e. a "nothing" until the artist gives it objective shape. Thus, "the forms of the things unknown" equate the Jungian archetypes and are "the raw material of poetic vision", while the "shapes" denote archetypal images or their symbolic representation.[96] Driscoll is of the same opinion regarding the unconscious and its contents, and its influence on the artistic creation:

> "Since he [the artist] lives closer to both the archetypal realm and the zeitgeist than do ordinary men who, circumscribed by their social functions, are confined to life's surface, the artist can directly apprehend the (…) psychic forces he encounters and translate his visions into art form thus the poetical character makes archetypal visions accessible to all men. (…) because the artist can speak the language of dreams directly through image and symbol, he enjoys a peculiar power to create myths and identities that possess an archetypal import and fascination that philosophical reasoning cannot equal."[97]

According to Kirsch, analytical psychology is especially interested in drama since "[e]very longer dream is a fully developed drama, and theatrical drama satisfies us best when it places on stage those inner conflicts which have been going on eternally in the

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[95] Shakespeare. *A Midsummer Night's Dream,* https://www.sparknotes.com/nofear/shakespeare/msnd/page_146/

[96] Garber, Marjorie. *Dream in Shakespeare – From Metaphor to Metamorphosis*. Yale University Press, 1974, p. 86

[97] Driscoll.*Identity in Shakespearean Drama*, p. 10

human heart." [98] Coursen finds another link between dreams and dramas by stating that "Jung links dream to drama, a kind of play conducted by the various personalities within us, a play obviously not directed by consciousness, but propelled onto the inner stage of our sleeping both by repression of conscious content, on the level of what Jung calls the "personal unconscious", and by a deeper human system of intention that Jung, of course, calls "the collective unconscious"."[99] Thus, drama as a form of artistic creation can, according to Kirsch, be linked to the Jung's method of active imagination[100] whose aim is to bring the unconscious material into consciousness and is, therefore, one of the key concepts according to Jung which relates to artists and artistic creation:

> "In order to clarify certain problems, contents of the unconscious are *personified* and dramatically confronted with each other. Discussions and interactions occur between and among such imaginary figures who, though they move with a certain autonomy, are experienced as being part of one's own psyche."[101]

It seems that Shakespeare thinks along the same lines when he sees the poet in the following manner:

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[98] Kirsch. *Shakespeare's Royal Self*, G P. Putnam's Sons, New York, for the C. G. Jung Foundation for Analytical Psychology, 1966, p. 11

[99] Coursen, H.R. *The Compensatory Psyche. A Jungian Approach to Shakespeare*. Lanham, MD: UP of America, 1986, p. 9-10

[100] "[*A*]*ctive imagination* … is a method (devised by myself) of introspection for observing the stream of interior images. One concentrates one's attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes taking place in it. Meanwhile, of course, all criticism must be suspended [by the] ego-consciousness which brooks no master besides itself in its own house. In other words, it is the inhibition exerted by the conscious mind on the unconscious. … The advantage of this method is that it brings a mass of unconscious material to light. … [The method] is based on a deliberate weakening of the conscious mind and its inhibiting effect, which either limits or suppresses the unconscious. The aim of the method is naturally therapeutic in the first place, while in the second it also furnishes rich empirical material. [This material] differ[s] from dreams only by reason of their better form, which comes from the fact that the contents were perceived not by a dreaming but by a waking consciousness." Jung. *Archetypes and the Collective Unconscious*. CW 9. Part 1., par. 319-320

He further states: "Once the unconscious content has been given form and the meaning of the formulation is understood, the question arises as to how the ego will relate to this position, and how the ego and the unconscious are to come to terms. This is the second and more important stage of the procedure, the bringing together of opposites for the production of a third: the transcendent function. At this stage it is no longer the unconscious that takes the lead, but the ego." Jung. *The Structure and Dynamics of the Psyche.* CW 8, par. 181

[101] Kirsch, James. *Shakespeare's Royal Self*, p. 7

"Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact."[102]

(*A Midsummer Night's Dream,* 5.i, 4-8)

Driscoll noticed that creative imagination acts as a healing process through dreams and art which give the individual a ***metastance*** to his tragic experiences from which he can mature toward wholeness. He must, however, pass through tragedy by conquering tragic fear before he can reach metastance. When fear and the fearful ego's narrow, defensive rationalism dissolve, the creative imagination is free to draw upon the wisdom of the whole self-grounded in *unus mundus*.[103]Thus, the conscious ego[104] as Jung defined it cannot possess the entire truth about the reality because the Self exceeds the ego[105], and imagination makes the ego aware of it. The transformation through creative imagination shows why Shakespeare uses dramas and the stage not as metaphors for the world and life but for our knowledge of the world.[106] Garber noticed something along these lines when she stated that "[t]he availability of art as an ultimate form of transformation, a palpable

[102] Shakespeare. *A Midsummer Night's Dream*, https://www.sparknotes.com/nofear/shakespeare/msnd/page_146/

[103] Driscoll. *Identity in Shakespearean Drama*, p. 173-180

[104] „We understand the ego as the complex factor to which all conscious contents are related. It forms, as it were, the center of the field of consciousness; and, in so far as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness. The relation of a psychic content to the ego forms the criterion of its consciousness, for no content can be conscious unless it is represented to a subject", Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2., par. 1

[105] In Jung's words in *Comments to The Secret of the Golden Flower*: „But if the unconscious can be recognized as a co-determining quantity along with theconscious, and if we can live in such a way that conscious and unconscious, or instinctivedemands, are given recognition as far as possible, the centre of gravity of the total personalityshifts its position. It ceases to be in the ego, which is merely the centre of consciousness, andinstead is located in a hypothetical point between the conscious and the unconscious, whichmight be called the self. ", p. 32

[106] Driscoll. *Identity in Shakespearean Drama*, p. 181

marriage of dream and reason, emerges as a logical extension of the recognized dream state."[107]

In his plays Shakespeare dramatized the struggle for psychic balance in which the contents of the unconscious are of utmost importance, thereby making us aware, just as Jung does, of the significance of that balance:

> "[W]hen an individual or a social group deviates too far from their instinctual foundations, they then experience the full impact of unconscious forces. The collaboration of the unconscious is intelligent and purposive, and even when it acts in opposition to consciousness its expression is still compensatory in an intelligent way, as if it were trying to restore the lost balance."[108]

Apart from imagination, Jung considers dream and vision the means which enable contact with the unconscious. These three concepts are constantly present in Shakespeare's opus. Jung also linked art to dream, although dream lacks the logic, morality, form, consistency, and sense of great art, says Rogers-Gardner.[109]Marjorie Garber summed up the meaning of dreams in Shakespeare's plays:

> "Dreams could reflect the present or the past or they could predict the future. They could be signs of guilt or of a guilty conscience, or they could be caused by demons or bewitchment. It's notable that every one of these types of dreams and dream interpretations shows up somewhere in Shakespeare's plays."[110]

Garber noticed that Shakespeare's dream-world reflects the antinomy of dream and reason. Since the phantasies of dreams, the hallucinations of the insane and the illusions of the waking all come from the same source, i.e. the unconscious, the world of dreams is

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[107] Garber. *Dream in Shakespeare – From Metaphor to Metamorphosis*, p. 77

[108] Jung. *Archetypes and the Collective Unconscious*. CW 9. Part 1., par. 505

[109] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest*. Wilmette, IL: Chiron Publications, 1992, p. 2

[110] Garber. *Dream in Shakespeare – From Metaphor to Metamorphosis*, p. xiv

acknowledged as considerably broader than the ratio sphere. Thus the ambiguity of individual dream symbols – they may mean a number of things depending on the character himself as well as the situation in the play.[111]This means that a dream cannot have an objective meaning, i.e. a meaning defined in advance, valid at all times for everyone, but that it always has a subjective meaning which relates to that specific dreamer and his specific life situation. As Jung said:

> "[Even though there are dreams and symbols that are typical, i.e. that repeat themselves frequently] it is plain foolishness to believe in ready-made systematic guides to dream interpretation, as if one could simply buy a reference book and look up a particular symbol. No dream symbol can be separated from the individual who dreams it, and there is no definite or straightforward interpretation in any dream. Each individual varies so much in the way that his unconscious complements or compensates his conscious mind that it is impossible to be sure how far dreams and their symbols can be classified at all."[112]

Thus, symbols are the language of dreams, and that language our consciousness does not understand. Dreams, however, do not deliberately disguise themselves, says Jung, but simply reflect "the deficiencies in our understanding of emotionally charged pictorial language. For in our daily experience, we need to state things as accurately as possible, and we have learned to discard the trimmings of fantasy both in our language and in our thoughts - thus losing a quality that is still characteristic of the primitive mind."[113]Unlike Freud, Jung was of the opinion that dreams neither lie nor disguise anything but merely express what is unknown to the ego-consciousness: "To me dreams are part of nature which harbors no intention to deceive but expresses something as best it can"[114]; they "do not

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[111] Ibid, p. 5 - 7
[112] Jung. *Man and his Symbols*. Anchor Press. Doubleday. New York, 1964, p. 53
[113] Ibid, p. 43
[114] Kelly Bulkeley quoted Jung in *Children's Dreams: Understanding the Most Memorable Dreams and Nightmaresof Childhood*, p. 23

conceal something already known, or express it under a disguise, but try rather to formulate an as yet unconscious fact as clearly as possible."[115]

Interpretation and understanding of dreams lead to greater self-awareness. Thus, the dream world for Shakespeare is a place of metamorphosis and renewal which functions below the level of consciousness, in the realm of imagination.[116]In that regard, Garber says that "[t]he values placed upon dream in such a dramatic universe are fundamentally psychological: dream reveals character, permits speculation, insight and self-delusion, and emerges as a kind of extended mode of wish fulfillment." [117] This kind of dream interpretation in Shakespeare coincides with Jung's view of dreams, as products of the unconscious, as means of integrating the yet unknown contents of the psyche:

> "[O]ne can sometimes discover unexpected treasures in the unconscious, and by bringing them into consciousness strengthen his ego and give him the psychic energy he needs to grow into a mature person."[118]

A dream is, therefore, a mechanism with a life of its own, open to interpretation, much like any work of art. In that respect, through the analysis of both little and big dreams, Jung establishes a link between the act of creativity and the act of dreaming since both type of dreams are "fragments of fantasyoriginating from the spheres of personal and collective unconscious respectively."[119]Along those lines Aronson states that big dreams "catch a

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[115] Jung. *Alchemical Studies*. CW 13. Translated by R. F. C. Hull. Ed. Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1970, par. 395

[116] Garber. *Dream in Shakespeare – From Metaphor to Metamorphosis,* p. 10

[117] Ibid, p. 218

[118] Jung. *Man and His Symbols*, p. 274

In *Identity in Shakespearean Drama*, Driscoll summed it up as well: "Through transformative metastance, art and dreams illumine our identities within the roles we play upon life's stage. Therein, as windows into self, lies their didactic and moral significance.", p. 173

[119] „Not all dreams are of equal importance. Even primitives distinguish between "little" and "big" dreams, or, as we might say, "insignificant" and "significant" dreams. Looked at more closely, "little" dreams are the nightly fragments of fantasy coming from the subjective and personal sphere, and their meaning is limited to the affairs of everyday. That is why such dreams are easily forgotten, just because their validity is restricted to the day-to-day fluctuations of the psychic balance. Significant dreams, on the other hand, are often remembered for a lifetime, and not infrequently prove to be the richest jewel in the treasure-house of psychic experience. (...) [The] characteristic of dreams of the individuation process [is that] we find the mythological motifs or mythologems I have designated as archetypes. These are to be understood as specific forms and groups of images which occur not only at all times and in all places but also in individual dreams,

glimpse of that encounter between the primitive and the civilized, the timeless and the timebound, the unconscious and the conscious, that characterizes both the "visionary" work of art and the dream in which the "objective psyche" is reflected."[120]Such dreams have a compensatory function in Shakespeare's dramas -the same purpose that Jung pointed out:

> "[T]he manifestations of the collective unconscious are compensatory to the conscious attitude, so that they have the effect of bringing a one-sided, unadapted or dangerous state of consciousness back into equilibrium. (…) There are many such archetypal images, but they do not appear in the dreams of individuals or in works of art unless they are activated by deviation from the middle way. Whenever the conscious life becomes one-sided or adopts a false attitude, these images "instinctively" rise to the surface in dreams in the visions of artists (…) to restore psychic balance".[121]

In that regard, both Jung and Shakespeare stressed a realistic possibility of ambiguity of dream interpretation – misunderstanding dreams, willfully or not, is very frequent in Shakespeare's plays. As Garber notices: "Shakespearean dreams are always true, when properly interpreted, since they reflect a state of affairs which is as much internal and psychological as it is external."[122] False dreams, on the other hand, are only those that are purposefully wrongly interpreted.[123]Thus, Shakespeare promotes the "know thyself" maxim which is the essence of the individuation process - "to *know* oneself became to *be* oneself or to *be true* to oneself"[124]. According to Tucker, in comedies/romances "the protagonists do find themselves or, to a rewarding extent, approach this [individuation]

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fantasies, visions, and delusional ideas. Their frequent appearance in individual case material, as well as their universal distribution, prove that the human psyche is unique and subjective or personal only in part, and for the rest is collective and objective.

Thus we speak on the one hand of a personal and on the other of a *collective* unconscious, which lies at a deeper level and is further removed from consciousness than the personal unconscious. The "big" or "meaningful" dreams come from this deeper level. " Jung. *The Structure and Dynamics of the Psyche.* CW 8, par. 554-555

[120] Aronson. *Psyche & Symbol in Shakespeare*, p. 18

[121] Jung.*The Spirit in Man, Art and Literature*.CW 15. par. 152;par. 160

[122] Garber. *Dream in Shakespeare – From Metaphor to Metamorphosis,* p. 3

[123] Ibid, p. 3

[124] Soellner, Rolf. *Shakespeare's Patterns of Self-Knowledge.* Ohio State University Press, 1972, p. 12

goal."[125] Thus, just like Jung, Shakespeare, too, associates dreams and sleep with healing, as Vyvyan says, and backs it up with lines of Brutus and Macbeth[126]:

"Since Cassius first did whet me against Caesar
I have not slept".[127]

(*Julius Caesar,* 2.i, 63-64)

"Methought I heard a voice cry, "Sleep no more!
Macbeth does murder sleep", the innocent sleep,
sleep that knits up the ravell'd sleave of care
the death of each day's life, sore labour's bath
balm of hurt minds, great nature's second course
chief nourisher in life's feast".[128]

(*Macbeth,* 2.ii, 35-40)

In his plays, Shakespeare pictures the soul as a kingdom in which rival powers are at war. This kingdom "within", as John Vyvyan says, when the true self is crowned, will become "the kingdom of heaven"; but in man's tragic phase, it is a kingdom in war. Thus, in Shakespeare's plays, everything first happens in the soul – what is shown on stage is simply the embodiment of these psychic events. Thus, just like Jung, Shakespeare made the connection and showed how seeming something comes from seeming nothing, i.e. the soul, as a seeming nothing, creates, and the stage, as the world for Shakespeare and therefore a seeming something, embodies.[129]In Jung's words:

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[125] Tucker, Kenneth. *Shakespeare and Jungian Typology – A Reading of the Plays*. McFarland & Company, Inc., Publishers, 2003, p.143

[126] Vyvyan, John. *The Shakespearean Ethic*. Shepheard – Walwyn (Publishers) Ltd., 2013, p. 120

[127] Shakespeare. *Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_52/

[128] Shakespeare. *Macbeth*, https://www.sparknotes.com/nofear/shakespeare/macbeth/page_58/

[129] Vyvyan. *The Shakespearean Ethic*, p. 88

> "Many crises in our lives have a long unconscious history. We move toward them step by step, unaware of the dangers that are accumulating. But what we consciously fail to see is frequently perceived by our unconscious, which can pass the information on through dreams."[130]

Shakespeare created persons and "the persuasive illusion", as Bloom defined it, "that these shadows [characters] are cast by entities as substantial as ourselves."[131]The analysis of Shakespeare's dramas from the Jungian perspective, therefore, implies that the characters are perceived both as real and allegorical, i.e. the embodiments of psychic contents or archetypes. In order to understand them properly, it is necessary to view and interpret them from both of these aspects. Thus, other characters in plays, very often, embody some content of the main protagonist's psyche whose influence on the hero's actions is substantial. Vyvyan nicely summed up what both Jung and Shakespeare agreed on, namely that "a soul is never a victim of anything but its own defects."[132]Having this in mind, it is clear why both of them considered introspection one of the key qualities a man striving towards self-development possesses. Along those lines it can be said that Shakespeare's plays have given life to the following Jung's words:

> "If the observer understands that his own drama is being performed on this inner stage, he cannot remain indifferent to the plot and its denouncement. He will notice, as the actors appear one by one and the plot thickens, that they all have some purposeful relationship to his conscious situation, that he is being addressed by his unconscious and that *it* causes these fantasy-images to appear before him."[133]

Introspection, expressed in Shakespeare's dramas most commonly in soliloquies, shows unequivocally that in every man there are many "selves" which, depending on the situations that favor them, will appear, and either take command of the ego or be subdued

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[130] Jung. *Man and His Symbols*. p. 51

[131] Bloom. *Shakespeare*: *The Invention of the Human*, p. 280

[132] Vyvyan. *The Shakespearean Ethic*, p. 90

[133] Jung. *Mysterium Coniunctionis. An inquiry into the separation and synthesis of psychic opposites in alchemy*. CW 14. Second Edition. Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press. 1974, par. 706

by it, says Vyvyan.[134]He also resonates Jung when he states that "[i]t is by no means unnatural to picture the "I", or the center of self-consciousness, as a king surrounded by a populous and often turbulent court. And until these sub-selves are tried by the test of circumstance, their true power or even their existence may be unknown." [135] In Shakespeare's words:

"Thou art not thyself;
For thou exist'st on many a thousand grains
That issue out of dust."[136]

(*Measure for Measure* 3.i, 19-21)

Since, as Vyvyan says, these dust grains are not ourselves [137], we need the intervention of a higher spiritual power within us to direct our life toward increased self-knowledge and individuation, and not toward the inflation by the unconscious contents.

Bloom nicely noticed that Shakespeare's characters "allow us to see much in human character that doubtless was there already but which we never could have seen had we not read Shakespeare."[138]Undoubtedly, it can be said that analytical psychology describes the psychic structures Shakespeare had intuited; in his dramas, he described the persona, the shadow, the anima/animus, the identity quest, i.e. individuation process. As Driscoll noticed:

> "[Shakespeare's earlier plays] contain identity issues, for here the persona, social identity … are essential to character depiction. … In the later plays, by contrast, identity becomes central to meaning because meaning is conveyed through a vision of ideal identity. Where ideal identity is a primary thematic focus,

[134] Vyvyan. *The Shakespearean Ethic*, p. 152
[135] Ibid, p. 153
[136] Shakespeare. *Measure for Measure*, https://www.sparknotes.com/nofear/shakespeare/measure-for-measure/page_110/
[137] Vyvyan. *The Shakespearean Ethic*, p. 74
[138] Bloom. *Shakespeare*: *The Invention of the Human*, p. 52

the struggle for identity … defines all the characters and shapes the major dramatic motifs. Identity is never a larger issue than character, and at the beginning of his career Shakespeare completely subordinated it to character. Identity, nonetheless, slowly emerges and finally transcends character."[139]

Thus, in Shakespearean drama, in the search for identity, characters turn to themselves inwardly in the attempt to find the answer to that question but also they turn outward, to the society, for the recognition and the confirmation of their image of themselves in the eyes of others. In that process, Shakespeare is no stranger to using what Jung defined as "synchronicity" to depict the reflection of his characters' inner lives in the outer world. These events that occur simultaneously instead of causally are not, according to Jung, random events which have no meaning but are rather meaningful coincidences:

"The meaningful coincidence or equivalence of a psychic and a physical state that have no causal relationship to one another means, in general terms, that it is a modality without a cause, an 'acausal orderedness'."[140]

Susan Rowland shed additional light to the concept:

"Synchronicity connects events stemming from the unconscious to the wider world in ways that cannot be rationally accounted for, such as a significant dream or a chance meeting that meets a secret need. It is a way of reading reality non-rationally and symbolically, in ways traditionally assigned to the making of art."[141]

Thus, synchronistic events, just like archetypes and their representations, stem from the collective unconscious and in that way represent a means of reaching higher self-

[139] Driscoll. *Identity in Shakespearean Drama*, p. 177

[140] Jung. *The Structure and Dynamics of the Psyche.* CW 8, par. 959;

It is important to notice, however, that Jung „does not necessarily identify the synchronistic phenomenon with the simultaneous occurrence of a psychic state and a physical event. Jung includes not-yet emergent but anticipated events with respect to the inner psychic situation in the category of synchronicity ", as Young Woon Ko said in *Jung on Synchronicity and Yijing: A Critical Approach*, Cambridge Scholars Publishing, UK, 2011, p. 11

[141] Rowland, Susan. *Jung as a Writer*. London: Routledge, 2005, p. 147

awareness and expanding consciousness since they are embodiments of archetypal contents not yet grasped by the ego. Along those lines Ko explains:

> "The synchronistic phenomenon is rooted in collective unconsciousness and therefore should be understood as archetypal representation. Because the synchronistic event is formed through archetypal representation, it is not a simple chance occurrence but should be regarded as a significant phenomenon of psychic experience. The correspondent relation between the inner psyche and outer events does not mean a simple parallel of unrelated phenomena, but rather that an archetypal representation is revealed in actual life. In this respect Jung examines the notion of synchronicity with "absolute knowledge of the unconscious." That is to say, Jung attributes the source of the meaningful synchronistic relationship between mind and nature as an expression of the absolute knowledge, the archetype, which we cannot constitute in our consciousness."[142]

The fact that synchronicity can neither be explained nor understood by mere rationalization since its roots are in the unconscious was the stumbling block with the Western Christian civilization which views events in terms of a linear chain of cause and effect:

> "Jung focuses on the non-causal dimension of the human experience irreducible to the cause-effect system of mind and nature. Jung argues that the correspondence of the inner psyche to the outer event is performed by the archetypal representation derived from the collective unconscious, which is beyond the individual self. Therefore, the synchronistic phenomenon cannot be properly described by the causal relation between mind and nature according to traditionally-Western logical reasoning."[143]

Jung distinguished the following types of synchronistic events:

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[142] Ko. *Jung on Synchronicity and Yijing: A Critical Approach,* p. 8
[143] Ibid, p. 2

"1. The coincidence of a psychic state in the observer with a simultaneous, objective, external event that corresponds to the psychic state or content (e.g., the scarab), where there is no evidence of a causal connection between the psychic state and the external event, and where, considering the psychic relativity of space and time, such a connection is not even conceivable.

2. The coincidence of a psychic state with a corresponding (more or less simultaneous) external event taking place outside the observer's field of perception, i.e., at a distance, and only verifiable afterward (e.g., the Stockholm fire).

3. The coincidence of a psychic state with a corresponding, not yet existent future event that is distant in time and can likewise only be verified afterward."[144]

The two most famous examples of this Jungian concept are probably King Lear and Macbeth, since the connection and interdependency of their inner worlds and external events are more than obvious. In *King Lear*, first we have Lear's "inner storm", i.e. his life turning to hell after one disappointment after the other with his daughters, which culminates with his words "O fool, I shall go mad! "(*King Lear*, 2. iv, 314)[145] Such internal psychic state gets its external representation in the form a real storm: "Blow, winds, and crack your cheeks! rage! blow!" (*King Lear*, 3.ii, 5-9)[146]. As Kenneth Tucker noticed, "chaos in the outer worlds of the plays calls forth chaos in the inner worlds of the psyches of Shakespeare's characters."[147] Jung himself says in a letter to Miguel Serrano:

"There is an essential "synchronicity" between the soul and the landscape. What you achieve in yourself will have repercussions in even the remotest corner of the universe. … The world … hands you a subtle, almost a secret message,

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[144] Jung. *The Structure and Dymanics of the Psyche*. CW 8. Second Edition. Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1969, par. 984

[145] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-2-scene-4

[146] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-3-scene-2

[147] Tucker. *Shakespeare and Jungian Typology – A Reading of the Plays*, p. 12

something that happens without apparent reason, a-causal, but which you feel is full of meaning."[148]

These words seem to be written for Macbeth's first meeting with the Weird Sisters who hail him first as the thane of Glamis, then of Cawdor and finally as the future king (*Macbeth*, 1.iii, 49-51)[149]. The present and future, thus, co-exist, which is irrational from the ego's logical point of view. In that respect Jung says:

> "[W]e cannot apply our notion of time to the unconscious. Our consciousness can conceive of things only in temporal succession, our time is, therefore, essentially linked to the chronological sequence. In the unconscious this is different, because there everything lies together, so to speak. To some extent, in the unconscious we all still live in the past; (…). At the same time, we are standing in the shadow cast by a future, of which we still know nothing, but which is already somehow anticipated by the unconscious."[150]

Thus, Shakespeare shows us the depths of the unconscious which seeks acknowledgement without taking into account the consciously developed concepts of good and evil as the guiding principles of ego-consciousness. That goes in line with Jung's words that human actions are not strictly consciously motivated but can have rationally illogical or inacceptable motifs.[151]The characters in Shakespeare's dramas show that they are rarely, if ever at all, motivated by mere ratio or by external events only. The more unconscious of

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[148] Serrano quoted Jung in *Nos: Book of the Resurrection*. Trans. Gela Jacobson in collaboration with the author. London: Routledge and Kegan Paul, 1984, p. 73-74

[149] Shakespeare.*Macbeth*, https://www.sparknotes.com/nofear/shakespeare/macbeth/page_14/

[150] Jung, C. G., & Jung, L., Meyer-Grass, M. (Eds.), & Woolfson, T. (Collaborator). (2008). *Philemon series. Children's dreams: Notes from the seminar given in 1936-1940* (E. Falzeder, Trans.). Princeton University Press,p. 360

[151] "In itself, an archetype is neither good nor evil. It is morally neutral, (…), and becomes good or evil only by contact with the conscious mind, or else a paradoxical mixture of both. Whether it will be conductive to good or evil is determined, knowingly or unknowingly, by the conscious attitude. There are many such archetypal images, but they do not appear in dreams of individuals or in works of art unless they are activated by a deviation from the middle way. Whenever conscious life becomes one-sided or adopts a false attitude, these images instinctively rise to the surface in dreams or in visions of artists and seers to restore the psychic balance". Jung. *The Spirit in Man, Art and Literature.* CW 15, par. 160

the inner motivation they are, the more powerful grip the unconscious holds over the ego consciousness:

> "If indeed the unconscious figures are not taken seriously as spontaneously active factors, we become victims of a one-sided faith in the conscious mind, which finally leads to a state of over-tension. Catastrophes are then bound to occur, because, despite all our consciousness, the dark psychic powers have been overlooked. It is not we who personify them; they have a personal nature from the very beginning."[152]

When talking about meaningful coincidences in Jung's life, his correspondence and meeting with a Dominican theologian, Fr. Victor White might be considered as one of those events. Namely, Jung's interest in spirituality was well known, and he welcomed the opportunity of cooperation with a man who had not only dedicated his life to God but whom Jung considered his equal in the field of religious and spiritual matters. As Lammers says, Jung hoped to build theoretical and practical connections between Jungian psychology and Catholic theology.[153]He believed that psychology and religion could help each other since, as he explained in the Foreword to White's book *God and the Unconscious*, they both deal with the same thing - the human soul:

> "[T]he object of mutual concern [of both psychology and religion] is the psychically sick and suffering human being, who is as much in need of consideration from the somatic or biological side as from the spiritual or religious."[154]

Spirituality, however, was perceived in different ways by the two of them. White, naturally, understood it in terms of Christian faith, i.e. the belief in God as a Transcendent

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[152] *The Secret of the Golden Flower*. *A Chinese Book of Life*. Trans. by Richard Wilhelm. Commentary by C. G. Jung. London and New York. 1931, p. 80

[153] Lammers, Ann C. *Jung and White and the God of terrible double aspect*. Journal of Analytical Psychology. 2007, 52, 253-274, p. 253

[154] Jung. *Psychology and Religion.*CW 11. West and East, par. 450

Being, and in the church dogma. For Jung, whose scientific approach was based on Kant, however, it meant dealing with the God-image and its archetypal connotations.[155] This disagreement, which opened the door to other ones, Jung was aware of and explained it in the Foreword to White's book *God and the Unconscious*:

> "If I am not mistaken, however, one of the main difficulties lies in the fact that both [the theologian and the empiricist] appear to speak the same language, but that this language calls up in their minds two totally different fields of associations. Both can apparently use the same concept and are then bound to acknowledge, to their amazement, that they are speaking of two different things. Take, for example, the word 'God'. The theologian will naturally assume that the metaphysical *Ens Absolutum* is meant. For him [the empiricist], 'God' can just as well mean Jahwe, Allah, Zeus, Shiva or Huitzilopochtli."[156]

Thus, *God* for Jung was not a Christian God but a numinous archetypal experience which could be expressed in, but certainly not strictly limited to, the figure of Christ. Based on that, stumbling blocks between Jung and White were not limited to just the manner of understanding God and His nature but also included the incompleteness, in Jung's view, of the religious image of God, which meant that human consciousness should transform the image of God to include his dark side (i.e. in Christianity God reflects only good and has exclusively a positive connotation) as well as the feminine[157], which was, of course, unacceptable for White as a priest. The fact that, as Lu pointed out, Jung, was of the opinion that "evil is real and substantial in the world, that Christianity needs to integrate this shadow aspect in order to be psychologically complete, that God had to incarnate as man to realize this wholeness and accordingly, that man holds a higher place than God"[158] represented

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[155] As Bulkeley and Weldon noticed, Jung's methodological approach was based on Kant, "in particular the idea that things-in-themselves (noumena) are totally inaccessible and therefore one must restrict oneself to things as they appear (phenomena). Embracing Kant as the basis for his scientific approach to the psyche (…), Jung could not comment on the thing itself but only on the thing as it appears.", *Teaching Jung*. Oxford University Press. New York, 2011, p. 118

[156] Jung. *Psychology and Religion.* CW 11. West and East, par. 454

[157] Bulkeley and Weldon. *Teaching Jung*, p. 119

[158] Lu, Kevin. *The Jung-White Letters (Philemon Series)*. Edited by Ann Conrad Lammers and Adrian Cunningham; consulting editor Murray Stein. Pp. xxxi, 384. London and New York, Routledge, 2007 https://onlinelibrary.wiley.com/doi/pdf/10.1111/j.1468-2265.2009.00484_31.x

irreconcilable differences between theology and Jungian psychology, and caused the ending of friendship between Jung and White.

Thus, the dark side of the human psyche[159] for Jung, as well as for Shakespeare, is not simply the *privatio boni*[160]. As a very important concept in his psychological theory, Jung explains in very simple terms why he had a problem with this doctrine which created "the axiom "Omne bonum a Deo, omne malum ab homine" … "Nothing evil was created by God; we ourselves have produced all wickedness."[161]. Jung found such a stance, i.e. that "on the one hand man is deprived of the possibility of doing anything good, and on the other he is given the seductive power of doing evil"[162], unacceptable; on top of that, he found this doctrine unacceptable also because it neglected the simple fact that the devil fell away from God of his own free will, which proves that evil was in the world before man, and therefore that man cannot be the sole author of it.[163]

In his Foreword to *God and the Unconscious*, as well as on other numerous occasions, Jung clearly states that he deals with the *privatio boni* from the scientific, i.e. psychological point of view. For him as a scientist, criticism can, obviously, only be applied to psychic phenomena, i.e. ideas and concepts, and not to metaphysical entities. In this regard, he points out the danger of trivializing, i.e. undermining the existence and the

[159] In terms of the definition of the shadow Jung makes an interesting remark that it is not only negative: „If it has been believed hitherto that the human shadow was the source of all evil, it can now be ascertained on closer investigation that the unconscious man, that is, his shadow, does not consist only of morally reprehensible tendencies, but also displays a number of good qualities, such as normal instincts, appropriate reactions, realistic insights, creative impulses, etc.", Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2, par. 423

[160] In *Mysterium Coniunctionis* Jung explains that the Church formulated „the doctrine of the *privatio boni*, by means of which she established the identity of "good" and "being." Evil as (…) something that does not exist was laid at man's door - *omne bonum a Deo, omne malum ab homine*. This idea together with that of original sin formed the foundation of a moral consciousness which was a novel development in human history". par. 86;

In *Aion*, he states explains it further by stating that the understanding of God as the Summum Bonum is, in effect, the "source of the concept of the *privatio boni*, which nullifies the reality of evil and can be found as early as Basil the Great (330–79) and Dionysius the Areopagite (2nd half of the 4th century), and is fully developed in Augustine. ", par. 80, and continues that through the doctrine of the *privatio boni* … evil was characterized as a mere diminution of good and thus deprived of substance. According to the teachings of the Church, evil is simply "the accidental lack of perfection." ", par. 74

[161] Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2., par. 81

[162] Jung. *Psychology and Religion.*CW 11. West and East, par. 458

[163] Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2., par. 85

power of evil by simply classifying it, as he states, as an accidental lack of perfection or a mere absence of good.[164] Thus, Jung does not deal with the metaphysical origins or religious explanations of good and evil.[165] He simply points out the empirical and psychological reality of their existence that can be seen in human thoughts, motivations and actions, which is precisely what Shakespeare shows in his dramas:

> "Psychology does not know what good and evil are in themselves; it knows them only as judgments about relationships. "Good" is what seems suitable, acceptable, or valuable from a certain point of view; evil is its opposite. If the things we call good are "really" good, then there must be evil things that are "real" too. It is evident that psychology is concerned with a more or less subjective judgment, i.e., with a psychic antithesis that cannot be avoided in naming value relationships: "good" denotes something that is not bad, and "bad" something that is not good. … Human nature is capable of an infinite amount of evil, and the evil deeds are as real as the good ones so far as human experience goes and so far as the psyche judges and differentiates between them. Only unconsciousness makes no difference between good and evil. Inside the psychological realm one honestly does not know which of them predominates in the world."[166]

The power of the *dark side* is magnificently shown in Shakespeare's greatest tragedies. There, most vividly, Shakespeare depicts Jung's stance that without the dark side of the human psyche, the personality is incomplete. Unrecognized by the hero, his shadow destabilizes his conscious identity. Thus, both of them show that in a person "we never encounter pure goodness or confront pure evil, but a disturbing, unwieldy fusion of the

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[164] Jung. *Psychology and Religion.* CW 11. West and East, par. 457-459

[165] In *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2 Jung says: "[I]t is important that human beings should not overlook the danger of the evil lurking within them. It is unfortunately only too real, which is why psychology must insist on the reality of evil and must reject any definition that regards it as insignificant or actually non-existent. Psychology is an empirical science and deals with realities. As a psychologist, therefore, I have neither the inclination nor the competence to mix myself up with metaphysics. Only, I have to get polemical when metaphysics encroaches on experience and interprets it in a way that is not justified empirically. My criticism of the *privatio boni* holds only so far as psychological experience goes.", par. 98

[166] Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2., par. 97

two."[167] That is why Soellner pointed out that the "call [of Shakespeare's heroes] for self-control and for a reasonable assessment of the human situation is audible in his later plays even more clearly than in his earlier ones, although now his heroes have to face this call without the assurance that it will give them a rational orientation to the universe."[168]

Thus, Shakespeare, like Jung, speaks the dual nature of man[169] and of the undeniable existence of the *dark side* in the individual psyche. The Shakespearean hero's dual nature leads to the conflict with the *shadow* which, when recognized and dealt with, can ultimately be integrated and thus become part of the ego-consciousness; or the ego can be overcome by it. As Aronson noticed:

> "The hero's dual nature must needs lead to conflict. The result of such a conflict may be the assimilation of the shadow into the self, which may mean the death of the shadow or the death of the self."[170]

Shakespeare, therefore, sides with Jung that the world is never simply black and white, which is why *Shakespeare's villains* are never *one-sided*' but are rather very complex individuals. Sometimes they are aware of the evil they are doing (e.g. Iago,

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[167] Tucker. *Shakespeare and Jungian Typology – A Reading of the Plays*, p. 29;
On the other hand, he further states that, in his romances, Shakespeare's characters are portrayed as embodiments of evil or are idealized and as such do not represent realistic portrayals of human nature.

[168] Soellner, Rolf. *Shakespeare's Patterns of Self-Knowledge.* Ohio State University Press, 1972, p. 257

[169] In *Shakespeare's Tragic Cosmos*, Thomas McAlindon stated that Shakespeare found that "the radically paradoxical notion of nature as a system of concordant discord or 'harmonious contrarietie', moved incessantly by the forces of love and strife, answered the facts of experience more truthfully [than the hierarchical model of the universe which was a convenient way of supporting the structure of feudal society]. This model satisfied in him [Shakespeare] the characteristically human need for a unitary frame of reference while at the same time accommodating his sense of the profound contradictions in human nature and the perceived world. In addition, it gave universal validity to human passions and feelings, the stuff of tragedy. Since conflict and dialectic are 'the essence of drama', and division and extremes the essence of tragedy, it was ideally suited to the structure of his medium. It served, too, as a focal point for many of the other great dualisms which were the common coinage of his culture and which he himself probed with uncommon penetration - passion and reason, barbarism and civility, the individual and the community, nature and nurture. (...) Even the paradox of free will and pre-determination - so fundamental to the tragic vision - was explained in terms of it".
McAlindon, T. *Shakespeare's tragic cosmos*, Cambridge University Press, 1991, https://epdf.pub/shakespeares-tragic-cosmos.html

[170] Aronson. *Psyche & Symbol in Shakespeare*, p. 115

Macbeth or Richard III) but do not try to justify it. Others, like Lear or Othello, are blissfully unaware of what their actions are causing or are caused by, for that matter. Thus, Shakespeare, like Jung, promotes the *know thyself* principle and is aware of the danger that brings the disregard of that principle. Both of them, therefore, emphasize the fact that one needs to recognize one's *shadow* in order to control it. As Driscoll says:

> "The self-deceived know nothing about their suppressed shadow; it emerges unexpectedly in confused, yet sometimes ruling motives. (…) Those evil deceivers who identify with their shadows deliberately manipulate and shape the persona to realize the shadow's ends. … [Sometimes] conscience proves too active to rest easily under the shadow's hard rule. Consequently, their conscious identities are torn between shadow and conscience."[171]

A nice example of this Shakespeare gave in *Julius Caesar*. Cassius can be seen as the embodiment of the shadow archetype and not simply as an evil man. Aronson's words shed light to Cassius in those terms:

> "Shakespeare's villains frequently are embodiments of the tragic hero's unconscious. As the shadow side of the psyche they justify their existence by constant rationalization. The strength of the shadow resides in its power of persuasion through reason. It initially seduces with arguments of practical proof. … It strips the hero of his clothes, and, having deprived him of his persona, leaves him exposed to ridicule or despair."[172]

Even though Cassius can be blamed for Brutus's fate, as a figure of the shadow archetype his role can be seen as a positive one from the Jungian point of view - helping Brutus gain greater self-knowledge by enabling him to acknowledge and deal with the dark

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[171] Driscoll. *Identity in Shakespearean Drama*, p. 24; The self-deceived, among others, could be Cassius, who deliberately distorts Caesar's qualities in order to motivate Brutus to commit murder; Richard III, who deliberately opts for murder in order to get to the crown and Macbeth, who has no peace of mind after he commits murder.

[172] Aronson. *Psyche & Symbol in Shakespeare*, p. 109

inclinations of this personality. As Driscoll said, Cassius could have helped Brutus, who was "his friend [to] ascertain the truth".[173] In Cassius' own words: "Tell me, good Brutus, can you see your face?"[174](1.ii, 53). He is, therefore, offering Brutus the chance to see the other side of the coin, i.e. the dark side of his personality:

"And it is very much lamented, Brutus,
that you have no such mirrors as will turn
your hidden worthiness into your eye,
that you might see your shadow."[175]

(*Julius Caesar,* 1.ii, 57-60)

Unlike Brutus, Cassius is very much aware of both his and Brutus's dark nature – in fact, he even defines himself only in relation to Brutus, i.e. as his reflection, his "glass":

"And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of."[176]

(*Julius Caesar,* 1.ii, 69-72)

Of this darkness Brutus is utterly unaware and that will be his ruin, even though he instinctively feels that certain unconscious forces have been activated within:

"Into what dangers would you lead me, Cassius,

[173] Driscoll. *Identity in Shakespearean Drama*, p. 45
[174] Shakespeare. *Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_12/
[175] Shakespeare.*Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_14/
[176] Shakespeare.*Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_14/

That you would have me seek into myself
For that which is not in me?"[177]

(*Julius Caesar,* 1.ii, 65-67)

If, however, we consider Cassius as an individual character, and not part of Brutus's psyche, it is possible to see him as a victim of his own unrecognized shadow. He cannot stand the success of Caesar because it reflects his own failure. Precisely that is the trait he shares with Brutus – Caesar embodies their idealistic image of themselves, the selves they will never become, which is the real the conspiracy motif. Unlike Cassius, Brutus is not consciously aware of it: "Brutus believes that his motivation lies in his devotion to common good; actually, his motivating commitment is to his image as a man whose principles are pure and lofty."[178]

Brutus's soliloques „It must be by his death" (*Julius Caesar,* 2.i, 10-34) [179]and „Since Cassius first did whet me against Caesar / I have not slept" (*Julius Caesar,* 2.i, 63-70) [180] point out to another similarity between Shakespeare and Jung – namely, Shakespeare's soliloquies as dramatic equivalents of Jungian introspection inclinations. To some, the self-analysis neither helped to get to know themselves better nor not to get under the influence of the unconscious forces which proved to be their doom, e.g. Richard III, Brutus, Othello, Macbeth; for others it was too late to do anything, e.g. Richard II.[181] However, introspection expressed in that form helped e.g. Angelo in *Measure for Measure* to gain deeper self-knowledge. Thus, on one side, the shadow does express the repressed and hidden parts of one's personality, and on the other, it can be a guiding, creative force

[177] Shakespeare.*Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_14/
[178] Driscoll. *Identity in Shakespearean Drama,* p. 46
[179] Shakespeare. *Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_48/
[180] Shakespeare.*Julius Caesar*, https://www.sparknotes.com/nofear/shakespeare/juliuscaesar/page_52/
[181] In *Shakespeare's Patterns of Self-Knowledge,* Soellner noticed that „Richard [II] is not merely an exemplum of a bad ruler; he is also a man who comes, even if too late, to seek himself.", p. 99-100

toward self-development.[182]That is why it is essential to point out the identity issues of the characters whose shadows influence greatly or take over their behavior struggle with. As Soellner said:

> "He [Shakespeare] was conscious, …, that it is impossible to classify human nature. He had a sense for the unexpected as well as expected actions of men, for weaknesses that lie below surface strength, as in Coriolanus's sudden reversals of Coriolanus, and for subterranean psychic forces that breakthrough miraculously, as in Lear's self-discovery in suffering and madness."[183]

In the end, the conclusion we can draw is that both Shakespeare and Jung were "champion[s] of individuality".[184] In a society open to individuality, Holbrook states, there are unquestionably those who will chose evil modes of life, but even so, Shakespeare's concern with individuality always comes before morality – his occasional indifference to ethics is part of his modernity.[185] In line with Jungian tradition, Shakespeare promoted self-realization, individual freedom as well as the freedom to be oneself. *"Thou must be thyself"* seems to be the summary of Jung's and Shakespeare's opus. In reaching that goal people make choices which are often not rational but which should not be rejected for that reason alone. Ratio is a central, even though not unique, feature of man in the process of decision-making, both Jung and Shakespeare seem to agree. Each of us has an original way of being human and we should, therefore, live our lives in the way which suits our personalities best and not as an imitation of anyone else's[186] (especially of Christ[187] in the Western culture):

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[182] "The shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad." Jung. *Psychology and Religion: West and East.* CW 11, par. 134

[183] Soellner. *Shakespeare's Patterns of Self-Knowledge,* p. 256

[184] Holbrook, Peter. *Shakespeare's Individualism*. Cambridge University Press, United Kingdom, 2010, p. 113

[185] Ibid, p. 40-41

[186] Holbrook quoted Charles Taylor in *Shakespeare's Individualism,* p. 8

[187] In *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2 Jung defines Christ in the following manner: "[S]ince Christ, as a man, corresponds to the ego, and, as God, to the self, he is at once both ego and self, part and whole. Empirically speaking, consciousness can never comprehend the whole, but it is probable that the whole is unconsciously present in the ego.", par. 171

"The *imitatio Christi* has this disadvantage: in the long run we worship as a divine example a man who embodied the deepest meaning of life, and then, out of sheer imitation, we forget to make real our own deepest meaning self - realization. (…) The imitation of Christ might well be understood in a deeper sense. It could be taken as the duty to realize one's deepest conviction with the same courage and the same self-sacrifice shown by Jesus. (…) so, after all, it might be possible for each to realize himself in his own way."[188]

[188] Jung. *Alchemical Studies*. CW 13. Translated by R. F. C. Hull. Ed. Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1970, par. 80-81

Chapter Two
The Jungian Persona

"Rather say, I play
The man I am"
Coriolanus, 3.ii, 17-18

"[O]ne man in his time plays many parts"
As You Like It" 2.vii, 4

"Who is it that can tell me who I am?"
King Lear", 1.iv, 227

"[T]he persona is that which in reality one is not, but which oneself as well as others think one is."

Carl Jung

"The world is a stage and the ego an actor playing varied roles upon it. Explicating this condition is probably one of Jungian psychology's signal achievements. … We can never get beyond all our roles. At best we can hope to make them conscious. Such consciousness is individuation's goal. … We become real persons, that is, attain fully individuated human consciousness, only when our imaginations are educated to grasp consciously the roles we play and the stage upon which we perform."[189]

James Driscoll

Jung defines the persona as "a complicated system of relations between individual consciousness and society, fittingly enough, it is a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual."[190] It is, therefore, our social role, i.e. the face we present to the world in

[189] Driscoll, James. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 183

[190] Jung. *Two Essays in Analytical Psychology*. CW 7. Second Edition. Translated by R. F. C. Hull. Princeton University Press. 1966, par. 305

order to gain social recognition and a necessary tool for our adaptation in the society, says Mattoon and further emphasizes that without a developed persona we would be socially inept and unable to achieve the things we care about which depend on others.[191]The persona is, therefore, desirable and necessary in its positive aspect, but carries the danger of taking over the ego-identity in its negative archetypal form. In this respect Jung further states:

> "Fundamentally the persona is nothing real: it is a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a compromise formation, in making which others often have a greater share than he."[192]

Since the *ego-consciousness* is at first identical with the *persona*[193], says Jung, the persona is, consequently, experienced as individuality, i.e. a holder of the sense of identity.[194] However, since it holds our social identity as well as the image of ourselves as we think we are, it only *feigns individuality*, making others and oneself believe that one is individual whereas one is simply acting a role."[195] In the *individuation* process we learn to dispose of the mask as we gradually advance toward greater self-knowledge. in that respect, the recognition and *rejection of the persona* identification is a necessary step in the process of individuation.

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[191] Mattoon, Mary Ann. *Jung and the Human Psyche: An Understandable Introduction.* Routledge, London and New York, 2005, p. 17 & 18

[192] Jung. *Two Essays in Analytical Psychology.* CW 7, par. 246

[193] "[T]here is, after all, something individual in the peculiar choice and delineation of the persona, and … despite the exclusive identity of the ego-consciousness with the persona the unconscious self, one's real individuality, is always present and makes itself felt indirectly if not directly. Although the ego-consciousness is at first identical with the persona-that compromise role in which we parade before the community-yet the unconscious self can never be repressed to the point of extinction. Its influence is chiefly manifest in the special nature of the contrasting and compensating contents of the unconscious. The purely personal attitude of the conscious mind evokes reactions on the part of the unconscious, and these, together with personal repressions, contain the seeds of individual development.", Jung. *Two Essays in Analytical Psychology.* CW 7, par. 247

[194] Luton, Frith. *Jungian Dream Analysis and Psychotherapy*. *Persona*. https://frithluton.com/articles/persona/

[195]Jung. *Two Essays in Analytical Psychology.* CW 7, par. 245

Aronson noticed that Shakespeare was fascinated by complex personalities in whom the work of the opposing psychic tendencies can be seen. Both of them thought of man's divided nature as of an actor playing a part not necessarily of his own choosing. That means that the ego is adjusting itself to the mask rather than serving the mask, i.e. protecting the ego identity. The tension arising from this unresolved conflict is the cause of psychological discomfort acting as a sign that no self-realization is possible until the *true face* beneath the assumed *mask* has been *recognized and revealed*. In his dramas Shakespeare shows this tension which originates from an unresolved conflict i.e. the opposing demands between the man's unconscious part of the psyche, containing the potentiality of realization of the self, and his persona, i.e. the (conscious) public role he plays or chooses to play which stands in the way of the realization of the self.[196] Both Shakespeare and Jung are of the opinion that there can be no achieving of integrated personality if the ego identifies with the persona: "A character who knows himself will know his persona and be able to vary it according to what his social situation requires. Since the persona must adapt to changing social environments and protect privacy, it cannot be the same as the real identity."[197]

According to Aronson, Shakespeare, just like Jung, depicts the nature of the mask, i.e. *role-playing* as static and passive as opposed to the dynamic nature of man's psyche. Thus, the persona and the true self both need to be acknowledged and recognized. Then, the true self then emerges as a result of the compromise between one's persona and one's true personality.[198] There can be no achieving of an integrated personality if the ego identifies itself with the mask. In that respect it is of utmost importance that the persona is functional as a prerogative for a successful social adjustment and outer communication on the one hand and an undisturbed personality development and psychic health on the other. As Jung said:

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[196] Aronson, Alex. *Psyche & Symbol in Shakespeare*. Bloomington: Indiana University Press. 1972, p. 44

[197] Driscoll, James. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 23

[198] Aronson. *Psyche & Symbol in Shakespeare*, p. 44

> "The persona is thus a functional complex that comes into existence for reasons of adaptation or personal convenience, but is by no means identical with the individuality."[199]

"Shakespeare's treatment of kingship, and his repeated emphasis on the human reality underneath the outer cover of ceremony"[200] is an expression of the necessity to recognize the relation between the *ego consciousness* and the *persona*. Shakespeare's history plays portray kings who have either lost their true sense of self but are unaware of it and thus perceive themselves only as monarchs, or who are aware that they are "only" kings but have no idea that are supposed to be something more or something else apart from that. Shakespeare, therefore, dramatizes the conflict that arises from the identification with the social role on the one side and the need to listen to the inner voice and live out what it recognizes as the true self on the other. The kingly role is the persona identification in cases of Richard II, Henry IV and Prince Hal, and Henry V, in various degrees. All of them formed their ego-consciousness, i.e. conscious identities based on their social identities and roles. "Each of them is a "player-king" and therefore not always certain of the true relationship of his consciousness as an individual and his consciousness as a king"[201], says Aronson, and concludes that both Jung and Shakespeare suggest that the true 'self' is the result of a compromise between persona and personality.[202]

Richard II

In his book *Shakespeare's History Plays*, Pierce stated that Shakespeare was interested in the psychology of kingship.[203]Fighting to obtain it or being born into it and not knowing anything else apart from it is the reason why Shakespeare's kings equate their

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[199] Jung. *Psychological Types*. CW 6. Translated by H. G. Baynes. Revised by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1976, par. 801

[200] Spencer, Theodore. *Shakespeare and the Nature of Man*. New York: Macmillan Publishers, 1949, p. 84

[201] Aronson. *Psyche & Symbol in Shakespeare*, p. 46

[202] Ibid, p. 44

[203] Pierce, Robert B. *Shakespeare's History Plays – The Family and the State*. Ohio State University Press. 1971, p. 166

persona with their true self. Thus, before themselves and the society they always wear the kingly mask, neglecting therewith other aspects of their personality. In that respect Coursen notices:

> "For King Lear, of course, wealth and status have been a "given." … Lear is in several ways similar to one of Shakespeare's earlier kings, Richard II. Richard was a child king, a historical fact implicit in Shakespeare's characterization of the "mature" Richard - the petulant and capricious brat beneath the robes. Neither Lear nor Richard can remember a time when he was not king, but each must suffer an "unkinging," a process Richard willfully encourages and upon which Lear consciously insists. Both Richard and Lear confuse persona, or "body natural," with the office of kingship, or "body politic." The king participates in the latter only while he, as individual, is king. Richard's deposition represents the erasure of the intrinsic, sacramental qualities he has inherited, qualities that are not transmitted to the new king, Henry Bolingbroke. In the England after Richard II, kingship becomes a competitive office."[204]

Thus, Richard II is one of Shakespeare's kings who cannot distinguish between fulfilling the role of a king and being a king as the essence of his personality. "The themes of losing and finding and of the search for the self are focused on a hero who shows a most conspicuous lack of self-knowledge"[205] are the words that can be applied to Richard II, since, at the beginning of the play, Shakespeare depicts him as a man who sees himself as God's representative on Earth, i.e. a man who "fooled himself into thinking he was born to be a king."[206]Theodore Spencer explains it in the following manner:

> "The main fact about Richard's character is that he has become so intoxicated with the conventional, glorified view of the function of the king …. As a king he

[204] Coursen, H.R. *Age is unnecessary; A Jungian Approach to King Lear*. Upstart Crow Vol V, Clemson University Digital Press, 1984, p. 75

[205] Soellner. *Shakespeare's Patterns of Self-Knowledge,* p. 97

[206] Goddard, Harold C. *The Meaning of Shakespeare. Vol. 1,* Chicago: University of Chicago Press, 1951, p. 149

thinks himself sacrosanct and inviolable (as Shakespeare well knew, Richard had been a king since he was ten years old, and hence the concept of kingship was ingrained in him), but as a man of action he proves himself a complete failure. The traditional glorifications of his position have become the essence of his being, and he lives in an unreal world in which he thinks of those glorifications as the only reality."[207]

Playing the part of the King, therefore, is the way Richard understands his life. As such, according to Johnston, he is "so much in love with himself, with the image of himself either as king or victim that he has no contact at all with other people in any meaningful way".[208]He surrounded himself by those who do nothing but strengthen that royal image of himself (*Richard II*, 2.i, 100-101)[209]: Harry Percy compares him to the Sun (*Richard II*, 3.iii, 64-69)[210] and the Cardinal sees him as God's deputy on Earth (*Richard II*, 4.i, 127-128)[211]. On the other hand, the Duke of York describes well John's susseptablity to flattery:

„As praises, of whose taste the wise are feared,
Lascivious metres, to whose venom sound
The open ear of youth doth always listen; (…)
Then all too late comes counsel to be heard,
Where will doth mutiny with wit's regard.
Direct not him whose way himself will choose:
Tis breath thou lack'st, and that breath wilt thou lose."[212]

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[207] Spencer. *Shakespeare and the Nature of Man*, p. 74

[208] Johnston, Ian. *The Issue of Language: Introduction to Richard II and Hamlet.* A lecture prepared for English 366: Studies in Shakespeare, by Ian Johnston of Malaspina-University College, Nanaimo, BC (now Vancouver Island University). This text is in the public domain, released July 1999. It was last revised in August 22, 1999.
http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

[209] Shakespeare. *Richard II*,
https://www.sparknotes.com/nofear/shakespeare/richardii/page_62/

[210] Shakespeare. *Richard II*,
https://www.sparknotes.com/nofear/shakespeare/richardii/page_136/

[211] Shakespeare. *Richard II*,
https://www.sparknotes.com/nofear/shakespeare/richardii/page_164/

[212] Shakespeare.*Richard II*,

(*Richard II*, 2.i, 18-20; 27-30)

Thus, Richard is not only wrong about his divine image of himself as an omnipotent and rightful monarch, i.e. his royal mask, but also about the manner in which he plays that role. We witness that in the very opening scene, where he displays the characteristics of an insecure and incompetent king as well as that of a selfish man. As Barbara Traister notices, Richard puts on a show, an empty ceremony, designed to show him off, since his public nobility is soon transformed into private greed when he seizes Henry's land to finance his Irish wars.[213]

The fact is that, until he faced the threat of the future Henry IV, it never occurred to him to question his kingly ability nor to take a look into his soul and see who and what he really is. As Tucker noticed: "Previous to his being deposed, Richard seems never or rarely to have confronted agonizing questions regarding humankind's lot, such as the meaning of suffering and the nature of personal identity."[214] Just like Lear, he, too, was sure that he "was everything"[215] (*King Lear*, 4.vi, 121), i.e. his ego identifying completely with his kingly persona and the archetypal characteristics of a kingly figure.[216] Jung's words on the archetypal dimension of a king reflect Richard's self-image perfectly:

> "Every king carries the symbol of the self. All his insignia - crown, mantle, orb, scepter, starry orders, etc. - show him as the cosmic Anthropos, who not only begets, but himself is "the world."[217]

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https://www.sparknotes.com/nofear/shakespeare/richardii/page_56/

[213] Traister, Barbara H.*"I will...Be like a king": Henry V Plays Richard II*. Colby Quarterly, Volume 26, no.2, June 1990, p. 113

[214] Tucker, Kenneth. *Shakespeare and Jungian Typology – A Reading of the Plays*. McFarland & Company, Inc., Publishers, 2003, p. 103

[215] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-4-scene-6

[216] In that respect, Ian Johnston notices that Richard compares himself with „Jesus Christ (in 4.1 especially)". *The Issue of Language: Introduction to Richard II* and *Hamlet.* http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

[217] Jung. *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2. Second Edition.Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par.310

Such a perception of himself also contains a narcissistic connotation reflected in his belief that his royal person and his throne will be protected by God Himself:

"For every man that Bolingbroke hath press'd
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel; then if angels fight,
Weak men must fall, *for heaven still guards the right*."[218]

(*Richard II,* 3.ii,58-62; *emphasis mine*)

Naturally, such a stance can only lead to his tragic end. The only way to avoid it is to face the identity crisis that Henry's aspirations to seize the crown put before him. In that regard, Henry's threat acts as a trigger in Richard's psyche and he finds himself forced to question the reality of his majestic image of himself, i.e. in Jungian terms, he must "awake":

"I had forgot myself; am I not king?
Awake, thou coward majesty! Thou sleepest."[219]

(*Richard II,* 3.ii, 83-84)

The answer to that question faces Richard with the emptiness of his inner being, i.e. the nothingness he is without his crown. As Soellner notices: "[H]is [Richard's] feeling for the nothingness of man is overshadowed by the feeling of his nothingness due to deprivation from kingship"[220]:

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[218] Shakespeare. *Richard II,* https://www.sparknotes.com/nofear/shakespeare/richardii/page_118/

[219] Shakespeare.*Richard II,* https://www.sparknotes.com/nofear/shakespeare/richardii/page_120/

[220] Soellner, Rolf. *Shakespeare's Patterns of Self-Knowledge.* Ohio State University Press, 1972, p. 105

"[F]or *I must nothing be*;
Therefore no no, for I resign to thee.
Now mark me, how I will undo myself;
I give this heavy weight from off my head
And this unwieldy sceptre from my hand,
The pride of kingly sway from out my heart;
With mine own tears I wash away my balm,
With mine own hands I give away my crown,
With mine own tongue deny my sacred state,
With mine own breath release all duty's rites:
All pomp and majesty I do forswear;
My manors, rents, revenues I forego;
My acts, decrees, and statutes I deny:
God pardon all oaths that are broke to me!
God keep all vows unbroke that swear to thee!
Make me, that nothing have, with nothing grieved,
And thou with all pleased, that hast all achieved!
Long mayst thou live in Richard's seat to sit,
And soon lie Richard in an earthly pit!"[221]

(*Richard II*, 4.i, 204-222)

As having no firm sense of self, he is forced to turn to those around him to acknowledge him as king, i.e. he looks externally for the sense of identity:

"Yet I well remember
The favours of these men: were they not mine?
Did they not sometime cry, 'all hail!' to me?
So Judas did to Christ: but he, in twelve,

[221] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_170/

Found truth in all but one: I, in twelve thousand, none.
God save the king! Will no man say amen?
Am I both priest and clerk? Well then, amen.
God save the King! although I be not he,
And yet amen, if heaven do think him me."[222]

(*Richard II*, 4.i, 170-178)

These words of Richard's confirm Soellner's perceptive statement that Richard's tragedy is, in fact, a tragedy of character.[223]Just like Richard III, when his ego identity started to disintegrate, so does Richard II speak of himself in the third person, as though he were not the king in question:

„What must the king do now? must he submit?
The king shall do it: must he be deposed?
The king shall be contented: must he lose
The name of king? O' God's name, let it go (...).
What says King Bolingbroke? Will his majesty
Give Richard leave to live till Richard die?"[224]

(*Richard II*, 3.iii, 145-148; 175-176)

Here we see the transition of his sense of self, i.e. the crumbling of his persona identification - he is not a king any more but simply Richard. The sun, a symbol and attribute of kings, is now Henry, in comparison to himself who is fading away before Henry's rising star:

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[222] Shakespeare.*Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_166/

[223] Soellner. *Shakespeare's Patterns of Self-Knowledge*, p. 100;
Along those lines, Harold Bloom also notices that Richard is victimized as much by his own psyche as he is by Bolingbrook. *Shakespeare*: *The Invention of the Human*. New York: Riverhead Books, 1988, p. 249

[224] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_140/

"O that I were a mockery king of snow,
Standing before the sun of Bolingbroke,
To melt myself away in water-drops!"[225]

(*Richard II*, 4.i, 264–6)

Faced with the fact that he lost the crown, and thereby his royal persona, he realizes that his true personality is, in fact, a "hollow crown / that rounds the mortal temples of a king"[226] (*Richard II*, 3.ii, 160-161). In that regard, Soellner notices that Shakespeare endowed "Richard with an overpowering rhetoric that displays his vanity but also brings with it an ingredient of self-knowledge."[227]Henry did, indeed, rob him of his crown but, in doing so, he did him a favor in terms of psychological growth – he made him face the emptiness of his kingless personality. Thus, Richard's asking for a mirror is very significant in that the mirror "may show [him] what face [he has] since it is bankrupt of his majesty"[228](*Richard II*, 4.i, 270-271).Unfortunately, only a mirror smashed in hundred pieces reflects Richard's personality – he is aware that there is no solid or coherent self that he possesses but only bits as reflections of those around him[229]:

"Was this face the face
That every day under his household roof
Did keep ten thousand men? was this the face
That, like the sun, did make beholders wink?
Was this the face that faced so many follies,
And was at last out-faced by Bolingbroke?

[225] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_174/
[226] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_126/
[227] Soellner. *Shakespeare's Patterns of Self-Knowledge*, p. 103
[228] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_174/
[229] Laurie Maguire notices Richard's calling for a mirror as a consequence of his habit to study himself from the outside. *Studying Shakespeare, A Guide to the Plays.* Blackwell Publishing Ltd, 2004, p. 122

A brittle glory shineth in this face:
As brittle as the glory is the face;
Dashes the glass against the ground
For there it is, crack'd in a hundred shivers."[230]

(*Richard II*,4. i, 285-293)

His words "God save King Henry, unking'd Richard says"[231](*Richard II*,4.i, 224) emphasize his identification with the royal mask: even when he is deprived of the crown, he is only able to perceive himself as king, i.e. he is "unking'd. Along these lines Pierce notices that Richard's "tragedy is that his failure to live up to his royal office destroys him as man"[232], which is the thing he is painfully aware of:

"'Tis very true, my grief lies all within;
And these external manners of laments
Are merely shadows to the unseen grief
That swells with silence in the tortured soul;
There lies the substance".[233]

(*Richard II*, 4.i, 300-304)

"The unseen grief" of his "tortured soul" is his awareness that his non-kingly identity is inexistent, which became even more obvious after he found himself facing Henry, i.e. a man with a clear idea of who and what he wanted to become and what he needed to do to obtain it. It is fair to point out, though, that, unlike his successors, Richard did not make a conscious identification with or a choice of the mask. That is why we see a

[230] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_176/
[231] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_170/
[232] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 250
[233] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_176/

Richard who is willing to face the question of who he is – and that leaves him with being "many people" in one person:

"Thus play I in one person many people,
And none contented: sometimes am I king;
Then treasons make me wish myself a beggar,
And so I am: then crushing penury
Persuades me I was better when a king;
Then am I king'd again: and by and by
Think that I am unking'd by Bolingbroke,
And straight am nothing: but whate'er I be,
Nor I nor any man that but man is
With nothing shall be pleased, till he be eased
With being nothing."[234]

(*Richard II*, 5.v, 31-41)

At this point, however, it seems fair to ask if it was ever possible for Richard to be anythingbut a king. Considering, as Maguire noticed, that Richard was the twelth in the unbroken line of kings since William the Conqueror,in the medieval world where there was no difference between man and king, i.e. between man and his role, the only logical conclusion is that Richard could not have reacted or known better than he did. Had he been able to see an alternative, his course would have been very different.[235] Instead, his choice was, and has only ever been, kingship or nothingness, since "for as a medieval king, one ruling by divine right and primogeniture, Richard's political identity is rooted in a religious identity. The common man is not an option. It is only when regicides and usurpers (and their sons) ascend the throne (Henry IV, Henry V, Henry VI, Richard III) that the common

[234] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_218/

[235] Maguire. *Styding Shakespeare, A Guide to the Plays*, p. 123

man can enter the picture. Richard is therefore trapped by the trappings of kingship. He mistakes ceremony for the thing itself."[236]

Along these lines, Pierce notices that Shakespeare "shows not only the qualities that make Richard lose his crown but, also what happens to his vison of himself when he is deprived of the position that gives him identity. Richard imaginatively projects himself into a simpler world where right and power are the same, though in flashes he is bitterly aware of the self-deception. … [He is] a ruler whose weakness betrays him as a king and isolates him as a man."[237]In that respect, he makes an interesting comparison with Richard III: "John [King John] and Richard [Richard II], though bad kings, are remarkably different from the heroic villain Richard III. Not only are they weaker men, but they resist, and suffer from, the isolation that he relishes."[238] The isolation and weakness Pierce refers to here derive from their lack of identity - without their crowns, they prove to be empty personas. Thus, as Driscoll pointed out, in the personality of Richard II, Shakespeare demonstrated "the crucial need for self-knowledge without lighting the path to its attainment."[239]

1&2Henry IV

The psychological state of both Henry IV and Hal, as well as the choices they made, are perfectly depicted by the following Jung's words:

> "He puts on a *mask*, which he knows corresponds with the conscious intentions, while it also meets with the requirements and opinions of his environment. … A man who is identified with his mask I would call "personal" (as opposed to "individual") … Thus the persona is a function-complex which has come into existence for reasons of adaptation or necessary conveniences, but by no means is identical with the individuality."[240]

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[236] Ibid, p. 123-124
[237] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 166-167
[238] Ibid, p. 167
[239] Driscoll. *Identity in Shakespearean Drama*, p. 42
[240] Aronson qtd. Jung in *Psyche & Symbol in Shakespeare*, p. 56

Along these lines Goddard notices that there are two Henry IVs: the King that had Richard murdered and the man who speaks the famous soliloquy on sleep.[241] The day when Henry dethroned Richard is the day he became "a double man, one thing to the world, another to his own conscience."[242]This statement shows the degree of difference between Henry's and Richard's mask – Richard only has only one role, i.e.one persona identity, which is that of a king. Henry, on the other hand, puts on many masks, all calculated to make him king. Both of them, thus, are actors, even though in different ways[243]:

"*As in a theatre the eyes of men,*
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious,
Even so, or with much more contempt, *men's eyes*
Did scowl on gentle Richard".[244]

(*Richard II*, 5.ii, 25-30; *emphasis mine*)

The outcome of Richard's and Henry's kingship show, however, that Henry is a much better actor. As Maguire states: "From the start Bullingbrook knows how to exploit ceremony, manipulate language, and woo the crowd".[245]Richard II himself describes it best:

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[241] Goddard, Harold C. *The Meaning of Shakespeare*. *Vol. 1*, Chicago: University of Chicago Press, 1951, p. 171

[242] Ibid, p. 162

[243] In that regard, Johnston's words are insightful: "Richard is accused of listening too much to flatterers. But this point, of course, reinforces what has already been said, because flatterers give Richard back the image of himself he is so busy projecting in his talk. In a sense, by listening to flatterers (and, one senses, only to flatterers) he never has to hear any language except his own. (…) [Contrary to that] "Bolingbroke [is] also [an] accomplished actor, but the script [he is] acting in is an improvised one. [He is] responding to events as they unfold, altering [his] own dialogue to keep the action going in the way [he] want[s]."*The Issue of Language: Introduction to Richard II* and *Hamlet.* http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

[244] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_192/

[245] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 125

"Ourself …

Observed his is courtship to the common people;

How he did seem to dive into their hearts

With humble and familiar courtesy,

What reverence he did throw away on slaves,

Wooing poor craftsmen with the craft of smiles

And patient underbearing of his fortune,

As 'twere to banish their affects with him.

Off goes his bonnet to an oyster-wench;

A brace of draymen bid God speed him well

And had the tribute of his supple knee,

With 'Thanks, my countrymen, my loving friends;'

As were our England in reversion his,

And he our subjects' next degree in hope."[246]

(*Richard II*,1. iv, 23; 24-36)

Unlike Richard, Henry intuitively understands what it takes to be king, and exploits it. The difference between their royal masks Johnston explained in the following manner:

> „It's characteristic of Bolingbroke, for example, that he talks only when he has to and then he shapes what he has to say to suit the occasion. ... Much of the sense of power emanating from Bolingbroke comes from this guarded silence and careful expression of what needs to be said. "[247]

[246] Shakespeare.*Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_50/

[247] Johnston. *The Issue of Language: Introduction to Richard II* and *Hamlet.* http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

Aware of the fact that appearance is everything, Henry adjusts his behavior so that the people are not able to tell the difference between his royal mask and his real personality. He knows that the good opinion of the common people is the key to the crown[248](*1HIV*, 3.ii, 42) and is, consequently, ready to "perform any action, and assume any persona. It does not matter if he is insincere, as long as he conveys the right sentiment to the people".[249] Thus, Henry willingly and intentionally identifies his personality with the publicly desired image of a king:

"By being seldom seen, I could not stir
But like a comet I was wondered at;
That men would tell their children "This is he."
Others would say "Where? Which is Bolingbroke?"
And then I stole all courtesy from heaven,
And dressed myself in such humility
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths,
Even in the presence of the crowned King.
Thus did I keep my person fresh and new,
My presence, like a robe pontifical,
Ne'er seen but wondered at, and so my state,
Seldom but sumptuous, showed like a feast
And won by rareness such solemnity."[250]

(*1HIV*, 3.ii, 46-59)

The intent of Henry's deceit of others is evident when he states that he never wished to steal the crown from Richard:

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[248] Shakespeare. *Henry IV, Part 1*, https://www.sparknotes.com/nofear/shakespeare/henry4pt1/page_153/

[249] Mabillard, Amanda. *Representations of Kingship and Power in Shakespeare's Second Tetralogy*. *Shakespeare Online*. 19 Aug. 2000. < http://www.shakespeare-online.com/essays/power.html >

[250] Shakespeare. *Henry IV, Part 1*, https://www.sparknotes.com/nofear/shakespeare/henry4pt1/page_153/

"God knows, I had no such intent
But that necessity so bowed the state
That I and greatness were compelled to kiss".[251]

(*2HIV*, 3.i, 72-74)

An even better deception is Henry's reaction to the request that he take Richard's throne: "In God's name, I'll ascend the regal throne"[252] (*Richard II*, 4.i, 115). As Maguire noticed, in this situation Henry reacted as though the idea of kingship had just occurred to him, as though he had not previously launched an electioneering campaign.[253] Johnston shares that opinion when he states that „Bolingbroke seems to have little sense of love for his country or for those people he wishes to rule; his motive is clearly his own advancement. We have very little idea why he decides to usurp Richard's throne. "[254]Mabillard, however, is of a somewhat different opinion when stating that"[w]hen Richard presents him [Henry] with the crown, he accepts it, no doubt partially out of greed, but primarily out of the belief that he can serve England better."[255] Thus, a question could be set if Henry's words, that he had no intention to steal the crown and that he accepts it in God's name, do not also reflect a degree of self-deceit, since in *Richard II* we remember him say:

"First - heaven be the record to my speech!
In the devotion of a subject's love
Tend'ring the precious safety of my prince
And free from other misbegotten hate
Come I appellant to this princely presence."[256]

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[251] Shakespeare. *Henry IV, Part 2*, https://www.sparknotes.com/nofear/shakespeare/henry4pt2/page_389/

[252] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_164/

[253] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 125

[254] Johnston. *The Issue of Language: Introduction to Richard II* and *Hamlet.* http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

[255] Mabillard. *Representations of Kingship and Power in Shakespeare's Second Tetralogy*. http://www.shakespeare-online.com/essays/power.html

[256] Shakespeare. *Richard II*,

(*Richard II*, 1.ii, 30-34)

However, taking in consideration his actions throughout *The Henriad*, it seems clear that Henry is never confused about who he is and what he wants to become. Indeed, he may not have started with the intention to overthrow Richard, but it is also more than obvious that he had no intention not to seize that opportunity when it presented itself.[257] In this respect, Goddard's remarks on Henry IV's personality seem relevant. Namely, he states that Henry is neither a tyrant nor a cruel man, i.e. not a villain but a man of intelligence and ambition, with a sense of justice. Richard II did him an injustice when he banished him and confiscated his lands, so there is a difference between him and e.g. Richard III in their efforts to seize the crown.[258] Indeed, Richard III is tormented by the ghosts of his victim, which makes the gap between actor(Richard the human being) and role (Richard the monster) constantly visible to the audience.[259] Thus, as Johnston states, Henry's real motives and "his real personality remains somewhat elusive. What is there to Bolingbroke, who is he, apart from the sum total of political personalities he assumes to direct events the way he wants? We don't see enough of him alone or at intimate moments to be able to respond."[260]Whatever the reasons, though, Henry admits that he became king by deception and what it cost him to play that role: "The sense of tension, of a will kept forcibly taut in his public appearances, suggests the terrible penalty of being a king."[261] In his own words:

"God knows, my son,

https://www.sparknotes.com/nofear/shakespeare/richardii/page_4/

[257] According to Johnston: "[Bolingbroke], in a sense, improvises his way to the crown. We are kept in the dark about his exact motives when he returns, but he assures his followers he is seeking only his inherited estates and titles. But once the crown is dangled in front of him, he seizes the opportunity. Bolingbroke's political success, (...) depends a great deal on his ability to present a personality and a language suitable to the immediate occasion he has to deal with."*The Issue of Language: Introduction to Richard II* and *Hamlet.*
http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

[258] Goddard. *The Meaning of Shakespeare*. *Vol. 1*, p. 162

[259] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 103

[260] Johnston. *The Issue of Language: Introduction to Richard II* and *Hamlet.*
http://johnstoniatexts.x10host.com/lectures/richard2lecture.htm

[261] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 179

By what bypaths and indirect crook'd ways
I met this crown; and I myself know well
How troublesome it sat upon my head."[262]

(*2HIV*, 4.iii, 313-316)

However, it was a conscious choice to act the role of the king[263]:

"For all my reign hath been but a scene
Acting that argument."[264]

(*2HIV*, 4.iii, 327-328)

In that regard Pierce astutely noticed that Henry "cannot be the hero king who compels loyalty as well as submission [because he] is a guilty man, one whose piety is tainted by Richard II's blood on his hands. … [A]ll the conscious piety of his life cannot entirely justify him, even to himself."[265]Richard II predicted it when he said:

"[Bolingbroke's] treasons will sit blushing on his face,
Not able to endure the sight of day,
But self-affrighted tremble at his sin.

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[262] Shakespeare. *Henry IV, Part 2*, https://www.sparknotes.com/nofear/shakespeare/henry4pt2/page_483/

[263] Ian Johnston explains that characteristic of Henry's in the following manner: „But all he [Henry] really talks about in the scene [the third act in *1Henry IV* where Henry has a private moment with price Hal] is the politics of royal behaviour. There are allusions to deeper matters ("I know not whether God will have it so/For some displeasing service I have done"), but these are not explored, and the entire scene sticks firmly to the political issues of the Prince's behaviour. And once Prince Hal has reassured his father that he has a political agenda working, his father quickly understands (...) and agrees. *We see the political significance of their patching up their differences, but we don't really learn anything significant about either man's character* (as we do, for example, in Hamlet's conversations with his father or with his mother, or Macbeth's conversations with his wife)."*The Foxes, The Lion, and the Fat Knight: Introduction to Henry IV, Part 1*. A lecture prepared for English 366: Studies in Shakespeare, by Ian Johnston of Malaspina-University College, Nanaimo, BC, 1999; *emphahis mine*
http://johnstoniatexts.x10host.com/lectures/henry4lecture.htm

[264] Shakespeare. *Henry IV, Part 2*, https://www.sparknotes.com/nofear/shakespeare/henry4pt2/page_485/

[265] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 172 - 176

Not all the water in the rough rude sea
Can wash the balm off from an anointed king ".[266]

(*Richard II*, 3.ii.51-55)

"Uneasy lies the head that wears a crown"[267](*2HIV*, 3.i, 31) reflect the weight of the royal mask for Henry. The melancholic and poetic verses from that soliloquy[268](*2HIV*, 3.i, 4-30) are not in line with the rational and pragmatic Henry we had seen up to that moment, i.e. are not in line with his royal persona. They do, however, give a hint of a different, gentler Henry who was willingly sacrificed to his determination to become king.[269]

Prince Hal's brilliant soliloquy in *1HIV* (1.ii, 165-187) shows great resemblance between the Prince and his father in terms of kingly identity. Everything we need to know about the Prince he told us in his "I know you all "-speech which reflects a confident man, with a clear vision of his future, perfectly aware of his (non)actions and their consequences which lead to the same goal as his father's – that of becoming a king accepted by the people:

"I know you all, and will awhile uphold
The unyoked humour of your idleness:
Yet herein will I imitate the sun,

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[266] Shakespeare. *Richard II*, https://www.sparknotes.com/nofear/shakespeare/richardii/page_118/

[267] Shakespeare. *Henry IV, Part 2*, https://www.sparknotes.com/nofear/shakespeare/henry4pt2/page_387/

[268] Shakespeare. *Henry IV, Part 2*, https://www.sparknotes.com/nofear/shakespeare/henry4pt2/page_385/

[269] In that regard, Amanda Mabillard noticed: "In addition to the external trouble he faces as king, Henry IV has to face his inner distress and guilt over his crime of usurpation. In a scene unique to Shakespeare, we see King Henry in his nightgown, unable to sleep, lamenting that 'uneasy lies the head that wears the crown' (IV.v.31). This scene exemplifies the mental state of Henry. He is depressed, afraid, and suspicious of everyone, even his son. His disturbed conscience is most likely a result of ordering the murder of another human being, but it also stems from his realization that he does need the divine right to rule – a truth that he ignored on his journey to power. His mental unrest is due to the guilt he feels over usurping a crown intended only for those who are ordained by God through the law of primogeniture. If Henry had lived much longer, is seems likely that his mental state, which is a direct result of being illegitimate, would have destroyed him ..."*Representations of Kingship and Power in Shakespeare's Second Tetralogy*. http://www.shakespeare-online.com/essays/power.html

Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work;
But when they seldom come, they wish'd for come,
And nothing pleaseth but rare accidents.
So, when this loose behavior I throw off
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.
I'll so offend, to make offence a skill;
Redeeming time when men think least I will."[270]

(*1HIV*, 1.ii, 165-187)

These words show without a doubt a focused and calculated man who does not have a problem to switch roles and faces when the situations require it. As Johnston noticed:

"Prince Hal, in turning himself into a political actor, becomes a consummate role player, efficiently discharging his duties in whatever mode that requires (heroic

[270] Shakespeare.*Henry IV, Part 1,* https://www.sparknotes.com/nofear/shakespeare/henry4pt1/page_25/

warrior, magnanimous winner). ... And once there's no more reason to play a role, Prince Hal seems to have little use for it."[271]

Thus, Hal is not someone who seeks or feels the need for deeper self-knowledge. Just like Henry IV, he is very much aware that the "essential quality of the powerful leader is theatrical, the ability to put on a dazzling and surprising public performance "[272], which is excatly what he gives to the people by the famous *transformation* of his character. In that regard, Maguire noticed: "Like Richard III, Hal is an actor. Whereas Richard plays the villain, Hal plays the prodigal."[273]Pierce is also of the same opinion:

> "Hal's self-concealment, however, is not primarily physical. Shakespeare gives him a moral disguise so that all around him misjudge his nature. Hal is … aware of the discrepancy of between what he seems and what he will prove to be. … [I]t leaves ambiguous just what the real Hal is and so makes the conversion both dramatic and plausible. … If Hal's disguise is just policy, he has deceived everyone."[274]

Contrary to the general opinion of him, Hal openly admits that he can offer an explanation for his behavior (*1HIV*, 3.ii, 18-21)[275]. It lingers in the air, however, that he does not want to, because the time has not yet come to do so. Consequently, we could accept Goddard's stand point that, just as there are two Henry IVs, there are also two young Henrys: Hal, the reckless youth whose best friend is Falstaff[276], and Hal, the Prince, the

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[271] Johnston. *The Foxes, The Lion, and the Fat Knight: Introduction to Henry IV, Part 1*. A lecture prepared for English 366: Studies in Shakespeare, by Ian Johnston of Malaspina-University http://johnstoniatexts.x10host.com/lectures/henry4lecture.htm

[272] Johnston. *The Foxes, The Lion, and the Fat Knight: Introduction to Henry IV, Part 1*. http://johnstoniatexts.x10host.com/lectures/henry4lecture.htm

[273] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 100;

On the other hand, Pierce does not share the opinion that Hal undertook "his sins in order to abandon them with a spectacular public gesture.", *Shakespeare's History Plays – The Family and the State*, p. 180

[274] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 200

[275] Shakespeare. *Henry IV, Part 1,* https://www.sparknotes.com/nofear/shakespeare/henry4pt1/page_151/

[276] In *Psyche & Symbol in Shakespeare*Aronson stated that there is a possibility to interpret the Hal-Falstaff relationship in archetypal terms: "The Prince is thus seen as a mythical hero on the individuation path and Falstaff as a paternal figure that has to be overcome if the young man is to mature. In the end, Falstaff is sacrificed as a dethroned king" (p. 53). Also, Norman Holland in *Psychoanalysis and Shakespeare*

future king Henry V.[277] This distinction is necessary to have in mind in order to understand the change of his behavior, i.e. of his mask. Driscoll sums it up well when he says that "Hal's social identity changes as royal responsibility falls on his shoulders …, [he] dramatically repudiate[s] Falstaff and his own erstwhile prodigal *persona*… in order to assume a new *persona* of a repentant prodigal and so prepare society to accept the coming idea, hero – king *persona*."[278]According to Goddard, however, Hall did not reject Falstaff but himself.[279] With his "I know thee not, old man"-speech Hal himself confirms it:

"I know thee not, old man. (…)
Reply not to me with a fool-born jest.
Presume not that I am the thing I was,
For God doth know - so shall the world perceive -
That I have turned away my former self."[280]

(*2HIV*, 5.v, 43; 51-54; *emphasis mine*)

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suggests Falstaff as a father figure for Hal (p. 206). However, from the text of the plays, it seems difficult to interpret Hal as someone who, in Jungian terms, is overcome by or who outgrew Falstaff (or Henry IV). From the very introduction of Hal in *Richard II* up to *Henry V* we cannot note Hal's psychological development along these lines. Namely, he is NEVER really SEDUCED by Falstaff or his life's philosophy; rather he is conscious right from the beginning that his association with Falstaff will end at the right moment, i.e. his coronation as Henry V. From his lines "I'll so offend to make offense a skill" (*1HIV*, 1.ii.186) to "I know thee not, old man"(*2HIV*, 5.v.43), in terms of his psychological attachment to Falstaff, there is no doubt or any confusion whatsoever. In those terms Hal is every inch his father's son – a man with a clear vision and determination to succeed in his intentions. Falstaff is, therefore, never, in Jungian terms, an overwhelming archetype with whom Hal has to struggle to come to terms with or is in danger of being seduced by or succumbing to it; much less is he a father figure that Hal has any difficulty to put in his place (whichever that place may be – as someone with whom he enjoys to spend his time with or someone he rejects when he no longer serves his purpose). Psychologically speaking, Hal is so depicted throughout the *Henriad* that he does not truly develop or grow into something he has not been right from the start; rather he is a man who has only successfully adapted to the circumstances and played his roles as they came: that of being a prince, which made him act as he deemed fit to lead him to his clearly set goal from the start – that of becoming a king. Thus, it might be concluded that Hal never had a father figure in terms of looking up to it or psychologically overgrowing / integrating it. Neither Henry IV nor Falstaff are perceived by him as an ideal to strive towards or to be reached and overcome. In that respect he seems psychologically superior to them both, a young man who is at all times aware of both his father's and Falstaff's weaknesses (as well as strengths, mostly referred to Henry IV) and, consequently, a man who outgrew them from the very beginning.

[277] Goddard. *The Meaning of Shakespeare*. *Vol. 1*, p. 171

[278] Driscoll. *Identity in Shakespearean Drama*, p. 39

[279] Goddard. *The Meaning of Shakespeare*. *Vol. 1*, p. 231

[280] Shakespeare.*Henry IV, Part 2,* https://www.sparknotes.com/nofear/shakespeare/henry4pt2/page_531/

To be more precise, Hal rejects his former self, i.e. the careless prince role he had been playing with Falstaff, and moves on to the next level, i.e. to a new role of a grown up, righteous king. It is evident, therefore, that, unlike Richard II or Henry IV, Hal possesses both the inner strength and ability to identify with any role required of him to play.[281] In that sense alone, and not in the Jungian definition of identity, it is possible to accept Driscoll's claim that Hal is a "subtle masker who deliberately conceals his real identity (…) [and] always knows who he is"[282]. Indeed, Hal always knows which role he is playing, but he never becomes conscious of his true self in Jungian terms. His words: "I shall hereafter, my thrice gracious lord / be more myself"[283](*1HIV*, 3.ii, 93-94) are to be understood in those terms, i.e. "myself" in terms of becoming the Henry V persona, and not in terms of revealing any deep or hidden psychological layers of his personality. As Laurie Maguire said: „Three plays later we realize that we do not know what it means for Henry [Hal] to "be himself." He has become a stereotype of the overzealous actor: one who is never out of role."[284]

Perhaps the answer to the question of Hal's identity and self-fulfillment lies in Pierce's observation that Hal "centered [his life] on his duty to become England's king (…) who will lead England to unity and glory."[285] Johnston concludes something along the same lines when he says that to him "Prince Hal is Shakespeare's exploration not merely of what it takes to be an effective political leader in a Machiavellian world but, more importantly, of what such leadership costs."[286]From the Jungian point of view we could say that it cost Prince Hall his sense of self since he only ever remains King Henry V.

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[281] In that respect it is interesting to mention that in *Studying Shakespeare, A Guide to the Plays,* Maguire points out a moment when Hall is insecure „as would any actor on assuming his first major role", and that was when he became the king: "This new and gorgeous garment, majesty, / Sits not so easy on me as you think" (2HIV 5.2.44–5), p. 10

[282] Driscoll. *Identity in Shakespearean Drama*, p. 39

[283] Shakespeare.*Henry IV, Part 1,* https://www.sparknotes.com/nofear/shakespeare/henry4pt1/page_155/

[284] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 103

[285] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 172

[286] Johnston. *The Foxes, The Lion, and the Fat Knight: Introduction to Henry IV, Part 1*. http://johnstoniatexts.x10host.com/lectures/henry4lecture.htm

Henry V

A valuable summary of Henry V's character in terms of his persona identification is given by Johnston when he says that the play "is apparently designed more than anything else as a celebration of a particular personality, Henry V himself, in his various capacities as king. In the course of the play we see him performing the many different major functions of kingship: in council, carrying out royal justice, negotiating with the enemy, leading a military expedition, arranging a royal marriage, and so on. In all of these Henry is quickly and spectacularly successful (...) No other political figure in all of Shakespeare is as consistently efficient and successful as Henry."[287] Bloom was of the similar opinion regarding Hal's psychological development from Prince to King Henry V: "Shakespeare does not let us locate Hal/Henry V's true self; a king is necessarily something of a counterfeit, and Henry is a great king. … Henry V is veiled rather than complex".[288]Laurie Maguire continues along the same lines when she says that "*Henry V* offers us not a unified hero but a series of roles played by Henry".[289] Indeed,"[Henry V] spends two plays rehearsing an invisible interface between self and role."[290] That is why distinguishing between Henry V's true sense of self and his royal role(s) is a very demanding task.

Regarding Henry's true nature, Johnston is the opinion that Henry V "is a king whose mastery of all the roles of kingship is complete but who, we sense, in turning himself into such an efficient and necessary political operator loses any spontaneous sense of self."[291]Thus, what is beneath his kingly mask(s)becomes impossible to say because, throughout the play, we only get to see Henry as a public figure (with the exception of the night before the battle of Agincourt):

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[287] Johnston, Ian. *The Ironies of Success in Politics: An Introduction toShakespeare's Henry V.* A lecture prepared by Ian Johnston of Malaspina-University College, Nanaimo, BC, 1999. http://johnstoniatexts.x10host.com/lectures/henry5lecture.htm

[288] Bloom. *Shakespeare*: *The Invention of the Human*, p. 323

[289] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 120

[290] Ibid, p. 96.

[291] Johnston. *The Foxes, The Lion, and the Fat Knight: Introduction to Henry IV, Part 1.* http://johnstoniatexts.x10host.com/lectures/henry4lecture.htm

> "What does stand out, in the absence of such a close glimpse of Henry's personal characteristics, is his ability to adopt whatever public persona the situation requires. Whatever public style he needs to adopt to cope properly with a situation, he adopts completely and successfully, and when the situation changes he changes to meet a new circumstance. ... Henry, in other words, is, above and beyond all his other talents, a consummate actor. He has ... the ability to adjust who he is so as to adopt the role best suited for effective political action in a given situation."[292]

It is obvious, therefore, that there is no distinction between Henry's private and public self[293], which means that there is little probability, if any at all, that he actually has a "self" in Jungian terms[294]. As Aronson said:

> "[A character's] ability to assume different and even contradictory roles, and to do so in public, prevents him from ever acquiring an individual persona of his own. He may thus play the part of a lawyer, a merchant or a policeman – he will never *be* one."[295]

However, that is not the impression Henry V leaves, since the difference between his true (i.e. private) self and his role-playing can never be seen. Laurie Maguire notices that best in the only private moment Henry has in the play, when he meditates on kingship

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[292] Johnston. *The Ironies of Success in Politics: An Introduction toShakespeare's Henry V.* http://johnstoniatexts.x10host.com/lectures/henry5lecture.htm

[293] In this respect, Pierce is of a different opinion. Namely, in *Shakespeare's History Plays – The Family and the State* he states that in *Henry V* Shakespeare „explores the man behind the public role (...) the two sides of this king, public and private, exist parallel to each other but without much interaction. We see a Henry V who relaxes as a man among men, but when he takes on his regal authority (…) he becomes a different person. Only in IV.i., perhaps the finest scene in the play, does Henry seem to be trying to define himself, to find some reconciliation of these two sides, as Henry IV and Prince Hal are constantly doing.", p. 226

[294] Barbara H. Traister, however, is of different opinion. In her essay *"I will...Be like a king": Henry V Plays Richard II*, she makes a point that Henry has both a public and a private persona whereby the public persona is King Henry and the private one reflects Henry's opinions and actions not connected with the kingly role, p. 115. However, even she acknowledges that everything Henry does is politically motivated, i.e. related to the role of the King, which implies that both the public and private persona serve the one and the same mean – the persona of King Henry V.

[295] Aronson. *Psyche & Symbol in Shakespeare*, p. 43

and the faults of his father in getting the crown, in which he walks around in *another man's cloak* – even when he is alone with himself he is in a role.[296]Henry V is, therefore, the perfect example of Mattoon's words on the mask: "No one wears the same mask on all occasions. Each mask is a response to a specific situation or individual."[297]

As such a successful actor, an interesting question to pose would be who Henry's royal role model is. It is clear that Henry V learned from both his father and his predecessor. Unlike Henry IV, he was in the spotlight, but like his father, he kept to the awareness that, for a successful reign, a king needed to be admired and able take care of his subjects' interests – in one word, he had to be popular as well as skillful. Like Richard II, Henry inherited the crown, but unlike Richard, he understood that a king needed to be competent, i.e. that the divine right was not enough to rule. Was all this something that Henry felt intuitively or came to understand and adopt consciously we cannot know. As Barbara H. Traister says:

> "We do not understand Henry any better than, and perhaps less well than, he understands himself. We observe his adroit performance and realize that the good king in Shakespeare's canon is not born but "self-fashioned." And "good" in Shakespearean kingship is more an evaluation of competence than of moral character."[298]

Henry V, therefore, lifts the identification with the royal persona onto a whole new level compared to his predecessors. According to Maguire, he does that also by emphasizing the importance of wardrobe[299], which not only fits nicely with the kingly persona identification but also makes the essential part of the mask, since it is clear that for Henry V, kingship is not a quality but a costume.[300] However, she continues, the "costume

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[296] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 103-4; *emphasis mine*

[297] Mattoon. *Jung and the Human Psyche: An Understandable Introduction*, p. 18

[298] Traister.*"I will...Be like a king": Henry V Plays Richard II,* p. 120

[299] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 101;

In *Shakespeare's Patterns of Self-Knowledge,* Soellner, however, has a different opinion when he states that „[u]nlike Richard II, he [Henry V] is not blinded by the glitter of his robe; he has the self-knowledge that (...) makes a man of authority realize that he has a body and soul like any other man.", p. 123

[300] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 100;

is always abandoned, and the expanded self-reclaimed. [Thus], Henry V not only embraces but internalizes costume, and by extension, role. From now on, Hal is lost to us, as to himself: public and private fuse in the man-monarch Henry V."[301]

Thus, it can be concluded that Henry's true self is in fact his kingly role of Henry V, i.e. he "chooses the life of conscious and purposeful disguise"[302], says Aronson. In this regard Pierce states that "Henry V is both man and king; his royalty is personal virtue expanded to the larger sphere of public affairs."[303]Thus, every action and every role Henry takes and plays always serves some goal of King Henry. As Traister noticed:

> "Henry V moves between his public and private personae constantly. (…) Henry's double identities are most obvious in IV.i., when he borrows Thomas Erpingham's cloak in order to walk around his army as a private man, leaving behind his public identity as a monarch, but staunchly defending his public role with his private voice. The wooing of Katherine (V.ii.) – as staged a scene as the earlier one with Canterbury – again demonstrates his determination to carry through on the personal level what has already been determined on the public."[304]

By consciously choosing his royal role, we could say that Henry V remains a stranger to everyone, including himself.[305]A possible explanation of why that is so is offered by Soellner when he says that Henry lived in a time of harmony which does not stimulate self-search or self-finding:

In contrast to this statement, Theodore Spencer, in *Shakespeare and The Nature of Man*, made an observation that Henry V's awareness of the hollowness of the ceremony which surrounds him is one of the main reasons why we think of him as a mature human being (p. 84). However, this is doubtful from a Jungian perspective if we consider that, according to Jung, a mature human being is the one who has reached a high level of psychological insight, i.e. individuation.

[301] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 102

[302] Aronson. *Psyche & Symbol in Shakespeare*, p. 57

[303] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 238

[304] Traister. *"I will...Be like a king": Henry V Plays Richard II*, p. 115

[305] Soellner is of a different opinion, however, when he stresses that Henry V is „a man and a king who thoroughly knows himself",*Shakespeare's Patterns of Self-Knowledge,* p. 113

> "Because he and England are in harmony, he cannot suffer the anguish of a Richard II that comes from disharmony. Henry expresses the spirit of England somewhat as Tolstoy's Marshall Kutuzov expresses that of Russia; he cannot, like a Dostoevskian character, plumb the depth of his mysterious soul. He is a pattern of perfection put in a perfect frame; but, unfortunately, we are not well attuned to the pattern and the frame."[306]

Since we never get to see Henry but in his public roles, he becomes, as Soellner said, gradually emptied of all complex humanity.[307] Again, we can turn to Mattoon for a summary of Henry's character: „The sum of total masks used by each of us comprises the persona, a unique compromise between the demands of the environment and one's own needs. "[308] The only unfortunate thing about Henry is that we never get to know what those are.

[306] Ibid, p. 127

[307] Johnston. *The Foxes, The Lion, and the Fat Knight: Introduction to Henry IV, Part 1*.http://johnstoniatexts.x10host.com/lectures/henry4lecture.htm

[308] Mattoon. *Jung and the Human Psyche: An Understandable Introduction*, p. 18

Chapter Three
Archetypal Patterns of Masculine and Feminine

“The world comes into being when man discovers it. But he only discovers it when he sacrifices his containment in the primal mother, the original state of unconsciousness.”

"[T]he anima is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now mother, now maiden; now a good fairy, now a witch; now a saint, now a whore."

Carl Jung

“Jung calls anima „the archetype of the feminine “and „the archetype of life “. ... At this level, we can hardly attribute anima to the male sex only. The “feminine” and “life” ... are relevant to men and women equally. We are now at an archetypal level of anima, the “feminine archetypal image” (CW 9, ii, 41n5), and an archetype as such cannot be attributed to or located within the psyche of either sex. ... The roles which Jung assigns to the anima – relation with the mysteries, with the archaic past, enactment of the good fairy, witch, whore, saint, and animal associations with bird, tiger, and serpent ... – all appear frequently and validly in the psychology of women. ... so anima emotion cannot be confined only to the male sex.”

James Hillman

The feminine and masculine patterns are inevitably connected to the animus and anima concepts, which pertain to the most difficult Jungian concepts. Animus and anima relate to Jung’s central idea that in the human psyche of both men and women there is a complementarity of masculine and feminine principles. These are personified as male and female and as such stand as opposites and complementarities in psychic life. Gareth Hill summed them up in the following manner:

> "Jung meant by *anima*, in various contexts, Eros, feeling, an incarnation of psyche connecting a man to his emotional life, an incarnation of the unconscious, mediatrix between ego and the unconscious, and soul image, a projection-making factor behind a selection of a mate or partner. … By *animus* Jung meant the masculine principle, a woman's soul image, similarly projected in her selection of a mate. … Jung also took animus to mean "spirit", that part of a woman which has a relation to things philosophical, religious or cultural. He took it to mean a woman's "Logos" – sometimes equated with thinking - and the animus, too, is a mediator to the unconscious. The concept was further complicated by Jung's sometimes distinguishing "soul" and "spirit" and sometimes equating them."[309]

Much more helpful, however, are his observations as to why the confusion regarding these two concepts:

> "[A]nima is viewed as synonymous with the feminine principle, and animus is viewed as synonymous with the masculine principle. (…) This leads to the unfortunate equations of woman = anima = feminine and man = animus = masculine."[310]

In short, the misunderstanding is mostly due to the fact that "we have tended historically and culturally to equate anima, woman, feminine, soul, feeling, Eros, and the unconscious; and to equate animus, man, masculine, spirit, thinking, Logos, and consciousness."[311] The only way to escape this is to stop equating woman with feminine and man with masculine, i.e. to stop "confusing the archetypal patterns of masculine and feminine with the corresponding social role characteristics of masculinity and femininity."[312]

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[309] Hill, Gareth S. *Masculine and Feminine: The Natural Flow of Opposites in the Psyche.* Shambala, Boston & London, 2013, Chapter 7

[310] Ibid, Chapter 7

[311] Ibid, Chapter 7

[312] Ibid, Chapter 7

Jung associated masculinity with the process of becoming conscious[313], whereby Logos represents consciousness as the masculine and Eros the feminine principle. The unconscious, according to him, has a feminine nature:

> „There is no consciousness without discrimination of opposites. This is the paternal principle, the Logos, which eternally struggles to extricate itself from the primal warmth and primal darkness of the maternal womb; in a word, from unconsciousness. Divine curiosity yearns to be born and does not shrink from conflict, suffering, or sin. Unconsciousness is the primal sin, evil itself, for the Logos. Therefore its first creative act of liberation is matricide ".[314]

Related to the concepts of the feminine, the mother, the anima/animus in connection with the feminine/masculine, in *Jung and Post-Jungians,* Samuels says:

> "But what if we choose to emphasize Jung's vision of Eros and Logos as complementary, available to both sexes and constructive only in partnership? … [I]t is the blend that is crucial. To reach this conclusion, it is necessary to see that Jung, in common with many others, has chosen (perhaps unconsciously) to represent the basic dichotomy in human psychological functioning *in asymbolic form* - man and woman."[315]

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[313] Kelly Bulkeley and Clodagh Weldon in *Teaching Jung* are of the opinion that Eros and Logos are principles of conscious functioning, with Eros denoting connection, feeling, relationship, and Logos discrimination and cognition. Jung assigns them differently to men and women and attaches them to anima and animus. With Logos more associated to the consciousness of men and Eros to the ego of women, anima in men teaches them Eros, while women have their Logos tied to their unconscious animus, p. 171

[314] Jung. *Archetypes and the Collective Unconscious*. CW 9. Part 1. Second Edition. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 178;

See also Adams Tessa and Duncan Andrea in *The Feminine Case: Jung, Aesthetics and Creative Process,* H. Karnac (Books) Ltd. London, 2003, p. 88 & 189

[315] Samuels, Andrew. *Jung and The Post-Jungians*. London & New York: Routledge, 1985, p. 172; He further states that at times, anima **is** the unconscious and not just one aspect of it. He identified the other side of man as a woman and stated that man imagined the anima as what is "other" to him in the symbolic form of a woman - a being with an-other anatomy. However, anima and animus cannot be regarded as having a fixed gender, since they reside in the androgynous unconscious, p. 212.

Thus, it can be concluded that consciousness is not masculinity alone but a symbiosis of both masculine and feminine principle in the alchemical union of opposites: "[T]here is in the *coniunctio* a union of two figures, one representing the daytime principle, i.e. lucid consciousness, the other a nocturnal light, the unconscious." [316]

Regarding the *mother archetype* Jung states that there is the archetype of "the *mother* (*Primordial Mother* and *Earth Mother*) as a supraordinate personality (*daemonic* because supraordinate), and her counterpart the *maiden*, and lastly the *anima* in man".[317] Obviously, the *mother archetype* exceeds the figure of the literal i.e. personal mother. That figure is only one of the representations of the said archetype, which, however, does not diminish her importance in the overall psychological growth: "Like any other archetype, the mother archetype appears under an almost infinite variety of aspects.… First in importance are the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists".[318] Jung further speaks of what he calls "mothers in a figurative sense" represented by "the goddess, and especially the Mother of God, the Virgin, and Sophia… .Other symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother-symbols. The archetype is often associated with things and places standing for fertility and fruitfulness".[319] The negative, i.e. evil side of the archetype is represented by "witch, the dragon, (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares, and bogies".[320]

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[316] Jung. *Practice of Psychotherapy*. *Essays on the Psychology of Transference and other subjects*. CW 16. Second Edition. Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1966, par. 469

[317] Jung. *Archetypes and the Collective Unconscious*. CW 9. Part 1, par. 309

[318] Ibid, par. 156

[319] Ibid, par. 156

[320] Ibid, par. 157

The summary of qualities of the mother archetype is that it is both "the loving and the terrible mother"[321]:

> "The qualities associated with it [the mother archetype] are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate."[322]

Related to the *father archetype*, Antony Stevens explains that the father archetype is "personified as the Elder, the King, the Father in Heaven. As Lawgiver, he speaks with the voice of collective authority and is the living embodiment of the Logos principle: his word is law. As Defender of the Faith and of the Realm he is the guardian of the status quo and bastion against all enemies. His attributes are activity, differentiation and judgment, fertility and destruction. Like the Mother, the Father is also both good and terrible: he possesses the dual aspect of Jehovah and of the fecundating and destructive Hindu god, Shiva."[323]

Coppelia Kahn recognized Shakespeare's interest in, particularly, depicting the struggle to obtain a firm sense of masculine identity in a patriarchal society.[324]In that regard,

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[321] Ibid, par. 158

[322] Ibid, par.158

[323] Stevens, Antony. *Archetype Revisited: An Updated Natural History of the Self*. Rev. ed. Toronto: Inner City Books, 2003, p. 129-130

[324] In *Man's Estate: Masculine Identity in Shakespeare* she explained the process: The formation of identity begins at birth and its development continues throughout life, as a response to particular crises and stages of life. The key to this process is the separation from the primordial, undifferentiated unity of the child and its mother. This unity is essential in the beginning for the creation of the sense of security which this feeling of omnipotence and dual unity with the mother provides. As Edward Edinger in *Ego and Archetype* says, the child has a non-differentiated ego (p. 133-135). However, without separation from the mother, there can be no meaningful or close relationships with others, no psychologically mature self and no identity as a

a typical Shakespearian mother can be recognized in the image of "[a] mother affirming and inflating her child, not in the attuned manner of the good mother who sees the child as [it] is, but in the service of her own needs to be mirrored in the particular way."[325]Hill further continues that the role of the father figure, thus, is to provide a balancing influence of the masculine in terms of providing his son an identity in the form of name and social role and thus help him to tame the destructive aspects of women's (mother's) masculine nature.[326]

Shakespeare's late tragedies essentially focus on the men caught in the struggle for their independent identities (Macbeth, Coriolanus, Hamlet and Othello) by suffering the tension between the masculine and the feminine traits of their psyche, with the emphasis on the recognition and establishment of a successful relation with the archetypal feminine, even though with little success.[327]

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man or a woman. Individuation is blocked and the child is pushed back into a regressive attempt to re-establish the symbolic union with the mother. In order for this not to happen, the role of the father in child's growth toward identity is crucial, as a powerful support against the fall of the ego into maternal union. Unlike the mother, he is not associated with the realm of blissful and threatening, but is rather part of the real, objective world the child is entering; the father is a stable island of external reality. While the boy's sense of self begins in union with the feminine, his sense of masculinity arises against it. The boy's threat of masculinity is not, as Freud thought, castration, but engulfment by the mother. Thus, his task in establishing masculinity is not oedipal but the dis-identifying from his mother. Men first know woman as the matrix of all satisfaction, from which they must struggle to differentiate themselves in order to be men. A man whose separation from the mother was problematic or incomplete has not fully secured his masculine identity. He then finds himself dependent upon a woman to confirm his identity, p. 7-12

[325] Hill. *Masculine and Feminine: The Natural Flow of Opposites in the Psyche*, Chapter 3

[326] Ibid, Chapter 3

[327] On the influence and importance of the feminine in *Symbols of Transformarion*. *CW 5*, Jung said: „So long as the child is in that state of unconscious identity with the mother, he is still one with the animal psyche and is just as unconscious as it. The development of consciousness inevitably leads not only to separation from the mother, but to separation from the parents and the whole family circle and thus to a relative degree of detachment from the unconscious and the world of instinct. Yet the longing for this lost world continues and, when difficult adaptations are demanded, it is forever tempting one to make evasions and retreats, to regress to the infantile past, which then starts throwing up the incestuous symbolism.", *Symbols of Transformation.* CW 5. Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1967, par. 351

"Whenever [the] drive for wholeness appears, it begins by disguising itself under the symbolism of incest, for, unless he seeks it in himself, a man's nearest feminine counterpart is to be found in his mother, sister, or daughter." Jung. *Practice of Psychotherapy*. *Essays on the Psychology of Transference and other subjects*. CW 16, par. 471

According to Jung, the self is *androgynous* and consists of a masculine and a feminine principle." [328] In that regard Jung understands the nature of man in its *hermaphroditic* aspect:

> "The hermaphrodite means nothing less than a union of the strongest and most striking opposites …. The primordial idea has become *a symbol of the creative union of opposites*, "uniting symbol" in the literal sense. (…) Notwithstanding its monstrosity, the hermaphrodite has gradually turned into a subduer of conflicts and a bringer of healing … [T]he primordial image of the hermaphrodite should reappear in modern psychology in the guise of the male-female antithesis, in other words as *male* consciousness and personified *female* unconscious. But the psychological process of bringing things to consciousness has complicated the picture considerably. Whereas the old science was almost exclusively a field in which only the man's unconscious could project itself, the new psychology had to acknowledge the existence of an autonomous female psyche as well. Here the case is reversed, and a feminine consciousness confronts a masculine personification of the unconscious, which can no longer be called anima but animus. This discovery also complicates the problem of the *coniunctio*."[329]

Shakespeare is aware of this bipolarity in the human nature as well as of the interaction between man and woman as, according to Jung, the union of opposites which leads to individuation. In this regard Goddard nicely notices that Shakespeare's plays provide enough evidence that Shakespeare believed that man is in fact a man and a woman.[330]

The functioning of the masculine and feminine both as psychological principles and individual persons can be seen in *A Midsummer Night's Dream*. According to Jung:

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[328] Jung. *Archetypes and the Collective Unconscious*. *CW 9. Part 1*, par. 653

[329] Ibid, par. 292, 293, 296

[330] Goddard, Harold C. *The Meaning of Shakespeare*. *Vol. 2*, Chicago: University of Chicago Press, 1951, p. 8

"[The *coniunctio* is] a union of two figures, one representing the daytime principle, i.e. lucid consciousness, the other a nocturnal light, the unconscious. Because the latter cannot be seen directly, it is always projected; for, unlike the shadow, it does not belong to the ego (…) In addition a man's unconscious has a feminine character; it hides in the feminine side of him which he naturally does not see in himself but in the woman who fascinates him."[331]

Theseus-Oberon and Hippolyta-Titania relations bring to life these words of Jung since we witness the dysfunction of animus and anima archetypes on every level. Both in the woods as well as in Athens, as the symbolic representations of the unconscious and consciousness respectively, their relation is dysfunctional and as such acts as a trigger for everything that happens in the play, says Perrault.[332]Jung further defines the layers of masculine - feminine relations as follows:

"a) An uncomplicated personal relationship.
b) A relationship of the man to his anima and of the woman to her animus.
c) A relationship of the anima to animus and *vice versa*.
d) A relationship of woman's animus to the man (which happens when the woman is identical with her animus), and of the man's anima to the woman (which happens when the man is identical with his anima)."[333]

Having this in mind, Perrault shows the Jungian diagram describing the layers of anima-animus relations on the four characters:

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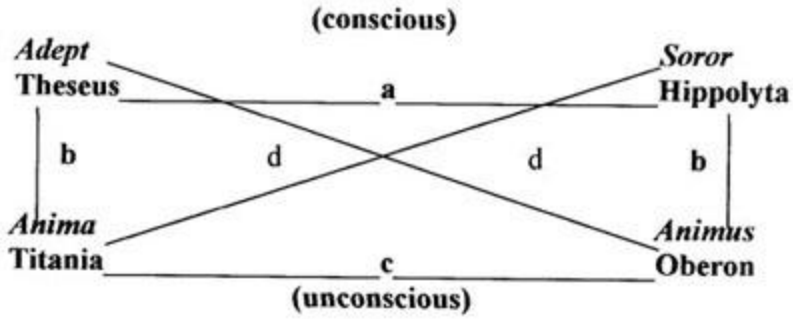
[331] Jung. *Practice of Psychotherapy*. *Essays on the Psychology of Transference and other subjects*. CW 16, par. 469

[332] "In Midsummer, we may perceive that the fairy king and queen (Oberon and Titania), who operate by the shadows of night, are indeed the subconscious animus/anima counterparts of the Athenian royals (Hippolyta and Theseus), who operate in the play by light of day", says Katherine Bartol Perrault in *Astronomy, alchemy, and archetypes an integrated view of Shakespeare's "A Midsummer Night's Dream*". Tex., Texas Tech Univ., Diss., 2001, p. 101

[333] James Hillman quoted Jung in *Anima*: *An Anatomy of a Personified Notion*, Spring Publications Inc, Putnam, Connecticut, 2007, p. 174



a) a conscious personal relationship between Theseus and Hippolyta as a "personal relationship" between a man and a woman;

b) a relationship between Theseus and Titania, and Hippolyta and Oberon as a "relationship of the man to his anima and of the woman to her animus";

c) a relationship between Oberon and Titania as a "relationship of the anima to animus and *vice versa*";

d) a relationship between Oberon and Theseus, and Titania and Hippolyta as a "relationship of woman's animus to the man (which happens when the woman is identical with her animus), and of the man's anima to the woman (which happens when the man is identical with his anima)".[334]

King John

The beginning of Shakespeare dealing with the enormous importance of a mother figure in a son's life can already be seen in *King John*. John resembles Coriolanus in terms of motherly influence on his life, but unlike Coriolanus, he never attempts to break free from his mother's grip. As Goddard noted: "The fact is, John has never grown up. He is mentally dominated by his ambitious mother."[335]Not only does he seem incapable to free himself from the influence of the overwhelming mother figure but he is also described as not being aware of the fact that he possesses no independent ego consciousness at all, or

[334] Perrault. *Astronomy, alchemy, and archetypes an integrated view of Shakespeare's "A Midsummer Night's Dream*", p. 116-117

[335] Goddard, Harold C. *The Meaning of Shakespeare*. *Vol. 1*, Chicago: University of Chicago Press, 1951, p. 140

that he even minds that he is so deeply psychologically dependent on his mother. In this respect Kehler notices that John is „a grown man, a king, ... so dependent on his mother and so much less competent than she“[336]. He is like a lost child who blames his misfortunes onto his parents:

> “O, where hath our intelligence been drunk?
> Where hath it slept? Where is my mother’s care,
> That such an army could be drawn in France,
> And she not hear of it?”[337]
>
> (*King John*,4. ii, 118-121)

In relation to John’s character, Bloom notices that John is not a mother’s boy in the heroic mode of Coriolanus but is rather a treacherous coward.[338] Along the same lines Pierce states that John “is dependent on her [his mother’s] advice, as his aimlessness after he leaves her in France suggest. When he hears of her death, his first reaction is a selfish concern with the state of his French territories, but some fifty lines later he is still brooding on the news: My mother dead!” (IV.ii.181)”[339]. This exclamation reminds us of Hamlet and his disbelief that his mother could marry so soon after his father’s death. Both examples show the overwhelming influence the mother archetype has on the ego consciousness, as well as the inability to see the maternal figure in question for what it really is and not as a projection of the feminine aspect of male psyche.

John’s dependency on the mother archetype, especially on the positive mother figure, is also evident in his relation to his brother’s bastard son, Faulconbridge, who generates in him “personal warmth [and even] submissiveness.”[340]To a mere sight of not

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[336] Kehler, Dorothea. *Shakespeare's Widows*. Palgrave Macmillan, United States, St. Martin's Press LLC, NY, 2009, p. 78

[337] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-4-scene-2

[338] Bloom, Harold. *Shakespeare*: *The Invention of the Human*. New York: Riverhead Books, 1988, p. 61

[339] Pierce, Robert B. *Shakespeare’s History Plays – The Family and the State*. Ohio State University Press. 1971, p. 138

[340] Ibid, p. 139

even affection but simply loyalty (since Faulconbridge never considers rebelling against John or his son as legitimate monarchs), John rewards him by empowering him (giving him the command over his troops). It is obvious, therefore, that John is susceptible to affection, i.e. he reacts to the feminine qualities he, clearly, did not receive from Elin or: genuine devotion and disinterested support to him as the king of England. Thus, the archetypal feminine acts as a powerful driving force in John's personality to which he subconsciously reacts by submitting to it, i.e. by giving away his (kingly) power: to his mother as the embodiment of the negative feminine, since her support of him was anything but disinterested, as well as to Faulconbridge, whose positive feminine characteristics made John make him one of the most powerful men in England.

The strength of the mother archetype is clearly shown in the women portrayed in *King John*. Kehler summarizes it in the following manner: "Lady Faulconbridge's adultery and lifelong duplicity is far more benign than the child-focused behavior of the other widows; Elinor abets the murder of her grandson to aid her son John, and Constance dooms young Arthur."[341] Along the same lines Maguire states that "[t]he women in *King John* are powerful and prominent … and it is significant that they are mothers. In the play they determine inheritance both biologically and rhetorically. Elinor and Constance compete for the position of power behind the throne."[342]

Though Elinor and Constance are not thoroughly depicted as possessing the archetypal connotation of mother figures (but are rather represented as individual, personal mothers), their strength and control over their sons acts as prelude for Shakespeare's deeper examination of the relation with and influence of the archetypal feminine that we see later in *Lear*, *Hamlet, Othello* or *Coriolanus.* Both John and Arthur are depicted as individuals with a strong mother complex:" Elinor makes John's decisions for him …, beginning with the bold recognition of the Bastard"[343] and Shakespeare's Arthur is a young boy possessing no individuality or identity apart from his patrilineage, manipulated and controlled, first of

[341] Kehler. *Shakespeare's Widows*, p. 61

[342] Maguire, Laurie E. *Studying Shakespeare, A Guide to the Plays.* Blackwell Publishing Ltd, 2004, p. 167

[343] Ibid, p. 167

all, by Constance. Consequently, neither of them is a psychologically mature individual.[344] As Sharp said:

> "At the core of any mother complex is the mother archetype, which means that behind emotional associations with the personal mother, both in men and in women, there is a collective image of nourishment and security on the one hand (the positive mother), and devouring possessiveness on the other (the negative mother)."[345]

It seems obvious that neither Elinor nor Constance contain the characteristics of the positive mother in this respect but rather represent the *devouring possessiveness* of the negative mother. If Elinor ever was a loving mother to her son(s), Shakespeare makes no reference to it; on the other hand, Constance seems the very embodiment of a mother trying to provide security (the throne) to her son but only if we neglect the part that she would be the figure in power if Arthur were to ascend the throne. Elinor is aware of it when she labels her "the ambitious Constance"[346] (*King John*,1. i, 32), and further states:

> "[T]hy bastard shall be king,
> That thou mayst be a queen, and cheque the world!"[347]
>
> (*King John*, 2. i, 123-124)

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[344] In *Shakespeare's History Plays – The Family and the State*, Pierce described it as follows: "The central issue is the rival claims of John and Arthur (…) to be the worthy inheritor[s] of Richard I, the hero-king. John is a tainted heir, a younger brother who has usurped the throne with his mother's connivance. He is an alien figure, like Richard III, warring against his own kin to preserve an illegal rule, but John is neither so strong as Richard nor so unequivocally evil. Arthur has moral right on his side, but in his weakness, he can hope to achieve the crown only by relying on foreign aid against his own countrymen. He has inherited no more than an empty right, without strength or actual possession.", p. 130

[345] Sharp, Daryl. *C. G. Jung Lexicon*: *A Primer of Terms & Concepts*. Toronto: Inner City Books, 1991, http://www.psychceu.com/Jung/sharplexicon.html

[346] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-1-scene-1

[347] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-2-scene-1

However, it is more than obvious that her characterization of Constance as an ambitious mother eager to rule through her son actually depicts her own ambition and purpose. As Kehler says:

> "Shakespeare suggests a good deal about the inner lives of (…) Volumnia, less about Constance, and little about (…) Lady Faulconbridge, and Queen Elin or, yet clearly all meant to advance their children's interests (and some, their own interests as well). All were fulfilling the moralists' injunctions to dedicate themselves to their children."[348]

Even though they are both widows, which means that neither of them has a man to remind them of the socially acceptable female behavior in a masculine society, it is Elinor that makes the most of this situation. As "a law onto herself"[349], her freedom from moral constraints and her breaking from the role reserved for women in a patriarchal society might be seen as a nuance of the negative archetypal mother, i.e. it lifts her from the personal to the transpersonal level of the mother archetype.[350]Elinor is skillful, cold and calculated in her schemes, with a selfish ambition which is clearly not primarily maternal. Characterized by Bloom as a "dreadful mother (…), whose death helps precipitate John's collapse"[351], in relation to John throughout the play, we see her act as a political adviser rather than a mother: "Elinor keeps her own counsel, cautions John shrewdly, and from the onset appears the more experienced and successful politician."[352]When John claims his strong, i.e. divine right to the throne[353], Elinor knows better:

> "Your strong possession much more than your right,
> Or else it must go wrong with you and me:

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[348] Kehler.*Shakespeare's Widows*, p. 61

[349] Ibid, p. 79

[350] This streak she shares with Gertrude, whose behavior can also be viewed beyond the ethical and moral norms of the patriarchal society, obtaining, in that way, an archetypal dimension.

[351] Bloom. *Shakespeare*: *The Invention of the Human*, p. 58

[352] Kehler.*Shakespeare's Widows*, p. 78

[353] Contrary to this, according to Pierce, Arthur's claim to the throne is "right without power", *Shakespeare's History Plays – The Family and the State,* p. 132

So much my conscience whispers in your ear,
Which none but heaven and you and I shall hear."[354]

(*King John*, 1. i, 40-44)

Thus, Elinor is very much aware of how things work in a patriarchal society. Just like Volumnia, and Constance for that matter, she knows that she can exercise power only through a male figure in power. That is why she so vehemently defends John's claim to the throne and dismisses Arthur's. It is not so much her love for John or her lack of sympathy for Arthur but mainly her wish to remain in the circles of power that drives her. She is simply indifferent to everything that does not serve that end. That is why she can sacrifice both John's independence and her grandson's life without remorse.

In contrast to hers, the ambition of Constance seems utterly maternal but only at first glance. She is, indeed, a devoted mother who not only worships her son but, unlike Elinor's, her sense of self cannot be separated from her son's personality. Her actions suggest that her love of Arthur is overshadowed only by her determination to see him rise to power. Willingly or nor, she sacrificed Arthur to his rightful title - *rightful*, in this case, being the key word, which can serve as the only justification Constance has for her actions. In that respect, she can be seen as a loving mother trying to ensure that her son gets what she perceives as rightfully his without being able to foresee the consequences of insisting upon the crown. However, since she does not possess Elinor's astuteness, things are bound to end badly for her and Arthur. As Kehler says: „While rhetorically a match for Elinor, Constance is ... politically out of her depth. … [She] cannot thrive among Machiavels ".[355]

Maguire characterizes Constance as "a grieving mother rather than a political power."[356]Even though everything she does turn around Arthur, Constance dismisses him as an individual, his wishes and opinions in the determination to secure him the throne.

[354] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-1-scene-1
[355] Kehler. *Shakespeare's Widows*, p. 80 & 81
[356] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 165

That can be seen in the way she addresses him: not giving him the opportunity to stand up for himself and characterizing him as an "oppressed boy" or "poor child" (*King John*, 2.i, 180-184)[357]. In that regard Pierce notices that "Shakespeare's conception of mother and son is abstract … they have practically no direct contact. Even when they are together, Constance talks past her son in her fiery quarrels for his sake, and he responds to her only by revealing a shy embarrassment at her emotion"[358]:

"Good my mother, peace!
I would that I were low laid in my grave:
I am not worth this coil that's made for me".[359]

(*King John,* 2. i, 168-170)

It is obvious, then, that when it comes to power, there is really no difference between Elinor and Constance. To both of them their sons as individuals are insignificant; they only matter as members of the dynasty that are turned into means to achieve their goals. Nowhere in the play do we whiteness any tenderness of feeling on Elinor's side toward John – the only communication between them relates to the matters of the state and of John keeping his crown. Contrary to that, Constance's devotion to her son is true (*King John,*3.iv, 106–108)[360], but is, unfortunately, not the focus of her attention. Her refusal to settle for anything less that the English crown for Arthur is their doom. Her grief after his death was movingly described as "primeval motherhood isolated from everything else in its own passion"[361], and only death brings her peace:

"No, I defy all counsel, all redress,

[357] Shakespeare.*King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-2-scene-1

[358] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 132

[359] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-2-scene-1

[360] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-3-scene-4

[361] Pierce quoted Stopford Brooke in *Shakespeare's History Plays – The Family and the State*, p. 132

But that which ends all counsel, true redress,
Death, death; O amiable lovely death! ...
O, come to me! ...
My name is Constance; I was Geffrey's wife;
Young Arthur is my son, and he is lost:
I am not mad: I would to heaven I were!
For then, 'tis like I should forget myself:
O, if I could, what grief should I forget."[362]

(*King John*,3. iv, 24-26; 37; 48-51)

A completely different mother – son relationship altogether can be seen in the relationship between Lady Faulconbridge and her son Phillip. Kehler rightly points out that "[w]hether Lady Faulconbridge has been a doting mother, has harbored ambitions for her sons, has sacrificed for them, remains unknown."[363] However, what can be said with certainty is that she did nothing to jeopardize her son in terms of having any expectations for him (considering that Faulconbridge's father was Richard Coeur-de-lion). Unlike Elinor or Constance, she played the socially defined female role of a mother who tried her best to keep her family together, never mentioning what happened between her and Richard I[364] until it was brought up by her sons. She was not child-focused in the way Elinor or Constance were, which is probably one of the reasons why Faulconbridge turned out the way he did – a self-confident man grounded in himself instead of an incompetent individual lost without motherly guidance or incapable to break free from it, as John and Arthur turned out to be. That act alone suffices to characterize Lady Faulconbridge as possessing the characteristics of the positive mother archetype. Regarding her personality, Kehler describes it nicely:

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[362] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-3-scene-4

[363] Kehler. *Shakespeare's Widows*, p. 75

[364] Here, in *Shakespeare's Widows*, Kehler nicely notices that her „dear offence" (1.i, 260) is, not only an offense for which she may pay dearly, but an offense that is dear to her", p. 76, and „[t]hat she slipped was not because she made a conscious choice but because she had no choice. Cordelion Richard prevailed with her through a suit so "long and vehement," "so strongly urg'd" (1.1.254, 258), that she could not possibly resist.", p. 75

> "Elinor and Constance are ambitious actors in international politics to the detriment of their sons. Lady Faulconbridge, no kingmaker, was instead "made" by a king. But at the end of act one, she walks away not a jot the worse for her long-concealed adultery, leaving the rest of the play to her illegitimate child by Cordelion."[365]

It is a measure of Faulconbridge's strength of character and of self-identity that his illegitimacy is not an issue for him at all, since it does not effect in any way the manner in which he perceives himself: "And I am I, how'ver I was begot" (1.i, 178)[366] which, in a way, resonates Florizel's "what I was, I am" (4.iv, 518)[367]. Both of them have a healthy, positive relation with the feminine part of their personalities even though their life situations are entirely different: Florizel is the legal heir to the throne to whom the woman he loves represents the key to his successful relation with the archetypal feminine; Faulconbridge, on the other hand, is a bastard who grew up with a loving mother who cherished him as an individual, which served as basis for his positive relationship with her. Having established a healthy relation with his personal mother enabled him to achieve a successful relation with the mother archetype. Thus, in both Florizel and Faulconbridge we encounter individuals that are products of the individuation processes successfully in progress, without actually being familiar with the path of their individuation. In their cases Shakespeare simply delivered the already well-established individuals both externally, i.e. socially, and internally, as individuals who possess a firm sense of self. That is why Faulconbridge can full-heartedly defend his mother, her actions and feelings for Richard I not just before himself but also from public calumny[368]. In that respect Pierce notices:

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[365] Kehler.*Shakespeare's Widows*, p. 75

[366] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-1-scene-1

[367] Shakespeare.*The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_194/

[368] In *Shakespeare's Widows* Kehler provided a possible explanation for such a stance: „From her perspective, she [Lady Faulconbridge] has incurred little blame. That she slipped was not because she made a conscious choice but because she had no choice. Cordelion Richard prevailed with her through a suit so "long and vehement," "so strongly urg'd" (1.1.254, 258), that she could not possibly resist.", p. 75

"In *King John* he [Faulconbridge] bullies and teases her [his mother] into revealing her shame, but only after getting James Gurney out of the way. Finally, he undertakes to defend her honor from the world"[369]:

"Now, by this light, were I to get again,
Madam, I would not wish a better father.
Some sins do bear their privilege on earth,
And so doth yours; your fault was not your folly:
Needs must you lay your heart at his dispose,
Subjected tribute to commanding love,
Against whose fury and unmatched force
The aweless lion could not wage the fight,
Nor keep his princely heart from Richard's hand.
He that perforce robs lions of their hearts
May easily win a woman's. Ay, my mother,
With all my heart I thank thee for my father!
Who lives and dares but say thou didst not well
When I was got, I'll send his soul to hell.
Come, lady, I will show thee to my kin;
And they shall say, when Richard me begot,
If thou hadst said him nay, it had been sin:
Who says it was, he lies; I say 'twas no."[370]

(*King John,*1. i, 262-280)

Just like Florizel, he is also capable of renouncing his heritage, both as a Faulconbridge and as a son of a king, without blinking. Both of them gave up the right to the crown easily because having it did neither represent nor fulfill any vital part of their personalities - Florizel preferred to establish a relationship with the feminine, i.e. Perdita,

[369] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 142
[370] Shakespeare. *King John*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-john/act-1-scene-1

while Faulconbridge never wanted that kind of power in the first place. Thus, as Peirce notices, Faulconbridge shows the strength of his ego identity not just in relation to his mother but to the affairs of the state as well[371]:

> "To claim his legal inheritance is to rely on quirk of the law while denying his real self. To claim his moral inheritance from Richard I is to admit his bastardy, hurt his mother's reputation, and abandon himself to the perils of dependence on courtly favor. Still he chooses easily enough, and Shakespeare makes clear the rightness of his choice and his position in the play as moral commentator. He is the main embodiment of the shrewdness and patriotic fidelity that preserve England for its legitimate king, John's son."[372]

To follow the line of comparison with Florizel, it is clear that their personal father figures are not obstacles for their psychological growth. With their ego identities firmly established, the masculinity in Florizel is reflected in his strength to oppose his father's demands and in Faulconbridge in his honest lack of desire for the throne. Thus, both of them show that they have succeeded to overcome the negative archetypal masculine, as the dependence from the personal father, and consequently, to personify the positive traits of the masculine Logos. In terms of freeing themselves from the influence of the archetypal masculine, they have successfully overcome what Jung described as the identification with and imitation of the personal father figures:

> "[I]dentification with the father means, in practice, adopting all the father's ways of behaving, as though the son were the same as the father and not a separate individuality. Identification differs from *imitation* in that it is an unconscious imitation, whereas imitation is a conscious copying. Imitation is an indispensable aid in developing the youthful personality. It is beneficial so long as it does not serve as a mere convenience and hinder the development of ways and means suited to the individual. Similarly, identification can be beneficial so long as the individual

[371] Pierce. *Shakespeare's History Plays – The Family and the State*, p. 250
[372] Ibid, p. 249-250

> cannot go his own way. But when a better possibility presents itself, identification shows its morbid character by becoming just as great a hindrance as it was an unconscious help and support before. It now has a dissociative effect, splitting the individual into two mutually estranged personalities. "[373]

Still, it should be noticed that there is a fundamental difference between them: Florizel rejects the patriarchal world and its values by choosing Perdita over his social status and socially expected behavior, whereas Faulconbridge embraces his bastardy and never tries to exercise his right to the throne precisely because he acts as a defender of the social order of that same society. Neither of the two is, therefore, a slave to the (archetypal) masculine (or feminine) in any way but are rather embodiments of individuality, if it ever were possible to fully achieve it. Unlike them, John and Arthur failed to incorporate both the male and female parts of their psyche successfully: not only are they, in one way or another, dependent on their mothers but they claim their right to the throne on the socially established values and order– they do not possess the strength of character or individuality of their own.

Hamlet

Both the mother – son and the father – son relation are much more profoundly dealt with in *Hamlet*. The archetype of masculine and feminine in the play could be summarized in the following manner:

1. The archetypal masculine, represented by the Ghost, as:
    - The ideal image of the personal father,
    - The father archetype (also represented by Claudius),
    - The symbol of the masculine values of the patriarchal world and the representative of the "masculine" ego consciousness – Logos;

[373] Jung. *Psychological Types*. CW 6. Translated by H. G. Baynes. Revised by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1976, par. 738

- The Ghost as the archetype of the self.

2. The archetypal feminine, represented by Gertrude, as:
    - The personal mother,
    - The negative mother archetype, as well as the negative anima archetype (the anima also represented by Ophelia),

- The archetypal feminine as the unconscious from which all archetypes arise (as opposed to the conscious masculine).

Hamlet's chaotic relation with the masculine and feminine can be understood in terms of Holbrook's statement that what Hamlet is dealing with is a dynamic process, i.e. a dynamic development of his personality, which is why his character always remains elusive and can never be understood in definite or fix manner.[374]Driscoll is of the same opinion when he states that "a primary moving force within Hamlet's character and behind his actions is the archetypal drive to achieve self-knowledge and individuation."[375]Thus, in the process of personality development, Hamlet is facing the overwhelming power of both the father and mother archetype, i.e. he has to free himself from the controlling and destructive influence of the parental figures in order to find a true sense of self. According to Driscoll, his search for self-knowledge involves the struggle to resolve the anima-related conflicts as well as to realize the masculine ideal his father symbolizes.[376] In that respect, "Hamlet's tragedy", according to Coursen, "captures within it our own specific struggle towards identity."[377] Rogers-Gardner thinks along the same lines when stating that "Hamlet is all of us, at that point of our development where we break with primal unity"[378],

[374] Holbrook, Peter. *Shakespeare's Individualism*. Cambridge University Press, United Kingdom, 2010,p. 66

[375] Driscoll, James P. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 50

[376] Ibid, p. 57

[377] Coursen. *The Contemporary Psyche: A Jungian Approach to Shakespeare.* Lanham, MD: UP of America, 1986, p. 98

[378] Rogers-Gardner, Barbara. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest*. Wilmette, IL: Chiron Publications, 1992, p. 11;

i.e. when the ego starts to distinguish and separate itself from the overwhelming formlessness of the unconscious. However, in Hamlet's case, it was impossible for him to "resolve his conflict because he never knew what it was."[379]In that sense, the following Jung's words are helpful:

> "For behind every individual father there stands a primordial image of the Father, and behind the fleeting personal mother the magical figure of the Magna Mater. These archetypes of the collective psyche, whose power is magnified in immortal works of art (…), are the dominants that rule the preconscious soul of the child and, when projected upon the human parents, lend them a fascination which often assumes monstrous proportions."[380]

In Hamlet's case, those proportions can be seen in the effects that the murder of the father and the quick remarrying of the mother have on him. The impact of events related to the parents show the degree of his identification with them, i.e. they define the tragedy of his life, since neither they nor their behavior have such a devastating effect on anyone else. A parallel can be drawn at this point with Troilus when he sees Cressida with Diomed, since he is the only one shocked by her behavior. The reactions of Troilus and Hamlet show that the conduct of persons important to them struck a core deep in themselves which resonates painfully, and that they should look at more closely why that is so. They do not see the conduct of those persons objectively, as something that does not affect them directly,

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In that regard, Coppelia Kahn explains: "For both, the mother's rather than the father's role is the important one, as crucial to the child's individuation (development of a sense of self) as to the child's sense of gender. … Developing indissoluble links with mother's femaleness and femininity in the normal mother-infant symbiosis can only augment a girl's identity [while for a boy] the whole process of becoming masculine … is endangered by the primary, profound, primal oneness with mother. A girl's gender identity is reinforced but a boy's is threatened by union and identification with the same powerful female being. Thus, … the masculine personality tends to be formed through denial of connection with femininity; certain activities must be defined as masculine and superior to the maternal world of childhood, and women's activities must, correspondingly, be denigrated. The process of differentiation is inscribed in patriarchal ideology, which polarizes male and female social roles and behavior." *The Absent Mother in King Lear*. From *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe (1986), edited by Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers.* Chicago: U. of Chicago P, 1986, p. 244

[379] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest*, p. 13

[380] Jung. *Development of Personality*. CW 17. Translated by R.F.C. Hull, The Bollingen Foundation, Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, 20. Princeton University Press, 1954, par. 97

which means that they did not succeed to obtain a sense of identity which does not include the identification with or a projection of their inner contents onto other people. As Jung said: “A man who is unconscious of himself acts in a blind, instinctive way and is in addition fooled by all the illusions that arise when he sees everything that he is not conscious of in himself coming to meet him from outside as projections upon his neighbour.”[381]

Hamlet’s identification with both his personal father and mother is so strong that everything that occurs to them or is done by them he feels as occurring or being done to him. That is why Hamlet feels obligated to avenge his father, on the one hand, and why his prolongation of the act of revenge causes him to feel guilty[382] on the other: “Hamlet fails to coordinate his perceived mission with his own nature. Tragedy is the result of this disjunction between outer and inner imperatives.”[383]

Also, Gertrude’s remarrying Hamlet feels as a wrong doing against his own person.[384] It is a sign that not only does he feel betrayed by his personal mother but it also shows how deep his ego is lost in the primal mother. In that regard Birkhauser – Oeri words are insightful:„ [F]or a person with a strong mother complex (…), it is not being tied to a personal mother which causes the suffering, but the attachment to the unconscious.”[385]Hamlet, therefore, perceives his mother as a dual figure: one, as the ideal

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[381] Jung. *Alchemical Studies*. CW 13. Translated by R. F. C. Hull. Ed. Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1970, par. 391

[382] “Psychologically speaking, a ghost is an autonomous complex which as a rule has a negative effect upon the personality of the living. (…) [T]here occur definite changes of the personality. The most frequent symptom is a tremendous feeling of guilt”, says Kirsch in *Shakespeare’s Royal Self*. G P. Putnam’s Sons, New York, for the C. G. Jung Foundation for Analytical Psychology, 1966, p. 33

[383] Coursen. H.R. *The Compensatory Psyche: A Jungian Approach to Shakespeare, "'Who's There? ": Hamlet.* Lanham, MD: UP of America, 1986, p. 67

[384] In *The Compensatory Psyche: A Jungian Approach to Shakespeare* Coursen argues that a Jungian analysis of Hamlet suggests that Hamlet's oedipal issues are themselves symptoms of "a deeper disturbance within Hamlet's psyche, that is, his inability to contact his feminine soul or anima", p. 80.

In *Individuation and the Power of Evil on the Nature of the Human Psyche*: *Studies in C. G. Jung, Arthur Miller, and William Shakespeare* Jordan-Finnegan noticed something along those lines as well: “In terms of Jungian psychology, Hamlet is not comfortable with his feminine “side”.”, p. 179, Lewiston, NY: Edwin Mellen Press, 2006

[385]Birkhauser-Oeri, Sibylle. *The Mother: Archetypal Image in Fairy Tales*. Trans. by Michael Mitchell, Inner City Books, 1988, p. 17

wife and mother, i.e. a positive mother figure, and the other as a sensually self-absorbed woman, i.e. the negative mother archetype. Aronson defines it in the following manner:

> "As the wife of his dead father, she is remembered as an idealized figure of purity and saintliness which in all likelihood she never was; as the wife of his uncle she represents sexual lust. Both images are creations of his unconscious."[386]

Gertrude's ambiguous character, however, represents the Jungian Magna Mater's archetypal nature of being good and evil at the same time. The Great Mother can be recognized, as Tubbs, says, in her simultaneous capacity for benevolence (during the play she shows nothing but care and worry for Hamlet) and disregard for conventional morality (by marring her husband's brother).[387] Aronson also describes Gertrude in archetypal terms, i.e. as Hamlet's anima:

> "Hamlet's failure ever to become fully conscious of his entanglement with the Hecate-like *Magna Mater* and to free himself of it before it is too late, no doubt constitutes part of his "tragedy". … [His mother is] a symbol of the purest motherhood and at the same time a revolting monster, attractive and repulsive in equal measure – she is merely her maternal self in all her unconsciousness of her womanhood. It has, quite rightly, been pointed out that Gertrude is one of Shakespeare's least revealed women characters: it is her very indistinctness, the absence of any rationality about her, that deprives her of any conscious individuality and thus turns her into a symbolic representation of the power of the anima archetype over the lives of both husband and son."[388]

Certainly, her power over Hamlet and her influence on his life are undisputable. Thus, when he loses her, it is the end of his life, just as it was for Lear when he lost Cordelia.

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[386] Aronson, Alex. *Psyche & Symbol in Shakespeare*. Bloomington: Indiana University Press. 1972, p. 234

[387] Tubbs. Lucy Loraine. *Responsesto theJungian Archetypal FemininеinKing Lear, Hamlet, Othello, and Romeo and Juliet*. Baylor University, 2010, p. 83;
See also Kehler. *Shakespeare's Widows*, p. 155-163

[388] Aronson. *Psyche & Symbol in Shakespeare*, p. 236

Along these lines, Sharp summed up in the following manner what happened to and with Hamlet:

> „The psychological priority in the first half of life is for a man to free himself from the anima fascination of the mother. In later life, the lack of a conscious relationship with the anima is attended by symptoms characteristic of "loss of soul.“[389]

Until her new marriage, Gertrude embodied the good mother archetype, i.e. up to that point in his life Hamlet had only established a relation with the positive archetypal feminine. Her marriage not just to her late husband's brother but also to someone who is, from Hamlet's point of view, inferior to his father in every way, abased her in his eyes, negating her, consequently, the positive feminine qualities. That, however, was a positive thing in terms of his personality development, since it freed him from the one-sided perception of the archetypal feminine. Sadly, though, Hamlet failed to take advantage of the opportunity to see his mother realistically, i.e. as an individual with her virtues and flaws, and simply turned her into the embodiment of the negative personal mother archetype:

> “You are the queen, your husband's brother's wife,
> And - would it were not so! - you are my mother.”[390]

(*Hamlet*, 3.iv, 15-16)

His focus, therefore, simply shifted from the positive to the negative elements of the archetypal feminine: in relation to Ophelia he only saw her readiness to trick and

[389] Sharp. *C. G. Jung Lexicon*: *A Primer of Terms & Concepts*, http://www.psychceu.com/Jung/sharplexicon.html

[390] Shakespeare. *Hamlet*, https://www.sparknotes.com/nofear/shakespeare/hamlet/page_194/

manipulate him[391], and in relation to Gertrude he equated her with the most basic instincts as well as with being capable to participate in his father's murder. That is why he can say with confidence: "Frailty, thy name is woman!" (*Hamlet,* 1.ii, 146)[392] .

Such a stance made a healthy and trusting relationship with any woman impossible. In that respect Coursen notices: "Hamlet's inability to integrate his feminine energy into his consciousness and thus to respond effectively to his specific mother causes him to project negative feminine qualities onto Ophelia."[393]However, as Tubbs suggests, Gertrude succeeded to see "the Terrible Mother within: ‚O Hamlet, speak no more. /Thou turn'st my eyes into my very soul, / And there I see such black and grained spots/ As will not leave their tinct' (*Hamlet,* 3.4.89-91)."[394] Hamlet's: "Oh throw away the worser part of it/ And live the purer with the other half" (*Hamlet,* 3.iv, 159-160)[395] makes her see herself as Hamlet sees her, which is a point of awareness and of renewed establishment of their relationship. With that realization of herself, however, her image as the embodiment of the negative archetypal feminine is also shattered in Hamlet's eyes, and from that point on, she is not perceived as an archetypal figure any more. In other words, he succeeds to separate the personal mother figure from the mother archetype.[396]That is why he is no longer a slave

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[391] Related to Ophelia, Tubbssays: "Hamlet identifies Ophelia not only as a positive, spiritual figure silently rebuking his sins but also as a figure of the Jungian negative anima". *Responsesto theJungian Archetypal Feminine in King Lear, Hamlet, Othello, and Romeo and Juliet*, p. 106

[392] Shakespeare. *Hamlet*, https://www.sparknotes.com/nofear/shakespeare/hamlet/page_28/

[393] Coursen, H.R. *The Compensatory Psyche. A Jungian Approach to Shakespeare*, p. 85;

He goes further and states: "While Hamlet may project his mother's example onto all occasions his inability to respond to any positive feminine action signals not just the contamination of his personal unconscious by personal experience, as in the case of the oedipal dilemma, but his alienation from the feminine principle within him", p. 92

[394] Tubbs. *Responsesto theJungian Archetypal FemininеinKing Lear, Hamlet, Othello, and Romeo and Juliet*, p. 117

[395] Shakespeare. *Hamlet*, https://www.sparknotes.com/nofear/shakespeare/hamlet/page_206/

[396] Related to this point, in *Identity in Shakespearean Drama,* Driscoll stresses Hamlet's victory over his oedipal conflict and the integration of the conscious and the unconscious (p. 53), and states further: "Hamlet is initially presented as a bitter and morally arrogant young man whose response to the truth about the real identities of others has not been tempered by the humility that deep self-knowledge gives. Yet by the last act Hamlet has been transformed into a man who can act without self-laceration, live without bitterness, and face death without self-pity. Beginning as his father's son, he dies a man worthy to succeed the king. He has met youth's greatest challenge – the challenge to adapt and mature, to know and realize a larger self", p. 51

to neither the idealized nor the negative image of his mother.[397]Such an achievement could have created a base for a better relation with Ophelia, since his negative, one-sided perception of Gertrude was partly the reason why his relation to Ophelia was doomed to fail (the other part, however, is due to Ophelia alone, since it was her conduct and her weak personality that brought him back to the negative opinion of women in general[398]).It is obvious, therefore, that Hamlet has no positive example neither of the female figure nor of the male – female mystical union; quite the contrary – instead of the mystical *coniunctio* he witnesses an easy replacement of partner in the case Gertrude and the inability to choose one in the case of Ophelia.[399] Consequently, the relation to the archetypal feminine Hamlet instinctively perceives as antagonistic and damaging for the process of ego-identity's establishment.

Hamlet's relation to the archetypal masculine resembles the one to the archetypal feminine. It is obvious that from the beginning of the play Hamlet is trapped by the idealized image of his father, i.e. he established a relation only with the positive father image. As Rogers – Gardner says: "Hamlet so exaggerates his love for the perfect, dead father that we can be sure of ambivalence and equivocal mourning."[400]Asa father figure

[397] Related to this point, Driscoll stresses Hamlet's victory over his oedipal conflict and the integration of the conscious and the unconscious, p. 53

[398] As Driscoll says in *Identity in Shakespearean Drama*, the women in Hamlet's world lack spiritual amplitude necessary for the anima archetype. They neither know themselves nor their beloved, therefore cannot lead Hamlet toward individuation. Ophelia is not independent enough for help Hamlet become independent himself. When we view Ophelia as Hamlet's anima, she is a dreamlike creature used as a tool for the development of Hamlet's psyche. Until the very end she does not understand the root of her dilemma, namely the conflict between the love and consequent commitment to Hamlet and the duty to her father. Consequently, the tragedy of Ophelia is that she neither understands herself nor Hamlet. She is therefore not capable to help Hamlet separate his anima from the mother archetype and pushes him toward defining his identity wholly in terms of male figures. He aspires to the masculine virtues of Hyperion and Jove, but the impulse toward full integration makes him want no less to relate to the vision of feminine virtue as well. However, since both Gertrude and Ophelia failed in possessing those qualities he remains disillusioned with the feminine, p. 57 - 58

[399] James Kirsch in *Shakespeare's Royal Self* states that the Oedipal complex is not at the root of Hamlet's problem but instead "the play's emotional center is the question of adulterous union – incest. Nothing in the play supports the theory that the mainspring for Hamlet's actions is the resurgence of infantile incestuous desires for the unfortunate Queen. The underlying motive in the play is the archetype of the *coniunctio* which is always experienced as incest, and therefore sinful. (...) The *mysterium* of the *coniunctio*, an innermost mystery of the soul, was projected and materialized in the sexual union of Claudius and Gertrude and thus violated its true nature. (...) projected, materialized, it became the poison which destroyed Ophelia, Hamlet's soul, and ultimately killed him. ", p. 181-183

[400] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest,* p. 14

and a king, with its archetypal implications, the Ghost is also a symbol of the archetype of self[401], and as such, was supposed to be a light in the dark on Hamlet's road to creating his own identity. However, his insistence on revenge, which is a value of a masculine patriarchal society, made him too uniform (i.e. masculine[402]) a figure fora healthy identification and psychological development. Indeed, Hamlet did start his journey with the identification with his father, since he never deserted the idea of avenging his death, but after that initial identification his own ego identity started to emerge in the his struggle with the idea to murder his uncle. His personality rebelled against the pure rationality of the masculine eye-for-an-eye principle and opened itself to the feminine spiritual values, consequently questioning the masculine logic and established order. Obviously, he is torn between the two, but is still not ready to let go of the ideal father image. That is why he switches from identification with the father to imitation, i.e. he places before him the Fortinbras's pure masculinity and recalls his father's flattering physical figure which in his mind stretches to his equally high-valued ethical personality. Of course, the father's impeccable and elevated personality is questionable to say the least, since he is, for one, in Purgatory, and two, he keeps insisting on the murder of his brother (even though Claudius is guilty of his death). That hardly recommends him for the ideal father figure that can provide guidance to a sensitive and intuitive soul like Hamlet's. Thus, the Ghost, as one of the key figures in Hamlet's individuation process, simply fails to provide the positive identification with the father image.

[401] The Ghost is not only Hamlet's father, i.e. his personal father, but also a King, which means that he represents the archetype of self. Thus, in *Hamlet,* we only get a glimpse of what Shakespeare will elaborate in *King Lear* and *Macbeth,* where the archetypal plane is shown in the fact that microcosm and macrocosm reflect each other (the chaos in Hamlet's soul, as a microcosm plane, is reflected at the macrocosm level by the "rotten" situation in the state of Denmark). Thus, Shakespeare's representation of the kingly figure contains the archetypal dimension of the archetype of self, which is why the condition of the state depends on and is reflected by the well-being of the King as the embodiment of the collective nature.

[402] In *Responses to the Jungian Archetypal Feminine in King Lear, Hamlet, Othello, and Romeo and Juliet,* Tubbs had an interesting view of the Ghost as a symbol of the unconscious, or the Jungian Magna Mater, in its terrifying forms - the form of a ghost condemned to walk the night, which evokes the terrible aspects of the unconscious. However, in asking of Hamlet to serve as the divine instrument of heavenly justice, i.e. as the ego, the Ghost is at the same time of "heaven" and of "hell", representing in that way both the positive and the negative aspect of the unconscious. In other words, he is in the service of helping Hamlet gain masculine consciousness and consequently free himself from the overpowering grip of the feminine unconscious from which Hamlet's ego has not yet been differentiated, p. 90-91

Apart from his father, Hamlet has his uncle as an example of the father archetype. He also fails to provide a positive identification with the paternal figure – for one, he does not even closely resemble his brother in physical terms, and two, his involvement in the king's murder strips him off of any higher moral principles or virtues. The rage and hate Hamlet harbors against him stem from the fact that, once again, he is disappointed in a father figure, but also, according to Rogers-Gardner, on a more basic level, from jealousy. Namely, Claudius succeeded in all the things Hamlet failed: he has both the crown as a symbol of power, and Gertrude, representing a successful relation with the feminine side: "[O]n however low a level [Claudius] has effected a Jungian integration of masculine and feminine."[403] Thus, Claudius seems to have it all from the patriarchal society's point of view. Still, we know better – he feels remorse for what he did, and fear of the consequences in the afterlife. However, he is a true representative of the masculine world since, even with all his fears and guilt, he will not renounce the fruits of his deeds. Also, he not only does not want to let go of the crown and Gertrude but actively plans Hamlet's murder. In that act he finds an equal representative of the negative archetypal masculine – Laertes. As Hamlet's counterpart, Laertes embodies and stands for all that Hamlet questions: he does not hesitate to avenge his father and does not feel remorse or guilt at the thought of killing Hamlet. As a true representative of the masculine world he rather feels that such an act will provide a sense of justice and righteousness of a man who did his duty. Retrospectively, therefore, Hamlet has no positive father (or masculine) figure to identify with, i.e. one is consciously perceived as too positive a figure and the other as too negative, which means that he fails to see them as they truly are, objectively and realistically as individuals.

However, not only men in *Hamlet* are representatives of the archetypal masculine. Hamlet is surrounded with not only male figures but also with women who live according to the standards of a masculine world. We only have to remember Gertrude and her purely rational approach to life. Namely, not only does she not see any problem in marrying her ex-husband's brother but she does so shortly he died. Since nobody else in the entire kingdom sees that as a problem, we can see what kind of hell Hamlet found himself in all of a sudden, and why he is torn, confused and on the verge of madness with what is going

[403] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest,* p. 21

on. As someone who intuitively feels that there is something more and beyond this purely rational, logical and widely accepted system of norms, he, naturally, cannot grasp that he finds himself alone in posing the question of his mother's premature marriage, the choice of her partner and her involvement in his father's death. Obviously, his loneliness in such a surrounding and the absence of positive identification with the mother figure made him feel as though he were going mad. Thus, Hamlet is left alone, in the dark, exposed to the unconscious devastating for his ego-identity – he has no role model, no one to turn to for help in his attempt to find his own way and his sense of self in the world which he sees as hostile and which perceives him as danger to its values and existence in return.

Since both the father and mother figures turned out to be a disappointment, in the attempt to reestablish a connection with the archetypal feminine, Hamlet turns to Ophelia. Needless to say, she turned out to be even an even bigger a disappointment than Gertrude since not only did she play by the rules in obeying her father and brother, but it turns out that she has no personality, no identity of her own except the one linked to the male figures in her life. Thus, Ophelia lives perfectly content in the masculine world of her father and brother, being an obedient daughter and sister, completely unaware of the fact that she has no will of her own, nor that she might want to have it. Precisely that is the stumbling block between her and Hamlet – enraged by the fact that she could spy on him because her father told her to, Hamlet feels betrayed and withdraws his affection and interest in her. Once again, he is let down by a woman, which is the collapse of any attempt at a successful relation with the archetypal feminine. Torn apart between and by the two male figures that mean everything to her, Ophelia is bound to end tragically. Her father, as the embodiment of the positive father figure in her eyes, was murdered by the man she loves, who in that way becomes the personification of the negative archetypal masculine. Since she has no identity apart from the men in her life, it is no wonder that she loses her mind and commits suicide.

Hamlet himself is aware of the power that the father and mother archetypes have over him. An interesting comparison might be made at this point of Hamlet and Horatio with Macbeth and Banquo. Although exposed to the same archetypal influence, i.e. Hamlet

and Horatio to the archetypal masculine and Macbeth and Banquo to the archetypal feminine, Hamlet and Macbeth react in the same way to the archetypal content, contrary to Horatio and Banquo, who react in the completely opposite manner. Both Hamlet and Macbeth are profoundly shaken – the words of the Ghost and of the Weird Sisters respectively leave a deep mark within their psyches because their ego identities are weak (Macbeth's, because he wants to be king; Hamlet's, because the death of the father and the betrayal of the mother destroyed his vision of his identity which was based on the *participation mystique* with those two archetypes). The appearance of the Ghost and of the Weird Sisters, on the other hand, do not disturb the psychological balance of Horatio and Banquo - being rooted in themselves, with a strong notion of who they are, they can resist the power of the unconscious. Thus, Hamlet's propensity to the overwhelming influence of the archetypes in question is something that he feels intuitively:

"So oft it chances in particular men
That for some vicious mole of nature in them -
As in their birth (wherein they are not guilty,
Since nature cannot choose his origin),
By the o'ergrowth of some complexion,
Oft breaking down the pales and forts of reason,
Or by some habit that too much o'erleavens
The form of plausive manners - that these men,
Carrying, I say, the stamp of one defect,
Being nature's livery or fortune's star,
Their virtues else (be they as pure as grace,
As infinite as man may undergo)
Shall in the general censure take corruption
From that particular fault."[404]

(*Hamlet*, 1.iv, 25-38)

[404] Shakespeare. *Hamlet*, https://www.sparknotes.com/nofear/shakespeare/hamlet/page_52/

That "fault" was that he failed to establish a successful relationship with both the archetypal masculine and feminine, i.e. his "tragedy" as Rogers-Gardner said, was that "he failed to integrate the contents of his unconscious, failed to make conscious the faceless demons that rode him in the dark"[405] and his ego-consciousness was, consequently, overpowered by the Mother[406] as the symbol of the unconscious, even though he succeeded to distinguish his personal mother from the mother archetype.

Coriolanus

> "Compared to Arthur, wholly at the mercy of adults, and John, who cannot function without his mother, Coriolanus is a heroic military leader, though strangled in civilian life by Volumnia's strong leading strings. Having raised her country's preeminent soldier, contemptuous of danger and eager for her approval, Volumnia has validated herself and gained importance beyond that of other patrician women. It is her misfortune and his that she could not have been a warrior in her own right. Instead, she was destined to breed."[407]

These words depict perfectly the mother – son relation in Coriolanus as the reason why his ego was overpowered by the negative mother archetype.

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[405] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest,* p. 28;

Tucker and Kirsch also agree with this conclusion. Tucker thinks that Hamlet does not reach individuation, and he is not the only tragic Shakespearean hero who fails at it; for Othello, Coriolanus, Macbeth, Timon individuation is also impossible (Tucker in *Shakespeare and Jungian Typology – A Reading of the Plays*. McFarland & Company, Inc., Publishers, 2003, p. 133), whereas Kirsch states: "Hamlet represents a failure of a man to fulfill himself, even the betrayal of self", p. 293

On the other hand, Driscoll and Jordan-Finnegan are of the opposite opinion. According to Driscoll, in *Identity in Shakespearean Drama*, Hamlet has succeeded in his individuation process: "Because Hamlet explores his roles, his society, and himself to find his real identity, he achieves an inner unity that enables him to act freely and decisively. By attaining a higher degree of self-awareness than any previous Shakespearean character, he transcends time and constricting roles to discover spiritual truths and a vision of ideal identity", p. 47. Jordan-Finnegan states: "The "readiness is all" speech by Hamlet demonstrates that Hamlet has integrated and accepted those parts of himself which were unconscious and unacceptable to him when he delivered the "to be or not to be" soliloquy", p. 187

[406] On the Mother as the symbol of the unconscious see Beebe, p. 7 in *Aspects of the Masculine* and Jung in *Aspects of the Masculine.* Routledge Classics, London and New York, 1989, p. 14 & 19

[407] Kehler. *Shakespeare's Widows*, p. 83

"One must regularly be ruthless toward the maternal unconscious, since … it can bind one to the past, a complacent, childlike state ruled over by the mother. In childhood the mother image is commonly projected onto the actual mother; that is, the archetype and the personal mother form a single complex of experience. … The Great Mother is most to be feared when she shows her purely destructive side, when … she becomes the terrible mother "[408], says Birkhauser-Oeri. Indeed, if we were to associate Volumnia with any archetype it would be that of the terrible mother. Bloom notices that as well when he says that "[t]he pathos of the formidable Coriolanus augments whenever we … consider the hero in conjunction with his ferocious mother".[409]We, indeed, whiteness throughout the play Coriolanus's brave attempt to escape the annihilating influence of the negative archetypal feminine.

The ambiguity of the feminine archetype is not a characteristic of Volumnia. During the entire play we only see her in the negative light of the possessive, coldhearted, reserved and extremely demanding mother figure who uses both her son and grandson as means to achieve her goals. With her, unlike with Elinor or Gertrude, we do not have to ask ourselves what kind of mother she was – she discloses it herself:

"*When yet he was but*
tender-bodied and the only son of my womb, when
youth with comeliness plucked all gaze his way, *when*
for a day of kings' entreaties a mother should not
sell him an hour from her beholding, I, considering
how honour would become such a person that it was
no better than picture-like to hang by the wall, if
renown made it not stir, *was pleased to let him seek*
danger where he was like to find fame. To a cruel
war I sent him; from whence he returned, his brows
bound with oak. I tell thee, daughter, I sprang not

[408] Birkhauser – Oeri, Sibylle. *The Mother: Archetypal Image in Fairy Tales*, p. 24 & 26
[409] Bloom. *Shakespeare*: *The Invention of the Human*, p. 584

more in joy at first hearing he was a man-child
than now in first seeing he had proved himself a
man."[410]

(*Coriolanus*, 1.iii, 5-18, *emphasis mine*)

Here we can see no trait of Coriolanus's personal mother but rather the archetypal terrible mother who gives life but as such values it not[411]:

"Hear me profess
sincerely: had I a dozen sons, each in my love
alike and none less dear than thine and my good
Coriolanus, I had rather had eleven die nobly for their
country than one voluptuously surfeit out of action."[412]

(*Coriolanus*, 1.iii, 21-25)

The lack of any personal relation or feeling toward not just her only son all but her hypothetical ones as well echo the negative mother archetype again. It is obvious that this is not just about Coriolanus and how he turned out to be – it would have been the same with any other child of hers. The fact that he is "[her] good Coriolanus" should not trick us into believing that there is any genuine attachment on her part to him as an individual – not just because she is incapable of such an attachment but also because he is "good" simply because he is the embodiment of her idea of a perfect Roman soldier. As Kahn says: "Coriolanus in himself does not exist for her; he is only a means for her to realize her own masculine ego ideal"[413]:

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[410] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_32/

[411] Coppelia Kahn defined it as the "affirmation of killing over nourishing", in *Man's Estate: Masculine Identity in Shakespeare*. University of California Press, Berkley and Los Angeles, California, 1981, p. 155

[412] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_32/

[413] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 157

"[I]f my son were my husband, I
should freelier rejoice in that absence wherein he
won honour than in the embracements of his bed where
he would show most love."[414]

(*Coriolanus,* 1.iii, 2-5)

There is something rather disturbing in the image of one's son being compared to one's husband[415], but in Volumnia's case it has no sexual connotation - there is no difference between a husband and a son as there is no personal attachment to either of them. This may be seen as another archetypal characteristic of hers – the fact that she can rise above the male-female and mother-son relation as if those were totally insignificant show just how far she is from possessing any positive feminine or maternal quality. They also provide insight into how and why Coriolanus became the way he is – the embodiment of her view of masculinity which excludes human feeling in general. Men shaped according to that mold Volumnia considers the perfect embodiments of masculinity and those characteristics the ideal every man should strive to achieve. Consequently, men are not seen as persons in their own right, equal partners in life, or those with whom women reach fulfilment by the Jungian *coniunctio*. Rather, they are perceived as instruments who serve to fulfill the psychological tendencies in the female psyche embodied in the opposite sex. Kahn thinks along these lines when defining Volumnia (and Lady Macbeth) as women who are half men:

"These women, seeking to transform themselves into men, (…) root out of themselves and out of their men those human qualities – tenderness, pity, sympathy,

[414] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_32/

[415] Brian Parker nicely notices that „[f]or Volumnia, Coriolanus seems to have become a husband surrogate ..., her means in a patriarchal, maledominated society to vicarious influence and fame. ... She shows almost no feeling for her son as a separate person", (p. 10) in *Death of a hero: Shakespeare's Coriolanus* In: *Coriolan de William Shakespeare : Langages, interprétations, politique(s)*[en ligne]. Tours: Presses universitaires François-Rabelais, 2007 (généré le 25juillet 2019). Disponible sur Internet: <http://books.openedition.org/pufr/2834>. ISBN : 9782869063426, DOI : 10.4000/books.pufr.2834

vulnerability to feeling – that their cultures have tended to associate with women."[416]

However, if we were to consider Volumnia not as an archetype but as a woman, it is obvious that, from the Jungian perspective, she is, much like e.g. Lady Macbeth, completely under the dominance of her animus[417]. Both of them use the men in their lives as means to fulfill the masculine tendencies of their psyche. As Kahn noticed, in the attempt to deny their womanhood and transcend their feminine characteristics and social position defined for women, they use men and in the process "create monsters: men like beasts or things, insatiable in their need to dominate, anxiously seeking security in their power and identity, a security they can never achieve because they do not belong to themselves but the women who created them."[418]Along these lines, it is interesting to mention that no reference in the play has been made to Coriolanus's father- Volumnia played both the father and the mother in her son's life, far more the father than the mother, according to Goddard.[419]

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[416] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 151

[417] On the animus Jung says: „Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint. This results in a considerable psychological difference between men and women, and accordingly I have called the projection-making factor in women the animus, which means mind or spirit. The animus corresponds to the paternal Logos just as the anima corresponds to the maternal Eros. (...) No matter how friendly and obliging a woman's Eros may be, no logic on earth can shake her if she is ridden by the animus.", *Aion: Researches into the Phenomenology of the Self*. CW 9. Part 2. Second Edition.Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 29. „The animus is a psychopomp, a mediator between the conscious and the unconscious and a personification of the latter.", Ibid, par. 33. „A woman possessed by the animus is always in danger of losing her femininity.", Jung. *Two Essays in Analytical Psychology*. CW 7. Second Edition. Translated by R. F. C. Hull. Princeton University Press. 1966, par. 337

In *C. G. Jung Lexicon*: *A Primer of Terms & Concepts*, Sharp explains further: „Whereas the anima in a man functions as his soul, a woman's animus is more like an unconscious mind. (...) In a woman who is identified with the animus (called animus-possession), Eros generally takes second place to Logos. (...)Jung described four stages of animus development in a woman. He first appears in dreams and fantasy as the embodiment of physical power, an athlete, muscle man or thug. In the second stage, the animus provides her with initiative and the capacity for planned action. He is behind a woman's desire for independence and a career of her own. In the next stage, the animus is the "word," often personified in dreams as a professor or clergyman. In the fourth stage, the animus is the incarnation of spiritual meaning. On this highest level, like the anima as Sophia, the animus mediates between a woman's conscious mind and the unconscious.", http://www.psychceu.com/Jung/sharplexicon.html

See also Emma Jung, *Animus and Anima*. Spring Publications Inc., 1985.

[418] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 151-152

[419] Goddard, Harold C. *The Meaning of Shakespeare*. *Vol. 2*, Chicago: University of Chicago Press, 1951, p. 213;

There are, however, two male characters, according to Holland, who act as father figures in Coriolanus's life: Menenius and Aufidius, see Holland in *Psychoanalysis and Shakespeare*, p. 97.

It is obvious that Volumnia does not grant Coriolanus the status of a person in his own right nor does she allow him to develop as such. In this regard, Kahn notices that Volumnia is preventing Coriolanus from making a normal transition from the infantile, total dependence from the mother to individuation and awareness of his separateness of others[420], primarily of her. That is why, just like Hamlet at the beginning of the play, he equates the archetypal feminine with the negative mother archetype and erroneously perceives it as antagonistic for his psychological development. The difference between the two is that Coriolanus did not succeed to differentiate his personal mother from the mother archetype.

This psychologically unhealthy relationship between the mother and son is, in fact, what, according to Goddard, some critics have wrongly found in *Hamlet.*[421]Indeed, upon a closer look, it is evident that the maternal influence on Hamlet and Coriolanus is quite different, even though indisputably devastating. „The mother is the source of nurture and support. If the mother neglects the child or smothers it with too much love, the child can feel her even then as a destructive force. "[422] This statement sheds more light onto the relationship of these sons with their respective mothers. In the case of Hamlet, even though Shakespeare gives no account of Hamlet's childhood or of how good a mother Gertrude was, from the present behavior we could recognize her as the type who „neglects" in terms that she marries Claudius without any regard for Hamlet's feelings on the matter. In fact, she is blissfully unaware of the consequences that her actions have on her son. The fact

In *Death of a hero: Shakespeare's Coriolanus* Brian Parker also made some interesting comments on the father-son relation in the play: "Freud points out that a son's over-attachment to a mother who is as narcissistic and manipulative as Volumnia often results in the son's flight from female company and a compensatory attraction to another male – who is really a surrogate for himself, or rather for what he himself would like to be. And the purpose of this identification is not to love but to be loved by this idealized other person, so the attraction necessarily has a strong element of rivalry about it – or "emulation" (competitive imitation), to use Aufidius's own term – an ambiguous, hair-trigger mixture of love and hate whose balance can shift with disconcerting abruptness (as it does several times in the play).", p. 10.

In *Man's Estate: Masculine Identity in Shakespeare* Kahn is also of the same opinion when she mentions the relationship between Aufidius and Coriolanus. Namely, she says that the rival is either an "enemy twin" who shares the same essential traits as he, or an ego-ideal – the man he would like to be but whom he must fight and overpower in order to become him, p. 152

[420] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 157

[421] Goddard. *The Meaning of Shakespeare*. *Vol. 1*, p.212

[422] Birkhauser – Oeri. Sibylle. *The Mother: Archetypal Image in Fairy Tales*, p. 24

that he very much depends on her is evident from his reaction to her premature marriage. To Volumnia, on the other hand, a different definition would apply - that of a mother who smothers her child with too much "love", or, in her case, "attention". Her entire existence revolved around his upbringing and conscious shaping into the man molded according to "her own bloodthirsty image"[423]. This is a kind of ambition and intention we do not find in Gertrude. However, the fact remains that both "Hamlet and Coriolanus are bound to singularly destructive anima-figures whose strength easily overpowers the sons' yet insecure egos."[424]

Even though he is a fully grown man, in her eyes, and, unfortunately, in his own as well, he remains "[her] boy "(*Coriolanus,* 2.i, 98)[425], her "warrior [that she] "framed" (*Coriolanus,* 5.iii, 69-70)[426]. As such a character, Volumnia is the embodiment of what Aronson defined as the mother archetype that stands in the way of man's individuation.[427] From that perspective, Coriolanus is an object, and not just in Volumnia's eyes but in his own was well[428]:

"Pray now, no more: my mother,
Who has a charter to extol her blood,
When she does praise me grieves me."[429]

(*Coriolanus,*1.ix, 16-18)

[423] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 159
[424] Aronson. *Psyche & Symbol in Shakespeare*, p. 194
[425] Shakespeare. *Coriolanus,* https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_88/
[426] Shakespeare. *Coriolanus,* https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_300/
[427] Aronson. *Psyche & Symbol in Shakespeare*, p. 199
[428] Kent Lehnhof notices: „And one of the things we learn is that as a child Coriolanus was first and foremost an object: an object of desire to all who gazed on his tender-bodied comeliness, a mere object hanging picture-like by the wall until stirred by honor or fame, and an object to be manipulated (sold, sent, or sacrificed) by his mother (1.3.5–21). In his maturity Coriolanus may be the quintessential man of action, but in his boyhood he is primarily a thing to be acted upon.", *Acting, Integrity, and Gender in Coriolanus*. Shakespeare Bulletin31 (2013): 353-73, p. 358
[429] Shakespeare. *Coriolanus,* https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_68/

Even when it seems that it is all about him, in reality it always turns out to be about Volumnia. She may be praising him, but in doing so, she actually praises "her blood". He is not Coriolanus, the warrior-hero supreme in valor[430],but her child, her blood, which he himself recognizes. No wonder that such a praise grieves him – he instinctively feels that she compliments herself and what she made of him, and not what he might have been had she not put him on the path that made him the man he is. As it were, Coriolanus put all his conscious and unconscious efforts to become the man Volumnia envisioned and then identified his sense of self with that image, freeing himself, in the process, of everything in him that did not fit that ideal masculine model. That is why, in the end, he is left only with his, as Kahn notices, warrior-self as a false-self system which, precisely because it is false, must constantly be renewed.[431] In that process Volumnia plays the vital part since she constantly reminds him what expectations he must always live up to. His identity, therefore, equals his masculinity which is "constructed in response to maternal power, and in the absence of a father; and once again, the hero attempts to recreate himself through his bloody heroics, in fantasy severing the connection with his mother even as he enacts the ruthless masculinity that is her bidding."[432] Consciously, however, he cannot see this even though he correctly intuitively perceives that the archetypal masculine is the counterbalance to the overwhelming power of the feminine he cannot escape. What he did not understand is that the archetypal masculine is not the same as the idea of masculinity he, Volumnia and the Roman patriarchal world made of it, which is why he neither can be strong enough to overpower Volumnia nor have the strength to simply match her power. Coriolanus's psyche is, therefore, not in balance and, consequently, he cannot create a healthy and differentiated sense of self. That self, unfortunately, is precisely what he needs in order to be able to fight her archetypal strength. Due to this simple fact Volumnia's victory over him, i.e. his ego identity, is certain.

However, until he reaches this realization, Coriolanus plays by the Roman rules of masculinity in the hope to establish a firm sense of self and, in that way, weaken

[430] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 151
[431] Ibid, p.158-160
[432] Adelman. *Suffocating Mothers*, p. 46

Volumnia's influence. A step in that direction is his acceptance of a newname (*Coriolanus*, 1.ix, 66-72)[433],which is meant no only as a reward for what he did for Rome but a symbol of what he is as well – "he was created by what he had accomplished"[434]:

"You shall not be
The grave of your deserving; Rome must know
The value of her own: 'twere a concealment
Worse than a theft, no less than a traducement,
To hide your doings; and to silence that,
Which, to the spire and top of praises vouch'd,
Would seem but modest: therefore, I beseech you
In sign of what you are, not to reward
What you have done – before our army hear me."[435]

(*Coriolanus*,1.ix, 23-31; *emphasis mine*)

His acceptance of the name, as Bloom says, was an attempt to finally establish himself as an individual separate from Volumnia by becoming "the mortal god Coriolanus [and thus stopped to being] the perpetually infantile Caius Martius."[436] However, such a hope was misplaced since a healthy ego identity cannot be established without a successful connection with the archetypal feminine.

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[433] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_72/

[434] Bloom. *Shakespeare*: *The Invention of the Human*, p. 578;

In *Studying Shakespeare, A Guide to the Plays* Maguire stated practically the same thing: "His identity is professional (a sword), mechanical (an engine), inhuman (a thing, a dragon), unsocialized (alone, lonely). His very name, a crucial marker of identity in Shakespeare, becomes eclipsed by his agnomen, with its links to city, destruction, and public triumph." p. 107 -108

[435] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_70/

[436] Bloom. *Shakespeare*: *The Invention of the Human*, p. 582;

Bloom also made a comparison between Timon and Coriolanus in this respect: Coriolanus is to himself what he is to others whereas Timon is unconscious of the fact that he has no identity out of his social identity. Shakespeare, thus, did with Coriolanus the same thing he did with Timon – he depicted both with little inwardness, as Bloom says, and "what may be there is accessible neither to us nor to anyone in the play, including Caius Martius himself.", p. 578

Another point why Coriolanus's name as an independency attempt cannot be successful is the fact that, by accepting it, he identified his self with his warrior persona. As Adelman notices: "Coriolanus would like to suggest that there is no distance between role and self, but in fact suggests that he plays at being himself."[437]Naturally, since it is a false self, it cannot provide the balancing strength in his psyche when things go wrong with Rome, Volumnia and Aufidius. It is only natural that his ego cannot endure the attacks he receives externally on his personality. Since his sense of self is not rooted in himself but depended on others, when they turn against him, he is left with nothing to hang on to. At that point all he has is his masculine persona as a reference point to a sense of self, which is, in fact, his admission of defeat. It is, therefore, clear that Shakespeare shares Jung's view that a feeling of identity, i.e. a strong notion of self, must come from within of one's own being. Maguire summed it up nicely:

> "[W]hat is, in Roman terms, a professional compliment (identity derived externally from city) is, in Shakespearean terms, a personal disaster. Identity cannot be thus outwardly derived, cannot be a reflection."[438]

Kahn is also of the same opinion when she says that Coriolanus's stoic and proud personality of a perfect warrior is false because it has been artificially implanted in him by his mother rather than being allowed to develop from within. Thus, we have a paradox that his martial supremacy is actually an expression of his extreme dependency on his mother whereas, at the same time, it is an attempt to differentiate himself from her by achieving the strength to defy her.[439]

In his favor, however, speaks the fact that he did try to establish a self that is independent from Volumnia's influence. The negative mother archetype resurfaces again

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[437] Adelman, Janet. **"***Anger's my meat": F*eeding*, Dependency and Aggression in „Coriolanus"in Shakespeare: Pattern of Excelling Nature*. Proc. of the International Shakespeare Association Congress. April 19-25, 1976. Eds. David Bevington and Jay L. Halio. Newark: University of Delaware Press, 1978, p. 113

[438] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 108

[439] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 160

when she, without any consideration for his sense of identity, asks of him to "seem / the same [he is] not" (*Coriolanus,* 3.ii, 60-61)[440], i.e. to become consul:

"I prithee now, *sweet son, as thou hast said*
My praises made thee first a soldier, so,
To have my praise for this, perform a part
Thou hast not done before."[441]

(*Coriolanus*,3. ii, 129-132; *emphasis mine*)

As Oliver noticed: "Coriolanus is shocked when his mother advises him to play the politician, by being humble before these people. To him this is equivalent to being a hypocrite"[442] and Volumnia is aware of it:

"Because that now it lies you on to speak
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,
But with such words that are but rooted in
Your tongue."[443]

(*Coriolanus,* 3.ii, 67-71)

Since that request strikes not just at the heart of his identity[444] but also at his tendency toward an independent self, his first impulse is that to accept it is impossible:

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[440] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_184/

[441] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_188/

[442] Oliver, H. J. *Coriolanus as Tragic Hero*.*Shakespeare Quarterly*, Volume 10, Issue 1, Winter 1959, pages 53–60, https://doi.org/10.2307/2867024, p. 58

[443] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_184/

[444] An interesting remark is made by Maguire, in *Studying Shakespeare, A Guide to the Plays*, that this would pose no problem for Richard III, Henry IV or Hal / Henry V, p. 107

"Why did you wish me milder? Would you have me
False to my nature? Rather say, I play
The man I am."[445]

(*Coriolanus,* 3.ii, 15-17)

"The man he is", however, being his persona molded to Volumnia's ideas, has, naturally, no strength to defy her and he finds himself yielding to her request. As Kent R. Lehnhof noticed:

> "For Coriolanus, it is one thing to go through the motions, but it is quite another to infuse those motions with meaning. He can bring himself to do the former but not the latter."[446]

Unfortunately for him, that attempt cannot be fruitful since, as Parker notices, she "emotionally bullies him [into submission]. Her method [of dominating her son] is to demand that her love be earned, and her final tactic, which always works, is icy withdrawal with a threat of her own death".[447] His submission shows just how deeply he depends on her, and it is clear that such a dependency brings neither peace nor love, which are the things a positive mother figure should provide. The thing that such a relation brings, though is "only the total collapse of the self, the awful triumph of Vomunia."[448]

Another confrontation with the archetypal feminine as an attempt to differentiate himself from her and establish an independent self, Coriolanus has when he faces the plebs.

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[445] Shakespeare. *Coriolanus,* https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_180/

[446] Lehnhof, Kent. *Acting, Integrity, and Gender in Coriolanus*. Shakespeare Bulletin31 (2013): 353-73. p. 353

[447] Parker, Brian. *Death of a hero: Shakespeare's Coriolanus* In: *Coriolan de William Shakespeare : Langages, interprétations, politique(s)*[en ligne]. Tours: Presses universitaires François-Rabelais, 2007 (généré le 25 juillet 2019). http://books.openedition.org/pufr/2834 ISBN: 9782869063426, DOI: 10.4000/books.pufr.2834, par. 19

[448] Bloom quoted Janet Adelman in *Shakespeare*: *The Invention of the Human*, p. 587

The crowd[449], as another form of the negative archetypal feminine, triggers the sense of loathing and rage in Coriolanus. In psychological terms, the mob, as a formless group of people, as such led by blind instinct, capable only to follow and not having any logic in its actions, represents a state of no ego-consciousness. As such, in Coriolanus's mind, the mob becomes associated with the negative archetypal feminine – its emphasis on instinctual drives and lack of rational actions are the characteristics associated with the feminine in the masculine Roman world.[450]

When, on top of that, he is accused of being a traitor, his ego crumbles in rage. First of all, by labeling him like that, the mob destroys the image he had of himself as that of a brave and honorable warrior. In that way, Kahn notices, they act in the exact same way as Volumnia – first they give their approval and praise only to withdraw it in the next moment.[451] More importantly still, on a deeper psychological level, with the word "traitor" they hit his weak spot – that, in fact, he is a traitor but of his own personality, i.e. his own sense of self.[452] In that respect McAlindon noticed:

> "[T]he bond which unites the hero with others, and forms the basis of his self conception and his world view, is violently shattered. He is the victim or agent of

[449] On the mob Jung says the following: "A group experience takes place on a lower level of consciousness than the experience of an individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche. If it is a very large group, the collective psyche will be more like the psyche of an animal …. The psychology of a large crowd inevitably sinks to the level of mob psychology. If, therefore, I have a so-called collective experience as a member of a group, it takes place on a lower level of consciousness than if I had the experience by myself alone." *Archetypes and the Collective Unconscious*. CW 9. Part 1. Second Edition. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 225

[450] In *Man's Estate: Masculine Identity in Shakespeare* Coppelia Kahn notices that Coriolanus sees the hungry mob "as the shadow of his own emotionally starved self as a child, and responds to it accordingly" (p. 2). Volumnia taught him to despise weakness and dependency of any kind, and therefore such a reaction of his to the mob, p. 162

[451] In *Man's Estate: Masculine Identity in Shakespeare* Kahn notices: "Like her [Volumnia], they [the plebs] gave him something and then took it back; they led him on and with a terrible power, deprived him, just as she made a man of him but deprived him of a self, even enough of a self to maintain a consistency she had abandoned.", p. 166

[452] Both Janet Adelman in *Suffocating Mothers* (p. 108) and Coppelia Kahn in *Man's Estate: Masculine Identity in Shakespeare* (p. 154) argue that Coriolanus has no self that is not Volumnia's creation. According to Kahn, she made him not a person but a personality that embodies Roman qualities of manhood and in that way refused to allow him a self, p. 158

some profound personal betrayal. But, above all, he betrays himself, that is, the noble self with which he is identified in his own and others' eyes; indeed his change is so extreme that he seems at times to have become his own antithesis."[453]

Coriolanus's unconcealed contempt for the people originates from his projection of his unresolved conflicts onto them: "[He] treats the plebeians just as his mother treats him: as inferiors to be disciplined, their gentler side ignored, mere means to his own glory, who must earn the patricians' care by risking their lives in war, as he does, who must be threatened into unpalatable action as his mother threatens him. He even tries the same tactic of abandonment – "I banish you!" (III.3.124), "thus I turn my back. / There is a world elsewhere" (135-36) – and trails off into exile with the classic little boy's threat, "I shall be loved when I am lacked" (IV.1.16)."[454]

On the other hand, the opposite of that behavior is what, paradoxically, brings him the highest level of independence from Volumnia's - in the moment of allowing the feminine traits of affection and compassion to surface upon granting her wish to spare Rome, he is as far away as possible from being her son. However, that gesture is misunderstood and taken for weakness – he is labeled "boy" by Aufidius (*Coriolanus*, 5.vi, 135)[455]. Possessing no firm sense of self, all he can do at that point is to reactivate his masculine persona identity:

"Cut me to pieces, Volsces. Men and lads,
Stain all your edges on me. 'Boy'! False hound,
If you have writ your annals true, 'tis there
That, like an eagle in a dove-cote, I
Fluttered your Volscians in Corioles.
Alone I did it. 'Boy'!"[456]

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[453] McAlindon, T. *Shakespeare's tragic cosmos*, Cambridge University Press, 1991, https://epdf.pub/shakespeares-tragic-cosmos.html

[454] Parker. *Death of a hero: Shakespeare's Coriolanus*, par. 11

[455] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_330/

[456] Shakespeare. *Coriolanus*,

(*Coriolanus*, 5.vi,121-122;130-135)

The words "Alone I did it. Boy!" echo his life's misfortune: his struggle to live "as if a man were author of himself, / and knew no other kin" (*Coriolanus,* 5.iii, 38-39)[457] and his failure to do so, since he is instinctively aware that he is, indeed, his mother's boy, her "slave" (as he called Aufidius (*Coriolanus,* 5.vi, 122)[458] as a projection of his own image and feelings in respect to Volumnia) in terms of living according to her expectations and therefore a traitor, as the mob called him, of his own personality. As Kahn said, he is a man who failed to fully separate himself from the feminine source of his identity.[459] In that regard Volumnia's words echo his end:

"There's no man in the world
More bound to's mother".[460]

(*Coriolanus,* 5.iii,174-175)

Regarding this quotation Lehnhof made an interesting observation: „Even as she is staking her claim on her son, however, Volumnia is holding her grandson by the hand, using the boy to both establish and assert the maternal attachment of which she speaks."[461] The archetypal negative mother is shown again: not just does she use her grandson to pressure Coriolanus to obey her but shows that she will treat him in the same manner that she treated Coriolanus. Thus, he finally admits that his ego identity has been overpowered by the negative archetypal feminine:

https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_330/

[457] Shakespeare.*Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_296/

[458] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_330/

[459] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 172

[460] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_304/

[461] Lehnhof. *Acting, Integrity, and Gender in Coriolanus,* p. 364

"O my mother, mother! O!
You have won a happy victory to Rome;
But, for your son,-believe it, O, believe it,
Most dangerously you have with him prevail'd,
If not most mortal to him. But, let it come.
Aufidius, though I cannot make true wars,
I'll frame convenient peace. Now, good Aufidius,
Were you in my stead, would you have heard
A mother less? or granted less, Aufidius?"[462]

(*Coriolanus*, 5.iii, 202-210; *emphasis mine*)

This recognition shows that he is more his own greatest enemy since, as Bloom notices, his tragedy is the consequence of "his own nature and nurture."[463]As Aronson says: "The sense of psychic impotence, of opportunities for a fuller life left unused, or never truly achieving selfhood, grows in proportion as the strength of his anima-projection is made conscious."[464] Coriolanus, therefore, meets his end "[l]ike a dull actor now [who has] forgot [his] part, and [is] out" (5.iii40–41), i.e. "[at a loss for words]"[465]. Lehnhof comments the ending of *Coriolanus* in the same manner:

> "Indeed, the final scene has Aufidius stealing the spotlight from Coriolanus for once and for all by stripping him of the parts and roles that comprise his manhood. By calling his enemy "Caius Martius," "traitor," and "boy," Aufidius goes beneath or places under erasure the hard-won inscriptions of "Coriolanus," "hero," and "man" that have over-written these earlier terms. Performing in such a way as to peel away the accumulated layers of his rival's manhood, Aufidius reduces Coriolanus to his base layer: the incapable, uncomprehending boy."[466]

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[462] Shakespeare. *Coriolanus*, https://www.sparknotes.com/nofear/shakespeare/coriolanus/page_306/
[463] Bloom. *Shakespeare*: *The Invention of the Human*, p. 578
[464] Aronson. *Psyche & Symbol in Shakespeare*, p. 196
[465] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 112
[466] Lehnhof. *Acting, Integrity, and Gender in Coriolanus,* p. 363

This is the ultimate loss for Coriolanus – the awareness that his ego identity was overpowered by the archetypal mother:

> "Much more important psychologically– indeed crucial – is the "boy of tears" sneer – the image of a damaged adolescent still agonizingly dependent on his mother with which Aufidius breaks down Coriolanus's self-control at the end and betrays him to his death. That term "boy" is both the psychological and the political heart of Shakespeare's play, (…) because clearly Coriolanus is Volumnia's creation".[467]

For a better understanding of the tragedy of Coriolanus in terms of the character (since he is "Shakespeare's least inward tragic hero"[468]) as well as of the play, Spencer's words shed a very helpful light:

> „Coriolanus himself is forced, by the circumstances of the society in which he lives and by the faults of his own nature, into a series of inescapable positions, and this, combined with the fact that he is, as Bradley says, "what we call an impossible person," makes the play even more claustrophobic than Macbeth. Neither in situation nor in character is there any release, as there is in the other tragedies....
>
> Perhaps this should make Coriolanus the most tragic of all the plays, but in fact it does not. For Coriolanus lacks reverberations. Nothing that happens to the hero is reflected in external nature, as in Macbeth and Lear; there are no storms and tempests in the elements to reflect the tempest in man's soul.
>
> Coriolanus is not conceived as the kind of man whose behavior would cause sympathetic responses in any world outside of himself. He is too rigid. The play has no cosmology, and the gods who are referred to by the various characters are

[467] Parker.*Death of a hero: Shakespeare's Coriolanus,* p. 10
[468] Kahn. *Man's Estate: Masculine Identity in Shakespeare*, p. 167

mentioned, we feel, for the sake of local color, not because they are part of a vision of things, as they are in King Lear. There is nothing here to shake our disposition with thoughts beyond the reaches of our souls.

The supernatural world, like the natural world, has no place in the political world of Coriolanus. "[469]

King Lear

The beginning of *King Lear* is marked by the omnipotent presence of the father and the absence of the mother, states Coppelia Kahn in *The Absent Mother in King Lear*.[470] Indeed, Lear gives us "the uncanny sense of a world created by fathers alone"[471]in which, naturally, he is the omnipotent figure as the Father-King, the archetypal masculine and the archetype of self. Jung describes this psychic state in the following manner:

"An inflated consciousness is always egocentric and conscious of nothing but its own existence. It is incapable of learning from the past, incapable of understanding contemporary events, and incapable of drawing right conclusions about the future. It is hypnotized by itself and therefore cannot be argued with. It inevitably dooms itself to calamities that must strike it dead."[472]

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[469] Spencer, Theodore. *Shakespeare and the Nature of Man*. New York: Macmillan Publishers, 1949, p. 177

[470] Kahn, Coppelia. *The Absent Mother in King Lear*. From *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe (1986), edited by Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers.* Chicago: U. of Chicago P, 1986, p. 247

[471] Adelman, Janet. *Suffocating Mothers – Fantasies of Maternal Origin in Shakespeare's plays Hamlet to The Tempest*. Routledge, Taylor & Francis Group. New York and London, 1992, p. 104

[472] Jung. *Psychology and Alchemy*. CW 12. Second Edition. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 563;

Also, Edinger's words in *Ego and Archetype* nicely describe Lear's initial psychic state: "In earliest infancy, no ego or consciousness exists. All is in the unconscious. The latent ego is in complete identification with the Self. The Self is born, but the ego is made; and in the beginning all is Self. This state is described by Neumann as the uroboros (the tail-eating serpent). Since the Self is the center and totality of being, the ego totally identified with the Self experiences itself as a deity.", p. 7

Since his daughters have no mother figure, neither an archetypal nor a personal one, Lear expects their utter devotion as the central figure and the only authority in their lives.[473] Such a stance shows Lear's infantile psyche, i.e. the father-daughter relationship reveals a mother-son attachment in which a child experiences himself and his mother as an undifferentiated dual unity and perceives his mother not as a separate person but as an agency of himself who provides for his needs.[474] In Lear's own words:

"I lov'd her [Cordelia] most, and thought to set my rest
On her kind nursery".[475]

(*King Lear*, 1. i, 128-129)

That lies in the core of Lear's problematic relationship with his daughters: he perceives them not as individuals in their own right, separate from himself, but as objects onto which he projects his unresolved issues related to the archetypal feminine. He is completely unaware of the role and importance that the feminine as such should have in his life, and cannot, accordingly, understand that his daughters are also part of himself and that he is dependent on them, just as he is on the female forces both outside and within himself that he calls "mother"[476]:

"O, how this mother swells up toward my heart!
Hysterica passio, down, thou climbing sorrow.
Thy element's below. - Where is this daughter?"[477]

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[473] In this sense it may be difficult, as Adelman in *Suffocating Mothers* suggests, to see how this play is also "about maternal power, particularly given the entire absence of literal mothers in the play; at first glance *Lear* seems overwhelmingly about fathers and their paternity", p. 104

[474] Both Kahn and Janet Adelman deal with the maternal element in the play. Kahn sees Lear's need for Cordelia as for a daughter-mother (*The Absent Mother in King Lear*, p. 40) and Adelman notices that in Lear the son and father merged into one figure thus causing the father-daughter relationship to reflect the fear and longing of a son's relationship with a "perfect" mother (*Suffocating Mothers*, p. 103).

[475] Shakespeare.*King Lear*,
https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-1

[476] Adelman. *Suffocating Mothers,* p. 104

[477] Shakespeare. *King Lear*,

(*King Lear*, 2. iv, 59-61)

Lear's "*hysterica passio"* or „mother" is actually the representation of the repressed feminine traits of his psyche reflected in his „desire to weep, to mourn the enormous loss, and the equally strong desire to hold back the tears and, instead, accuse, arraign, convict, punish, and humiliate those who have made him realize his vulnerability and dependency."[478] This vulnerability and subsequent rage against his daughters come as a consequence of his incapability to control them, i.e. to make them „a saving maternal presence that can undo pain. "[479]His inability to do so makes his ego gradually dissolve into the unconscious, i.e. the Jungian "primal mother"[480]. He, therefore, finds himself in the state of *participation mystique* [481] with the mother archetype where he cannot distinguish his ego-consciousness from the overwhelming undifferentiated state of chaos, the unconscious and the psyche as a whole that Neumann called uroboros[482].

Lear's firm hold by the mother archetype, however, has its counter balance in his ego identification with his kingly persona. As Jung says:

> "The *persona*, the ideal picture of a man as he should be, is inwardly compensated by feminine weakness, and as the individual outwardly plays the strong man, so he becomes inwardly a woman, i.e., the anima, for it is the anima that reacts to the persona."[483]

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https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-2-scene-4

[478] Kahn. *The Absent Mother in King Lear*, p. 248

[479] Adelman. *Suffocating Mothers*, p. 104

[480] Jung. *Symbols of Transformation.* CW 5, par. 652

[481] "*Participation mystique* is a term derived from Levy-Bruhl. It denotes a peculiar kind of psychological connection with objects, and consists in the fact that the subject cannot clearly distinguish himself from the object but is bound to it by a direct relationship which amounts to partial *identity*", says Jung in *Psychological Types*. CW 6. Translated by H. G. Baynes. Revised by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1976, par. 781

[482] Neumann, Erich. *The Great Mother*. Trans. Ralph Manheim, Bollingen Series XLVII. New York: Pantheon Books Inc., 1955, p. 18

[483] Jung. *Two Essays in Analytical Psychology.* CW 7, par. 309;

In that regard in *C. G. Jung Lexicon*: *A Primer of Terms & Concepts* Sharp states: „Similarly, where a man identifies with the persona, he is in effect possessed by the anima (…). [As Jung said:] Identity with

Thus, his seeming independence represented by his kingship is compensated by the feminine sensitivity to anything that regards his persona. The more he represents and sees himself as a strong man before others the more he emotionally becomes dependent on his daughters and craves their undivided attention. According to Kirsch, "Lear's three daughters distinctly reveal the characteristic aspects of the anima archetype"[484], i.e. that of the positive and negative anima. Lear, thus, must deal with both aspects of that archetype if he wants to establish a firm ego-identity:

> "[T]he projection of Lear's anima in two different directions as an attempt to shift consciousness towards the self, seems a feasible symptom of an individual's struggle between positive and negative anima, causing thus a swinging between madness and ecstatic vision at the meeting point of the poles of positive and negative Anima. The archetype at each pole can so attract that the ego is overwhelmed and consciousness lost."[485]

According to Maguire,, [t]he problems in King Lear begin when a daughter attempts to pass out of the family structure to establish herself independently. "[486]That means that the difference between Lear's anima projection of a maternal Cordelia and the real Cordelia acts as a trigger of his psychological crisis. In Kahn's words: "Lear's madness is essentially his rage at being deprived of the maternal presence."[487]In this sense, Goneril and Regan also fail Lear by refusing to play a maternal role: "Lear imagines his daughters

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the persona automatically leads to an unconscious identity with the anima because, when the ego is not differentiated from the persona, it can have no conscious relation to the unconscious processes. Consequently it is these processes, it is identical with them. (…). He can no longer keep to his individual way, and his life runs into one deadlock after another. Moreover, the anima is inevitably projected upon a real object, with which he gets into a relation of almost total dependence."
http://www.psychceu.com/jung/sharplexicon.html

[484] Kirsch. *Shakespeare's Royal Self,* p. 310

[485] Rodriguez Gomez, Paula M. *Cordelia's Portrait in the Context of King Lear's Individuation*. Odisea, nº 6, ISSN 1578-3820, 2005, 181-200, p. 192

[486] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 201;

Driscoll in *Identity in Shakespearean Drama*, continues along the same lines: „ (...) his perverse conception that to truly love him his daughters must deny their independence and conceal their real identities to flatter their father's power and pride", p. 134.

[487] Kahn. *The Absent Mother in King Lear*, p. 41

illegitimate when he cannot tolerate their failure to meet his needs; he would rather imagine himself a cuckold then be forced to acknowledge that the female children who so imperfectly replicate him are part his."[488] In his own words:

"But yet thou art my flesh, my blood, my daughter -
Or rather a disease that's in my flesh,
Which I must needs call mine. Thou art a boil,
A plague-sore, or embossed carbuncle,
In my corrupted blood."[489]

(*King Lear*, 2.iv, 243-247)

This dealing with the (negative) archetypal feminine marks the awakening of his ego consciousness and its differentiation from the primal mother.[490] As Coursen notices:

> "Lear, obviously, resists feminization, stiffens into a kind of god-figure who threatens in proportion to his loss of power. Feminization involves the male's contact with his "anima," the feminine soul of his androgynous nature. As insisting on absoluteness drives Lear towards ludicrous immaturity, so insisting on total maleness drives him towards stereotypical femininity-stereotypical because, without contact with his androgyny, the externally derived stereotype is all that is available to him (as is true also of Hamlet). As John Shaw says of Lear, "By discarding all that is 'womanly' in him, espousing rather the 'manly' art of revenge, [he] leads himself down a path of psychic self-destruction."[491]

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[488] Adelman. *Suffocating Mothers*, p. 108

[489] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-2-scene-4

[490] According to Neumann: "With the emancipation of consciousness and the increasing tension between it and the unconscious, ego development leads to a stage in which the Great Mother no longer appears as friendly and good, but becomes the ego's enemy, the Terrible Mother. The devouring side of the uroboros is experienced as the tendency of the unconscious to destroy consciousness.", *Origins and History of Consciousness*, p. 299

[491] Coursen, H.R. *Age is Unnecessary: A Jungian Approach to King Lear*. Upstart Crow Vol V, Clemson University Digital Press, 1984, p. 83-84

Indeed, it is clear that Lear struggles to establish a relation with his feminine side, but he does it in the wrong way: he wanders from one daughter to the other, reducing himself thereby to the role of a child desperately seeking his mother's attention, whereby his daughters and their influence on his life become more and more powerful. As his Fool said:

"[E]ver since thou madest thy daughters thy mothers.
For when thou gavest them the rod, and put'st down thine own breeches,
[Sings]
Then they for sudden joy did weep
And I for sorrow sung".[492]

(*King Lear,* 1. iv, 168-171)

In this regard, the observations of Jungian psychologists Robert Moore and Douglas Gillette on inadequate image of masculinity in a patriarchal society or „the dissolution of mature masculine identity "[493] can be helpful. Namely, they state that patriarchy has not only been oppressive and abusive of the feminine characteristics in both men and women but also of true masculine virtues in men:

> „Patriarchy is *not* the expression of deep and rooted masculinity, for truly deep and rooted masculinity is *not* abusive. Patriarchy is the expression of the *immature* masculine. It is the expression of Boy psychology .... It expresses the stunted masculine, fixated at immature levels. Patriarchy, in our view, is an attack on masculinity in its fullness as well as femininity in its fullness. … What is missing [in men] is not … adequate connection with the inner *feminine*. In many cases [these men were] *overwhelmed* with the feminine. What they were missing was an

[492] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-4

[493] Moore, Robert and Gillette, Douglas. *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*. HarperOne, United States, 1990, p. xvi

adequate connection to the deep and instinctual masculine energies, the potentials of mature masculinity. "[494]

Mature masculinity is precisely what Lear lacks. Not only is he the embodiment of the patriarchal society but he perceives himself as the archetype of self on the one hand exhibiting, however, infantile characteristics when things don't go the way he wants them to on the other. What he needs to develop is "a sense of calmness about masculine power so [that he doesn't have to] act out dominating, disempowering behavior toward others"[495], which is precisely what he did when he demanded to be the only object of affection to his daughters, as well as when he formally gave up his power in favor of his two daughters but still wanted to be treated as though he continued to possessed it.

If interpreted as the father archetype, Aronson's description of Lear is very insightful. Namely, she states that Lear combines the opposing elements which constitute the dual nature of the father image: he is both tyrannical and seeking protection; he possesses authority but also acts like a child. His duality as the father figure is symbolically represented by the relation of his daughters toward him: the cruelty of Goneril and Regan, with their desire for power on the one side, and the tenderness of Cordelia, on the other. Goneril and Regan see Lear in terms of their inner, unconscious image of the father archetype. It is the image of the paternal unquestionable authority and tyranny, as well as its opposite, i.e. the protection-seeking foolish old man in need of feminine support in the figure of a daughter, wife or mother.[496] From this perspective, Goneril and Regan's heartless assessment of their father that "he hath ever but / slenderly known himself"[497] (*King Lear*, 1.i,322-323) gains a new light in terms of Lear's unawareness of the inadequacy of the masculine model he portrays, in which there is no room for the feminine. Driscoll sees it in the following manner:

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[494] Moore and Gillette. *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*, p. xvii-xviii

[495] Ibid, p. xviii

[496] Aronson. *Psyche & Symbol in Shakespeare*, p. 187

[497] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-1

> "The direct and powerful Goneril [who disregards all morality] reflects Lear's rash, violent, animal willfulness. The weaker, more disingenuous Regan, who likes to feign sympathy, generalize, and draw morals, panders to Lear's self-pity and will to deceive himself"[498], [and further states that Lear] "is a contradictory being in whom cruelty and destructiveness exist beside loving-kindness – he contains both Cordelia and Goneril … Goneril's cruelty and lust for power objectify the evil anima aspect of the Yahweh archetype that has possessed Lear."[499]

Hence his deep offence by the ingratitude of his daughters to whom he gave all (*King Lear*, 2.iv, 274)[500], which, in his opinion of an egocentric individual[501], gives him the right to expect everything. However, he receives a panful awakening in the words and actions of Cordelia:

> "Unhappy that I am, I cannot heave
> My heart into my mouth. I love your majesty
> According to my bond, no more nor less."[502]
>
> (*King Lear*, 1. i, 93-95)

In this regard Adelman nicely notices that for Lear's "infantile need, there can be no *some*; anything less than all is nothing. Her [Cordelia's] response shatters his dream of kind nursery, of the unconditional and undivided love (…). Lear discovers from Cordelia that he is not all, that he is a finite and mortal creature."[503] Consequently, he is faced with an identity crisis:

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[498] Driscoll. *Identity in Shakespearean Drama*, p. 139-140

[499] Ibid, p. 125; p. 138

[500] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-2-scene-4

[501] As Rodriguez Gomez says: „King Lear exhibits a number of traits identifiable as symptoms of a powerful ego complex, for instance on his own notion of his command on life and death: „When I do stare, see how the subject quakes./ I pardon that man's life" (Shakespeare 1988: 4.6.108-109).", p. 191

[502] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-1

[503] Adelman. *Suffocating Mothers*, p. 118

„Does any here know me? Why, this is not Lear.
Doth Lear walk thus? Speak thus? Where are his eyes?
Either his notion weakens, or his discernings
Are lethargied. Ha, sleeping or waking?
Sure, 'tis not so.
Who is it that can tell me who I am?"[504]

(*King Lear*, 1.iv,222-227)

This non-existent firm sense of self can, according to Kirsch, also be seen in Lear's division of the country – psychologically speaking, the division of kingdom shows the division of his personality.[505]That is why Goneril and Regan could conclude that what is happening to Lear is his own fault. In Goneril's words:

"Tis his own blame; Hath put himself from rest,
And must needs taste his folly."[506]

(*King Lear*, 2. iv, 318-319)

Indeed, due to the identification with the father archetype and the archetype of self, and the lack of connection with the archetypal feminine[507], it can be said that what is

[504] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-4

[505] Kirsch. *King Lear as a Play of Redemption*, p. 28

[506] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-2-scene-4

[507] In *Cordelia's Portrait in the Context of King Lear's Individuation*Rodriguez Gomez noticed that "[t]he role of the three sisters has a double utility. On the one hand, these characters mirror the image of the father. It is an axiomatic truth that the unconscious manifests itself in such subtle manners as symbols - appearing in dream imagery, for example - or, most commonly, behavior. If we carefully observe the discourse, it is not difficult to notice the cause and effect relationship between the appearance of Goneril, Regan and Cordelia, and the actions that move the plot (…). Secondarily, the ethical divergence between Cordelia on one side and Regan and Goneril, on the other, is just as relevant. Cordelia represents the positive side of the psyche, whereas her two evil sisters represent the destructive part of it. The conjunction of these two halves is what gives totality to the unconscious while at the same time it gives it dynamism. This struggle between opposing forces is the same element that introduces the conflict and induces its final catharsis. Yet, not only are the three sisters relevant in their function as dramatis personae, but their importance lies in the fact that all three together, represent the alter ego of the king. Lear's anima, Cordelia in its positive aspect,

happening to Lear is his own fault. Much like Hamlet, he is also "too much in the sun" (*Hamlet*, 1. ii, 67)[508], i.e. too identified with Logos, with *ratio*. The repressed unconscious contents are, therefore, fighting back by showing him that ego consciousness is not the whole of personality. Consequently, Lear is lost in both the inner and outer storm, i.e. the archetypal feminine takes the shape of an actual storm.[509] Adelman summed it up nicely:

> "Rushing out into the storm of his own tears, Lear rushes out to confront what is inside him: for if the storm is the embodiment of the female force that shakes his manhood, that force is from the start the enemy within."[510]

Along these lines, that archetypal enemy also took the form of his monstrous daughters[511]:

> " Down from the waist they are centaurs,
> Though women all above.
> But to the girdle do the gods inherit.
> Beneath is all the fiends'; there's hell, there's darkness,
> There's the sulphurous pit - burning, scalding,
> Stench, consumption!"[512]

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develops with him, dies with him, and during the time she is separate from him, deprives him of reason.", p. 197-198

[508] Shakespeare. *Hamlet*, https://www.sparknotes.com/nofear/shakespeare/hamlet/page_22/

[509] The state of ego's psychic inflationis nicely described by McAlindon in *Shakespeare's Tragic Cosmos*: „The phenomenon of psychic and interpersonal chaos is magnified by the hero's intense emotional distress and reflected in society at large, which is torn by civil strife if not civil war; it is also reflected in external nature, where terrible storms and other more 'unnatural' disorders prevail. And implicit in the whole play, but focussed particularly in the agonised consciousness of the protagonist, is an insistent questioning about the nature of men and women and the world we inhabit: in short, about the nature of nature or 'kind'. This questioning often points beyond nature, but when there is a suggestion that mundane happenings are subject to supernatural ordinance, it remains perfectly clear that supernatural power (the gods, divine providence, Fate) operates in complete consistency with the dynamics of nature."
https://epdf.pub/shakespeares-tragic-cosmos.html

[510] Adelman. *Suffocating Mothers*, p. 114

[511] At this point it would be interesting to mention that monstrosity is not associated solely with Goneril and Regan but, according to Adelman in *Suffocating Mothers*, with Cordelia as well, since her insistence on the independency from the father was perceived by Lear as monstrous, p. 118

[512] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-4-scene-6

(*King Lear*, 4.vi,141-146)

In that regard, the characters of Goneril and Regan are nicely summed up by Jenniffer. L and G. Karthiga:

> "Goneril and Regan, the two unnatural daughters of King Lear are the villain archetypes depicted as the personification of demoniacal cruelty and filial ingratitude. 'Among the twin monsters, Goneril is the stronger and more masculine spirit, while Regan is of a more feminine bearing'… Goneril and Regan are hypocrites and carry their malice with their serpent sharp tongues and vengeances. Their empty protestations of love to father, quickness to flattery, exercise of power on old man, greed for wealth, disrespect, bloodthirsty nature and betrayal endorse them as femme fatale … They are the archetypes of vengeance and manipulation and subvert the notions of femininity. They are frightening and monstrous in their sinister designs …. Shakespeare compares them to kite, vulture, serpent and tiger emphasizing their bestial qualities, parasitical nature and avariciousness."[513]

However, if they were to be seen as independent characters rather than embodiments of an archetype, a Jungian perspective opens their interpretation as animus-driven women, i.e. they act as men in a men's world. Since, according to Jung, "the animus [is] the pesonification of masculine thinking in a woman "[514], it is obvious that they understood the rules of the game - that in order to become monarchs, they have to be ruthless. For one, that is the example Lear gave them, and secondly, they realized that cruelty, self-interest and heartlessness characterize the values harbored by the patriarchal system of rule. Thus, "[w]hat critics specify as the 'immorality' of Goneril and Regan's choices is instead symptomatic of a ruthless patrilineal structure of power relations they

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[513] Jenniffer. L and G. Karthiga. *Archetypal Representation of Shakespeare's The Winter's Tale and King Lear*. Special Issue Published in International Journal of Trend in Research and Development (IJTRD), ISSN: 2394-9333, www.ijtrd.com, International Conference on National Conference on Shakespeare's Portrayal of Women (NCSPW-2017), Organized by Department of English, Silicon City College, Bengaluru on 8 th Mar 2017, p. 10

[514] Jung. *Alchemical Studies*. CW 13, par. 339

are required to reproduce as agents (representatives) of that structure."[515]If we remember Goneril's reaction to Lear's question, asked in disbelief: "Are you our daughter?"[516] (*King Lear*, 1.iv, 214), it is clear that she learnt that lesson very well:

"Come, sir,
I would you would make use of that good wisdom
Whereof I know you are fraught, and put away
These dispositions that of late transform you
From what you rightly are."[517]

(*King Lear*, 1. iv, 215-219)

Clearly, Goneril's behavior toward Lear is a reflection of his behavior toward Cordelia after her denial of him as the only object of her love–Goneril deals with him in the same way he would have dealt with her had she reacted like Cordelia.[518]From that point of view, the reactions of both Goneril and Regan toward Lear have their psychological justification in Jung's words:

> "The unpleasant power-complex of the female animus is encountered only when a woman does not allow her feeling to express itself naturally or handles it in an inferior way. "[519]

[515] Leon Alfar, Cristina. *Looking for Goneril and Regan* in *Privacy, domesticity, and women in early modern England* by Corinne S. Abate, Ashgate, Aldershot, Hants, U.K., Burlington, 2003. p. 109

[516] Shakespeare. *King Lear,* https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-4

[517] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-1-scene-4

[518] Along the same lines, Maguire in *Studying Shakespeare, A Guide to the Plays,* concludes that Goneril and Regan's attitude to their father must be rooted in his attitude to them, even though Shakespeare does not offer any background on the matter, and adds: „The "rage of the neglected child" accounts for Lear's terrifying bleakness. That such destruction can be caused by a failure to express love is undeniably true (hence the terror). ", p. 200-201

[519] C. G. Jung. *Letters Vol. 2* 1951-1961, ed. G. Adler in collaboration with A. Jaffe. Trans. R. Hull. London: Routledge and Kegan Paul, 1976, p. 478

A natural expression of feelings was, obviously, not possible with Lear, so, as Sarah Aguilar said, since it was clear from the very beginning that Lear preferred Cordelia over them, Goneril and Regan's reaction was a necessary subservience to their tyrannical father.[520]Continuing along these lines, Marinella Rodi-Risberg sees the reason for Goneril and Regan's "monstrosity" in their traumatic childhood which turned the "evil" daughters into traumatized "heroines".[521]In *Age is Unnecessary: A Jungian Approach to King Lear*, Coursen also notices that "Lear may be 'More sinned against than sinning' (3.2.60.), but he must be blamed for releasing the malign energies of Goneril and Regan into what was his kingdom."[522] Indeed, during the play, we tend to sympathize with Lear, adopting his idea of them as the source of all evil and thus lose interest in giving the two daughters any deeper thought.[523] As Adelman said, we witness "Lear's own attempt to transfer the blame and punishment to daughters, who thus become the contaminating plague-source that can deflect blame away from him."[524]However, his role in their making is the thing he cannot escape from.

Unlike them, Cordelia as the embodiment of the positive qualities of the archetypal feminine is the Jungian Sophia archetype.[525] With her help, Lear moves away from the image of the archetypal father he had at the beginning of the play to the personal one, which allows him to finally see Cordelia as his daughter:

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[520] Aguilar, Sarah. *He Said, She Says: An RSVP to the Male Text*. Madison. Teaneck. Fairleigh Dickinson University Press. 2001 by Rosemoth Publishing & Printing Corp., p. 197

[521] Rodi-Risberg, Marinella. *Writing trauma, writing time and space. Jane Smiley's „A Thousand Acres "and the „Lear "group of father-daughter incest narrative*, Ph.D. dissertation, Acta Wasaensia 229, Literary and Cultural Studies 5. Universitas Wasaensis. 2001, p. 130

[522] Coursen. *Age is Unnecessary: A Jungian Approach to King Lear*, p. 84

[523] Cristina Leon Alfar in *Looking for Goneril and Regan* offers a political/historical explanation of their behavior: "In King Lear, the power Regan and Goneril desire and the violence in which they participate defy orthodox notions of appropriate feminine conduct. Because power as a feminine attribute is rejected by scholars as a violation of nature, Goneril and Regan become 'evil' (...) Women cannot be tyrants, it would seem, or if they can be, such tyranny must be a result of an unnatural femininity rather than the product of specifically cultural and political notions of kingship", p. 68. She argues "that the play points precisely to the abuse of power by all monarchs, regardless of gender, as inherent to absolutism", p. 68.

[524] Adelman, *Suffocating Mothers*, p. 116

[525] Mary Ann Mattoon in *Jung and the Human Psyche: An Understandable Introduction* says: „Comparable images in male psychology are Eve, Helen (of Troy), Mary and Sophia (Jung, CW 16, par 361). In their positive forms, Eve personifies the nourishing Earth Mother, Helen the charming seductress, Mary the independent spiritual mother and Sophia the figure of wisdom.", p. 55

"For as I am a man, I think this lady
To be my child Cordelia."[526]

(*King Lear*, 4.vii, 79-80)

As Kahn says: "Lear acknowledges his manhood and his daughter's womanhood in the same line and the same breath."[527]It would seem that he had finally succeeded to make a distinction between the archetypal maternal figure he had projected onto his daughter(s) and them as individuals. The recognition and establishment of a healthy connection with the archetypal feminine, reflected in this single moment, is a step toward establishing his psychic balance. However, his envisioning of their secluded future life together shows that, ultimately, he failed in that endeavor.[528]His wish for their mystical union in their prison is actually his longing for the ideal union with the anima, i.e. the Jungian *coniunctio opositorum*, as a symbol of the wholeness of the self. However, it is clear that Lear failed to stick to the differentiation between Cordelia as a person and as the archetypal anima:

> "In negating everything outside their union in prison … Lear must necessarily negate Cordelia, too; she can be made to serve his vision only in so far as he can deny the possibility of difference between them, dissolving Cordelia's identity into his own."[529]

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[526] Shakespeare. *King Lear,* https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-4-scene-7

[527] Kahn. *The Absent Mother in King Lear*, p. 257

[528] James Kirsch in *Shakespeare's Royal Self,* however, asserts that "in Lear's prison fantasy, his exaltation was due to an anticipated eternal life with Cordelia, I can only conclude thatat this moment [of Lear's death] the image of the *coniunctio* has come to life. A vision of transcendental impact lights up and floods him. This is the secret of the play. At the moment of death, the *coniunctio* occurs and in this vision Lear perceives ultimate truth, achieves full consciousness, and thus experiences redemption. This is the fruit of his suffering, this the 'ripeness,' the end Shakespeare promised us." (p. 314-15); and also "Eternally he is defeated, but his personality grows with every blow that he receives, and the unconscious helps him to mature", p. 293.

However, the standpoint that Lear gains self-knowledge, i.e. individuation through his suffering is not universally accepted among literary critics. In *Psyche & Symbol in Shakespeare*, Aronson says: "What we see on stage is one and the same Lear moving from his "darker purpose" through old age "foolishness" to redemption" (p. 187); the same is with Driscoll who is of the opinion that Lear "never attains wholeness", in *Identity in Shakespearean Drama*, p. 149

[529] Adelman. *Suffocating Mothers*, p. 122

Had he been able to make that distinction, he would not have felt the urge to lock himself away with her, but would have set her free to have a life of her own. Since that was not the case, her death is the end of him. On the personal plane, we are faced with an infinite sorrow of a father for the loss of his beloved daughter, and on the other, in Jungian terms, with the disappearance of the anima figure, life and its meaning lose significance and guidance.[530] That is why, both as a personal and archetypal father, Lear cannot accept the loss of Cordelia and, until the moment of his death, he clings to the illusion that she still lives:

"This feather stirs. She lives. If it be so,
It is a chance which does redeem all sorrows
That ever I have felt."[531]

(*King Lear*, 5.iii, 324-326)

In Jungian terms, Lear's death can be seen as the defeat of ego consciousness by the powerful archetypes of the unconscious. As Tubbs nicely points out:

> "The predatory horrors of the negative archetypal feminine personified by Gonerill and Regan, the brief reunion of Lear with the positive archetypal feminine embodied in Cordelia ..., also demonstrate the struggles of ... masculine consciousness confronted with the polarities of the archetypal feminine."[532]

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[530] Jung defined one aspect of the anima archetype as „the *archetype of life itself*" in *Archetypes of the Collective Unconscious*. CW 9.i, par. 66, but as a soul-guiding „angel of light, a psychopomp who points the way to the highest meaning ", Ibid, par. 60

In his book *Anima, an anatomy of a personified notion*, James Hillman quoted Jung's several references to anima as the archetype of life, i.e. that anima expresses life itself (p. 56). Hillman's explanation that "life" in this context actually means "*psychic* life" (p. 67) additionally clarifies Jung's words "It [the anima] is something that lives of itself, that makes us live; it is a life behind consciousness that cannot be completely integrated with it, but from which, on the contrary, consciousness arises (CW 9, i, 57).", p. 67

[531] Shakespeare. *King Lear*, https://www.litcharts.com/shakescleare/shakespeare-translations/king-lear/act-5-scene-3

[532] Tubbs. *Responsesto theJungian Archetypal FemininеinKing Lear, Hamlet, Othello, and Romeo and Juliet*, p. 192

From that struggle Lear did not come out victorious:

"King Lear is essentially the drama of an individuation process where the individual fails to realize that neither the conscious nor the unconscious *per se* are the objective. Totality is the goal. The circular scheme of initial ego inflation towards final self-abnegation marks a conflict that is better centered in "a continuous confrontation of the ego with inner psychological factors, and not a confrontation of man with society" (Kirsh 1966: 314). … [H]is obscure fate arises as a consequence of his failure to adapt to the overwhelming images of the unconscious."[533]

[533] Rodriguez Gomez. *Cordelia's Portrait in the Context of King Lear's Individuation*, p. 197 - 198

Chapter Four

The Concept of Individuation in C.G. Jung

"Why, thou must be thyself"
The Merry Wives of Windsor, (3.iv, 4.)

"Individuation, therefore, can only mean a process of psychological development that fulfils the individual qualities given; in other words, it is a process by which a man becomes the definite, unique being he in fact is. In so doing he does not become "selfish" in the ordinary sense of the word, but is merely fulfilling the peculiarity of his nature, and this, as we have said, is vastly different from egotism or individualism."

Carl Jung

"Individuation is a quality that we recognize in others when we see it. The individuated person is relatively free from personal complexes and has a quality of wisdom that implies a reflective relation to his life experience, and a loving acceptance of his fate, those unbidden givens that have been formative or life-defining."

Gareth S. Hill

"I believe that Shakespeare very much addresses himself to the antinomy of our desire to find ourselves and to lose ourselves and also to the antinomy of our fear of finding ourselves and losing ourselves …. The patterns of self-loss and self-recovery pervade of all Shakespeare's dramas regardless of genre. ... Their follies, passions, and crimes are so monumental and at the same time so convincingly depicted that Shakespeare's art persuades us to accept them as symbolically heightening the self-losses all mankind is subject to."

Rolf Soellner

Shakespeare's plays dramatize what Jung described as an innate need for self-realization:

"Individuation means becoming an 'in-dividual,' and, insofar as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also

implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization'."[534]

Individuation is, therefore, the process of becoming an individual, and that process is an ongoing one - the realization of the Self is a goal that can never be completed: "The goal is important only as an idea; the essential thing is the *opus* which leads to the goal: *that* is the goal of a lifetime."[535] Daryl Sharp explains the concept in the following manner:

"The process of individuation, consciously pursued, leads to the realization of the self as a psychic reality greater than the ego. Thus individuation is essentially different from the process of simply becoming conscious. ... In Jung's view, no one is ever completely individuated. While the goal is wholeness and a healthy working relationship with the self, the true value of individuation lies in what happens along the way."[536]

According to Jung, at the end of this psychic development is the archetype of Self:

"As an empirical concept, the self designates the whole range of psychic phenomena in man. It expresses the unity of the personality as a whole. But in so far as the total personality, on account of its unconscious component, can be only in part conscious, the concept of the self is, in part, only *potentially* empirical and is to that extent a *postulate*. … In so far as psychic totality, consisting of both conscious and unconscious contents, is a postulate, it is a transcendental concept, for it presupposes the existence of unconscious factors on empirical grounds and

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[534] Jung. *Two Essays in Analytical Psychology. CW 7*. Second Edition. Translated by R. F. C. Hull. Princeton University Press. 1966, par. 266

[535] Jung. *Practice of Psychotherapy*. *Essays on the Psychology of Transference and other subjects*. CW 16. Second Edition. Translated by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1966, par. 400

[536] Sharp, Daryl. *C. G. Jung Lexicon*: *A Primer of Terms & Concepts*. Toronto: Inner City Books, 1991, http://www.psychceu.com/jung/sharplexicon.html

thus characterizes an entity that can be described only in part but, for the other part, remains at present unknowable and illimitable."[537]

The sense of self, therefore, represents according to Jung, either a process of psychological growth (by getting to know and integrating the unconscious parts of our personality) or of regression into the darkness of the unconscious. In that respect, Shakespeare's dramas reflect Jung's opinion that man is not born as "tabula rasa"[538] and that life, as a dynamic process of acquiring experience, is, or at least should be, a path toward self-development and transformation. The power of the famous tragic flaws[539] of Shakespeare's characters can in Jungian terms be seen as the power of archetypes which the ego has to face. The closer to the Self we are, i.e. the less we diverge from the path to the Self that we instinctively feel as the right one, the less susceptible we are to the destructive forces of the unconscious contents:

"The nearer it [the consciousness] approaches the optimum, the more the autonomous activity of the unconscious is diminished, and the more its value sinks until, at the moment when the optimum is reached, it falls to zero. We can say, then,

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[537] Jung. *Psychological Types*. CW 6. Translated by H. G. Baynes. Revised by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1976, par. 789

[538] „It is in my view a great mistake to suppose that the psyche of a new-born child is a *tabula rasa* in the sense that there is absolutely nothing in it. In so far as the child is born with a differentiated brain that is predetermined by heredity and therefore individualized, it meets sensory stimuli coming from outside not with any aptitudes, but with specific ones, and this necessarily results in a particular, individual choice and pattern of apperception. These aptitudes can be shown to be inherited instincts and preformed patterns, the latter being the *a priori* and formal conditions of apperception that are based on instinct. Their presence gives the world of the child and the dreamer its anthropomorphic stamp. They are the archetypes, which direct all fantasy activity into its appointed paths and in this way produce, in the fantasy-images of children's dreams as well as in the delusions of schizophrenia, astonishing mythological parallels such as can also be found, though in lesser degree, in the dreams of normal persons and neurotics. It is not, therefore, a question of inherited ideas but of inherited *possibilities* of ideas.", says Jung in *Archetypes and the Collective Unconscious*. CW 9. Part 1. Second Edition. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1968, par. 136

[539] In his *Introduction* to *Shakespeare's Patterns of Self-Knowledge,* Soellner tracks the phrase and its meaning from Aristotle to the modern ages. Soellner, Rolf. *Shakespeare's Patterns of Self-Knowledge.* Ohio State University Press, 1972, p. xii

that so long as all goes well, so long as a person travels the road that is, for him, the individual as well as the social optimum, there is no talk of the unconscious."[540]

In the contrary situation, we are faced with a loss of link with the Self and, consequently, with the state of mind that resembles that of madness, i.e. "loss of balance"[541], which Shakespeare shows so well in his tragedies.

Related to the individuation process, Soellner notices that Shakespeare makes plenty of allusions to self-knowledge through phrases meaning knowing or not knowing oneself, not being oneself, forgetting oneself, losing oneself, being true to oneself, finding oneself, forgetting oneself etc.[542] Losing and finding oneself is depicted differently throughout Shakespeare's dramas. In his earlier works, e.g. in *The Comedy of Errors*, the psychological sense of insufficiency is expressed as the absence of an actual person, i.e. in external terms:

"I to the world am like a drop of water,
That in the ocean seeks another drop,
Who, falling there to find his fellow forth
Unseen, inquisitive, confounds himself,
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself."[543]

(*The Comedy of Errors*, 1.ii, 35-40)

In his later dramas, however, this "quest" is internalized, i.e. the search for oneself on the path to individuation is the expression of internal psychological processes, whereby

[540] Jung. *Civilization in Transition.* CW 10. Second Edition. Translated by R.F.C. Hull. Routledge Taylor and Frances Group, New York, 1970, p. 15

[541] "We are … justified in regarding all extravagant and exaggerated behaviour as a loss of balance", says Jung in *The Structure and Dynamics of the Psyche*. CW 8. Translated by R.F.C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1960, par. 61

[542] Soellner. *Introduction* to *Shakespeare's Patterns of Self-Knowledge,* p. xiv

[543] Shakespeare. *The Comedy of Errors*, https://www.sparknotes.com/nofear/shakespeare/errors/page_14/

the characters are given much more psychological depth so that they can be interpreted as parts of the hero's psyche as well as characters in their own right. In relation to the process of psychological development and individuation in Shakespeare's plays, Laurie Maguire notices:

> "But whereas comedy is triumphant and circular (the marriages with which it concludes represent the ascendance of the next generation and herald procreation and birth, the human equivalent of spring's ascendance), tragedy is linear and leads to extinction."[544]

One of great examples in Shakespeare's dramas of the archetype of Self in comedies is the character of Duke in *Measure for Measure.* He represents the paradoxical view of the archetype from the stand point of ego-consciousness, and as such is the embodiment of opposites. On the one hand he is described as "[a] very superficial, ignorant, unweighing fellow… [who] yet would have darkly deeds darkly answered" (*Measure for Measure,* 3.ii, 136; 171)[545] . On the other, however:

> "[H]e shall appear to the
> envious a scholar, a statesman and a soldier. ...
> One that, above all other strifes, contended
> especially to know himself."[546]

(*Measure for Measure,* 3.ii, 141-142; 226-227)

Also, The Duke as a monk has a spiritual connotation, and as such represents the Jungian spiritual centre of the psyche, i.e. the archetype of self. In the play he acts with the aim to help the other characters gain deeper self-knowledge and, in that way, free them

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[544] Maguire, Laurie E. *Studying Shakespeare, A Guide to the Plays.* Blackwell Publishing Ltd, 2004, p. 13

[545] Shakespeare. *Measure for Measure*, https://www.litcharts.com/shakescleare/shakespeare-translations/measure-for-measure/act-3-scene-2

[546] Shakespeare. *Measure for Measure*, https://www.litcharts.com/shakescleare/shakespeare-translations/measure-for-measure/act-3-scene-2

from their "persona" identifications. The Duke, therefore, acts as a benevolent higher power that Shakespeare's tragic heroes were deprived of; hence the difference in what happened to them and the characters of this play.

On the other hand, in depicting the human psyche, Shakespeare suggests that not all people are meant to understand and recognize their true sense of self - failed individuation can be said to be a characteristic of Shakespeare's tragedies.[547] In those terms, Richard III is a fine example of the activation of a compensatory function of the psyche as a sign of failed individuation and an attempt of psyche to reach balance. In Jung's words:

> "We can take the theory of compensation as a basic law of psychic behaviour. Too little on the one side results in too much on the other. Similarly, the relation between the conscious and the unconscious is complementary." [548]

Coursen recognized this psychic process in Richard by stating that he "learns that his conscious orientation is engaged in a losing civil war against the Self"[549] since he consciously opted for psychic one-sidedness, i.e. the masculine principle of power at any cost, and kingly persona instead of the wholeness of personality. We see that at the very beginning of *Richard III* (1.i,14-42)[550] as well as in his last soliloquy in *3 Henry VI*[551]*:*

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[547] However, in this respect, Soellner notices that Shakespeare's tragedies do not present merely self-loss (e.g. Edgar reaches high levels of self-discovery). On the other hand, even if it is true that some kind of "finding" is reflected in comedies, not all Shakespeare's characters in them find themselves in the end (e.g. Malvolio) or lead to unconditional finding in the unity with the other person (e.g. Bertram and Helena). Shakespeare thus does not separate completely the tragic and comic worlds, just as they are not separated in "real" life. *Shakespeare's Patterns of Self-Knowledge,* p. xviii

[548] Jung. *The Practical Use of Dream-Analysis*. *Practice of Psychotherapy*. *Essays on the Psychology of Transference and other subjects*. CW 16, par. 330

[549] Coursen. *The Compensatory Psyche. A Jungian Approach to Shakespeare*, p. 7

[550] Shakespeare. *Richard III*,
https://www.sparknotes.com/nofear/shakespeare/richardiii/page_2/

As Garber noticed in *Shakespeare After All*, Richard's malice is a matter of choice: "[I]t is a mistake, I believe, to attribute the malevolence of Shakespeare's Richard to "congenital and infantile disadvantages." That is his claim, to be sure, but the claim functions more as an excuse and as a metaphor than as a convincing interior motivation.", p. 131

[551] Maguire in *Studying Shakespeare, A Guide to the Plays* astutely notices that „Richard can never be a successful king because he is too aware of the division between himself and the role (and, hence, of the division within himself).", p. 95

"Then, since the heavens have shap'd my body so,
Let hell make crook'd my mind to answer it.
I have no brother; I am like no brother;
And this word 'love,' which greybeards call divine,
Be resident in men like one another
And not in me: I am myself alone."[552]

(*3HVI*, 5.vi, 80-86)

Richard's unresolved mother complex and anima issues[553]may be perceived as a trigger for his compensatory wish to obtain the crown which, then, led to his conscious identification with the kingly persona and consequently to his failed individuation. Maguire noticed that in Richard we can see "a dynamic of emotional ascesis and compensation in which a deprived child seeks reparation."[554] In that regard, we can understand Adelman's words that Richard blames his deformity on the Feminine: Mother, Nature and Love[555]:

"Well, say there is no kingdom then for Richard;
What other pleasure can the world afford?
I'll make my heaven in a lady's lap,
And deck my body in gay ornaments,
And witch sweet ladies with my words and looks.

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[552] Shakespeare. *3 Henry VI*,
https://www.bartleby.com/70/3256.html

[553] Coppelia Kahn qtd Michael Neill: "Richard cannot know himself because he cannot love himself, and he cannot love himself because he has never been loved.", p. 64

[554] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 202;

She quotes Freud on the matter: "Freud discusses "The Exceptions": people who commit moral wrong because they feel the world has been unjust to them. Their desire for reparation overrides morality: "I have a right to be an exception. I may do wrong myself, since wrong has been done to me" (Freud 1953–74: 322).", p. 205

[555] Adelman, Janet. *Born of Woman*, p. 107;

Related to Richard III, Marjorie Garber offers an interesting psychological insight as to an undisputable fascination with Richard's character up to this day: "[Freud] claims that in some psychological sense we are all little Richards: "Richard is an enormous magnification of something we find in ourselves as well. We all think we have reason to reproach Nature and our destiny for congenital and infantile disadvantages; we all demand reparation for early wounds to our narcissism, our self-love.", Garber. *Shakespeare After All*. Anchor Books, A Division of Random House Inc., New York, 2005, p. 131

O miserable thought! and more unlikely
Than to accomplish twenty golden crowns!
Why, love forswore me in my mother's womb:
And, for I should not deal in her soft laws,
She did corrupt frail nature with some bribe,
To shrink mine arm up like a wither'd shrub;
To make an envious mountain on my back,
Where sits deformity to mock my body;
To shape my legs of an unequal size;
To disproportion me in every part,
Like to a chaos, or an unlick'd bear-whelp
That carries no impression like the dam.
And am I then a man to be beloved?
O monstrous fault, to harbour such a thought!"[556]

(*3HVI*, 3.ii, 148-169)

Considering that he feels betrayed by the archetypal feminine (by Nature for making him physically flawed, by his mother for bringing him into this world the way he is, and by love since he believes he will never find it with a woman), he discards that part of his personality for obtaining power, i.e. the crown[557] as a symbol of the archetypal masculine:

"Then, since this earth affords no joy to me,
But to command, to cheque, to o'erbear such
As are of better person than myself,

[556] Shakespeare. *3 Henry VI*, https://www.bartleby.com/70/3232.html

[557] Marjorie Garber in *Shakespeare After All* labels Richard as "overcompensating", p. 117;
Maguire in *Studying Shakespeare, A Guide to the Plays* does the same: "Peace is not congenial to Richard because he is not equipped for pacific pursuits: music, love, sex. Envy of his brother Edward's erotic success seems at the forefront of this speech … and, in a defiantly overcompensatory gesture, Richard moves to the other extreme: villain rather than lover.", p. 94

I'll make my heaven to dream upon the crown,
And, whiles I live, to account this world but hell,
Until my mis-shaped trunk that bears this head
Be round impaled with a glorious crown.
And yet I know not how to get the crown,
For many lives stand between me and home:
And I,- like one lost in a thorny wood,
That rends the thorns and is rent with the thorns,
Seeking a way and straying from the way;
Not knowing how to find the open air,
But toiling desperately to find it out,-
Torment myself to catch the English crown:
And from that torment I will free myself,
Or hew my way out with a bloody axe.
Why, I can smile, and murder whiles I smile,
And cry 'Content' to that which grieves my heart,
And wet my cheeks with artificial tears,
And frame my face to all occasions.
I'll drown more sailors than the mermaid shall;
I'll slay more gazers than the basilisk;
I'll play the orator as well as Nestor,
Deceive more slily than Ulysses could,
And, like a Sinon, take another Troy.
I can add colours to the chameleon,
Change shapes with Proteus for advantages,
And set the murderous Machiavel to school.
Can I do this, and cannot get a crown?
Tut, were it farther off, I'll pluck it down."[558]

[558] Shakespeare. *3 Henry VI*, https://www.bartleby.com/70/3232.html

(*3HVI*, 3.ii, 170-199)

However, even he is aware that the crown is an unsatisfactory solution for providing psychic balance: he knows that he is "seeking a way" but also feels that he is straying away from it; he is desperately trying to find „the open air", i.e. to liberate himself from the destructive influence in terms of his individuation of both the archetypal feminine, reflected in his failed relationships with the women in the play and in denying the sensitive, compassionate, i.e. 'feminine' side of his personality, as well as the archetypal masculine reflected in his overwhelming wish for power which „torments [him] to catch the English crown". However, he fails in that endeavour and in the end of *Richard III* he is a man completely alienated from himself, who even speaks of himself in the third person, which is a clear sign of his ego identity's disintegration, i.e. failed individuation:

"What do I fear? Myself? There's none else by.
Richard loves Richard; that is, I and I.
Is there a murderer here? No. Yes, I am.
Then fly! What, from myself? Great reason why:
Lest I revenge. What, myself upon myself?
Alack, I love myself. Wherefore? For any good
That I myself have done unto myself?
O, no! Alas, I rather hate myself
For hateful deeds committed by myself.
I am a villain. Yet I lie. I am not.
Fool, of thyself speak well. Fool, do not flatter.
My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain."[559]

(*Richard III*, 5.iii, 194-207)

[559] Shakespeare. *Richard III*, https://www.sparknotes.com/nofear/shakespeare/richardiii/page_322/

In the individuation process Shakespeare sides with Jung related to the role and importance of the concept of free will - none of Shakespeare's heroes follow their *fate* as an externally imposed, inevitable chain of events which lead to their doom. Rather, it is their lack of self-knowledge and self-control as a sign of their failed individuation that cause their tragic ends. According to Vyvyan, these characters embody a soul which is in many ways great and noble but which has *a fatal flaw* which plays the role of *fate*. In Jungian terms, *fate* can be interpreted as unrecognized psychological processes or archetypes not dealt with which therefore influence or lead the actions of ego conscience. Shakespeare explores in depth these flaws to which the tragic hero, after an inner conflict, i.e. a failed attempt to deal with the archetypal psychic forces, succumbs. The result is that the tragic hero loses his soul, i.e. link to the archetype of Self as both the motivator and the goal of the individuation process. [560]

In that regard, when we examine, for example, Othello, it is obvious that the cause of his crisis and ruin is psychological and that his intellectual confusion is not the cause but rather the result of the chaos in his psyche. In Jungian terms, Othello, as the ego consciousness, struggles and fails to understand and establish a functioning relationship with both Iago and Desdemona, respectively seen as his shadow and anima. The importance of dealing with these archetypes as a means of reaching psychic balance as one of the indicators of a successfully ongoing individuation process, is described from a Jungian point of view by Rogers-Gardner:

> "Staying in balance and harmony requires that both sides – angel and devil – must be recognized, accepted, and integrated. To achieve what Jung called "integration" we must become conscious that within ourselves we have combined the opposites and need no longer project our personal devil onto others. … Murdering the anima or the shadow is a form of suicide, … and Othello actually performs rather than faces the ambivalent music of yin and yang."[561]

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[560] Vyvyan, John. *The Shakespearean Ethic*. Shepheard – Walwyn (Publishers) Ltd., 2013, p. 14

[561] Rogers-Gardner, Barbara. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest*. Wilmette, IL: Chiron Publications, 1992, p. 39

At the beginning of the play Iago refers to himself and Othello as to the two sides of the same coin – in Jungian terms it is an ego-shadow relationship: "Were I the Moor, I would not be Iago. / In following him, I follow but myself"[562] (*Othello,* 1.i, 59-60). Rogers-Gardner understands this relationship in the following manner: "Iago knows Othello as he knows himself; they are functions of the same person. … [He is] the side of Othello that cannot love or be loved, who is threatened by the feminine to the extent that he must kill it or be killed by it."[563] As Othello's shadow[564], Iago succeeds to completely destroy Othello's relationship with his anima, which in itself, according to Jung, is a form of suicide, a failed individuation. The following Jung's words seem to have been written for Othello and describe perfectly his unsuccessful individuation process as a result of his inability to deal with the shadow and anima:

> "A man who is unconscious of himself acts in a blind, instinctive way and is in addition fooled by all the illusions that arise when he sees everything that he is not conscious of in himself coming to meet him from outside as projections upon his neighbour."[565]

Archetypally interpreted[566], however, as Othello's shadow Iago is not only the embodiment of evil but he also acts as a means of Othello's self-development. Othello's perception of Iago as that of an honest and wise man, i.e. in Othello's words: „This honest

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[562] Shakespeare. *Othello,* https://www.sparknotes.com/nofear/shakespeare/othello/page_6/

[563] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest,* p. 55

[564] As Maud Bodkin in *Archetypal Patterns in Poetry*: *Psychological Studies of Imagination* points out "Iago, in his terrible power of seeing and speaking truth" and with his ability to project "the half-truths that Othello's romantic vision ignored, but of which his mind held secret knowledge", embodies the devil, i.e. shadow figure as archetype, p. 223

[565] Bobbe Tyler qtd Jung in *Searching for Soul: A Survivior's Guide*, Swallow Press, Ohio University Press, Athens, Ohio, USA, 2009, p. 52

[566] Aronson says: "Iago as archetype derives his strength from Othello's own unconscious. Thus the irrationality of Othello's suspicions and jealousy renders Iago's evil incomprehensible to others. He is Othello's inner voice which acquires its potency from Othello's own predisposition to listen to it and be persuaded by it" p. 111. Othello never grasps Iago's real identity, though he alone could have done it, because "it lies in the nature of such a projection that it can be grasped only through a fully mature and wide-awake consciousness" p. 111. That is what Othello lacks; he seems not just incapable but unwilling to deal with Iago as a projection of his own psychic forces.

creature doubtless / Sees and knows more, much more, than he unfolds "[567] (*Othello,* 3. iii, 248-249), can indeed be perceived as true from the Jungian point of view. Iago, as the embodiment of the unconscious archetypal forces or, as Aronson says, as Shakespeare's tragic vision of transpersonal evil[568], shall, of course, know better and know more than Othello as the ego consciousness. When analysed as a character in his own right, Iago and his actions seem purely evil and unprovoked from the moralistic ego-consciousness point of view. However, as the embodiment of the archetype, Iago is above the dual mentality of the ego, above ethical regulations, with the motivation that cannot be logically explained and thus not rationally understood. That is why many have found his reasons for evil deeds unconvincing and also that is why he provides no explanation of his motivation at the end:

> "Demand me nothing. What you know, you know.
> From this time forth I never will speak word."[569]

(*Othello,* 5.ii, 316-317)

"What you know, you know" are words that cannot be subjected to rational examination since they echo a primordial and illogical certainty of Iago's influence on Othello reflected in Jung's words that it is "a primordial experience which surpasses man's understanding, and to which he is therefore in danger of succumbing." [570] Othello succumbs to the shadow archetype which is an end in itself and which does not commit itself to any personalized psychological system, as Aronson says.[571] The only person to whom Iago's explanation could have been of any use, and for whom it was supposed to be meant, namely Othello, is dead. Thus, there is no need for any clarifications to the rest of the characters, even if they would have been able to understand any of the psychological processes that had been taking place. As part of Othello's personality, having destroyed

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[567] Shakespeare. *Othello,* https://www.sparknotes.com/nofear/shakespeare/othello/page_148/

[568] Aronson, Alex. *Psyche & Symbol in Shakespeare*. Bloomington: Indiana University Press. 1972, p. 113

[569] Shakespeare. *Othello,* https://www.sparknotes.com/nofear/shakespeare/othello/page_302/

[570] Jung. *Modern Man in Search of a Soul*. Routledge Classics, London and New York, 2001, p. 160

[571] Aronson. *Psyche & Symbol in Shakespeare,* p. 111

Othello, Iago is as good as dead - there is nothing left to be said in the end. However, even if Iago had tried to explain his motivation, in the realm of the rational and logic, it would make little or no sense at all. Just as Jung said, the ego consciousness and its rational world function very differently from the world of the unconscious, and the means of expression of their contents also considerably differ. The concepts of time, causality and limitations are the basis on which our conscious world rests and they simply do not apply to the unconscious. The symbolic language of the unconscious can never be fully logically explained. That is why, in this case, speaking leads to no rationally satisfactory explanation.

"If we fail to see the positive side of the shadow and let it lead us into darkness, we disintegrate into chaos, rather than integrate harmoniously", [572]says Rogers – Gardner, and that is exactly what happened to Othello. He allowed Iago not just to awake in him the worst of feelings – jealousy, hate and violence, as she points out,[573] but also to overpower him. As Jung said, a strong ego, i.e. a sense of identity, is needed to lead the integration process of the unconscious contents. Since that is precisely what Othello does not have, in Jungian terms, his individuation process was doomed to failure.

As Othello's counterpart, Iago is very much aware of the influence and importance of the anima in the individuation process. Desdemona's power over Othello, i.e. the power of the anima over the ego consciousness, Iago states in the following words: "Our general's wife is now the general"[574] (*Othello,* 2.iii, 252). Since theirs is not a relationship of two psychologically mature individuals, i.e. it is not a Jungian *coniunctio,* Iago's schemes against Desdemona could in Jungian terms be interpreted as his attempt to make Othello aware that their love relation does not have a proper, healthy basis. Instead of forming a relationship with a woman who is his equal and an independent individual, Desdemona, much like Cressida to Troilus, only serves as a vessel to embody Othello's anima projection. Along those lines, Iago's comments and actions regarding Desdemona can be seen as an attempt to open his eyes in terms of Othello's one-sided understanding of the anima in only

[572] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest,* p. 52
[573] Ibid, p. 52
[574] Shakespeare. *Othello,*
https://www.sparknotes.com/nofear/shakespeare/othello/page_112/

positive terms. Othello, however, does not possess enough self-knowledge to be able to recognize his projection, which is yet another stumbling block in his individuation process. Thus, "Othello chooses "marriage" to Iago and spiritual death – not death with transcendence, represented by Desdemona – just ordinary, ugly, meaningless death"[575], concludes Rogers-Gardner. This deduction can also be applied to another Shakespearean hero whose failed individuation is also reflected in his failure to successfully deal with his shadow and his anima, namely Troilus.

Troilus and Cressida

Troilus's unsuccessful individuation process Oates summarizes in the following manner: "He ends, as he has begun, in a frenzy. … Nowhere does he attain the harmonious equilibrium required of the tragic hero or of the man we are to take as a spokesman for ourselves."[576] At the beginning of the play, Troilus, going through the "genuine, though adolescent, search for fulfilment and self-knowledge"[577], is described as a mythical hero:

"The youngest son of Priam, a true knight,
Not yet mature, yet matchless, firm of word,
Speaking in deeds and deedless in his tongue;
Not soon provoked nor being provoked soon calm'd:
His heart and hand both open and both free;
For what he has he gives, what thinks he shows;
Yet gives he not till judgment guide his bounty,
Nor dignifies an impure thought with breath;
Manly as Hector, but more dangerous;
For Hector in his blaze of wrath subscribes

[575] Rogers-Gardner. *Jung and Shakespeare*: *Hamlet, Othello, and The Tempest,* p. 75
[576] Oates, Joyce Carol. *The Tragedy of Existence: Shakespeare's "Troilus and Cressida"*. Originally published in *Philological Quarterly*, Spring 1967, and *Shakespeare Quarterly***,** Spring 1966. https://celestialtimepiece.com/2015/01/27/the-tragedy-of-existence-shakespeares-troilus-and-cressida/
[577] Aronson. *Psyche & Symbol in Shakespeare*, p. 76

To tender objects, but he in heat of action
Is more vindicative than jealous love".[578]

(*Troilus and Cressida*, 4.v, 2712-2722)

Possessing a mind "which is far superior to that of any other young lover we have met before in Shakespeare"[579], he is, nonetheless, not the "master of his heart":

„Why should I war without the walls of Troy,
That find such cruel battle here within?
Each Trojan that is master of his heart,
Let him to field; Troilus, alas! hath none! "[580]

(*Troilus and Cressida*, 1.i, 34-38)

Thus, as Soellner noticed, Troilus is "divided and fragmented"[581], already admitting defeat, feeling self-blame and self-pity which are symptoms of inner disunity, according to Aronson.[582] This inner conflict he reveals at the very the beginning of the play by the attempt to establish a successful relationship with the feminine, i.e. the archetype of the ideal female which lies ready in heterosexual male's mind to be activated whenever he encounters a woman in the exterior world matching the ideal image in his psyche.[583] Obviously, his ideal is Cressida:

„I tell thee I am mad
In Cressid's love: thou answer'st 'she is fair;'

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[578] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=4&Scene=5&Scope=scene

[579] Ibid, p. 79

[580] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=1&Scene=1&Scope=scene

[581] Soellner. *Shakespeare's Patterns of Self-Knowledge*, p. 209

[582] Aronson, Alex. *Psyche & Symbol in Shakespeare*. Bloomington: Indiana University Press. 1972, p. 78

[583] Tucker qtd Jung in *Shakespeare and Jungian Typology – A Reading of the Plays*. McFarland & Company, Inc., Publishers, 2003, p. 84

Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice,
Handlest in thy discourse, O, that her hand,
In whose comparison all whites are ink,
Writing their own reproach, to whose soft seizure
The cygnet's down is harsh and spirit of sense
Hard as the palm of ploughman: this thou tell'st me,
As true thou tell'st me, when I say I love her;
But, saying thus, instead of oil and balm,
Thou lay'st in every gash that love hath given me
The knife that made it."[584]

(*Troilus and Cressida*, 1.i, 81-93)

In this description it is possible to find resemblance between Florizel and Troilus – for both of them, their feminine counterparts are the representations of the feminine archetype in its positive form. However, the resemblance ends there, since the crucial difference is that Florizel possesses a firm sense of self whereas Troilus's ego identity is instable and weak, clearly shown in the comparison of his personality to the Greeks:

"The Greeks are strong and skillful to their strength,
Fierce to their skill and to their fierceness valiant;
But I am weaker than a woman's tear,
Tamer than sleep, fonder than ignorance,
Less valiant than the virgin in the night
And skilless as unpractised infancy."[585]

(*Troilus and Cressida*,1. i, 39-44)

[584] Shakespeare. *Troilus and Cressida,* https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=1&Scene=1&Scope=scene

[585] Shakespeare. *Troilus and Cressida,* https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=1&Scene=1&Scope=scene

That being the case, it is clear that not only can he not establish a healthy relationship with Cressida in terms of the Jungian *coniunctio*, which he craves[586], but also another difference compared to Florizel is evident here: unlike Florizel, Troilus measures himself according to the patriarchal masculine social values. That fact alone paves the road to his downfall, i.e. his individuation is impossible since, as is evident from other Shakespearian tragic heroes, the renunciation of the feminine is the characteristic founding gesture of tragic masculinity in Shakespeare.[587]

Returning to his divine image of Cressida, it is evident that his actions are controlled by the anima archetype. Regarding Cressida's archetypal nature Oates makes the following observation: "It is characteristic of all love to be subject to a will that seems to be not our own, and, as Troilus says, "sometimes we are devils to ourselves" (4. 4. 95). Cressida is not just Cressida but all women …."[588]The will that is „not his own ", or as Troilus said "devils", in Jungians terms can be interpreted as the divine nature of the archetype as well as the archetype's firm grip in which it holds Troilus:

"I stalk about her door,
Like a strange soul upon the Stygian banks
Staying for waftage. O, be thou my Charon,
And give me swift transportance to those fields
Where I may wallow in the lily-beds
Proposed for the deserver! O gentle Pandarus,
From Cupid's shoulder pluck his painted wings
And fly with me to Cressid! (...)

[586] In that regard, Janet Adelman says that Troilus enacts the nostalgic desire for wholeness through his sexual union with Cressida and bears the burden of its disappointment. *Suffocating Mothers – Fantasies of Maternal Origin in Shakespeare's plays Hamlet to The Tempest*. Routledge, Taylor & Francis Group. New York and London, 1992, p. 45

[587] Adelman. *Suffocating Mothers*, p. 268

[588] Oates. *The Tragedy of Existence: Shakespeare's "Troilus and Cressida"*, https://celestialtimepiece.com/2015/01/27/the-tragedy-of-existence-shakespeares-troilus-and-cressida/

Even such a passion doth embrace my bosom:
My heart beats thicker than a feverous pulse;
And all my powers do their bestowing lose,
Like vassalage at unawares encountering
The eye of majesty. “[589]

(*Troilus and Cressida*, 3.ii, 1657-1664; 1687-1691)

Indeed, Troilus’s observations of Cressida’s charms and beauty are strengthened by Pandarus’s comparison of her with Helen and Cassandra: her beauty matches Helen’s and her wit Cassandra’s. That, too, contributes to the archetypal characteristics of her personality:

„An’ her hair were not somewhat darker than Helen’s-
well, go to - there were no more comparison between
the women: but, for my part, she is my kinswoman; I
would not, as they term it, praise her: but I would
somebody had heard her talk yesterday, as I did. I
will not dispraise your sister Cassandra’s wit “.[590]

(*Troilus and Cressida*, 1.i, 72-77)

The comparison with Helen can also be interesting if considered from the Jungian perspective of the second stage or the Helen stage of anima.[591] At this stage, apart from a

[589] Shakespeare.*Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

[590] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=1&Scene=1&Scope=scene

[591] Jung defines four stages anima - Eve, Helen, Mary, and Sophia: “The first stage - Hawwah, Eve, earth - is purely biological; woman is equated with the mother and only represents something to be fertilized. *The second stage is still dominated by the sexual Eros, but on an aesthetic and romantic level where woman has already acquired some value as an individual*. The third stage raises Eros to the heights of religious devotion and thus spiritualizes him: Hawwah has been replaced by spiritual motherhood. Finally, the fourth stage illustrates something which unexpectedly goes beyond the almost unsurpassable third stage: Sapientia. How can wisdom transcend the most holy and the most pure? - Presumably only by virtue of the truth that the less sometimes means the more. This stage represents a spiritualization of Helen and consequently of

romantic elevation of a woman to a deity, she is also sexually desired -all of which coincides with Troilus's view and interest in Cressida. The romantic streak can be seen in the dreamy and idealistic description of his feelings for her:

"True swains in love shall in the world to come
Approve their truth by Troilus: when their rhymes,
Full of protest, of oath and big compare,
Want similes, truth tired with iteration,
As true as steel, as plantage to the moon,
As sun to day, as turtle to her mate,
As iron to adamant, as earth to the centre,
Yet, after all comparisons of truth,
As truth's authentic author to be cited
"As true as Troilus" shall crown up the verse,
And sanctify the numbers."[592]

(*Troilus and Cressida*, 3.ii, 1823-1833)

These lines may, indeed, bear expression of endless and everlasting love but they also sound superficial and naive. They show that he knows nothing, or very little, of the actual Cressida, which is evidence that, form a Jungian point of view, his choice of her was made under the influence of the unconscious forces of the anima archetype:

"I take to-day a wife, and my election
Is led on in the conduct of my will;
My will enkindled by mine eyes and ears,
Two traded pilots 'twix the dangerous shores
Of will and judgment:how may I avoid,

Eros as such." Jung. *Practice of Psychotherapy*. *Essays on the Psychology of Transference and other subjects*. CW 16, par. 361, *emphasize mine*

[592] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

Although my will distaste what it elected,
The wife I chose? There can be no evasion
To blench from this".[593]

(*Troilus and Cressida*, 2.ii, 1054-1061, *emphasis mine*)

In *Alchemical Studies* Jung stated that the anima archetype is the bridge between consciousness and the unconscious forces.[594] That standpoint Knight nicely described as a "dormant desire[which] has been awakened by discovering a sensuous image or symbol of that desire."[595] In Troilus's case, Cressida is not a woman in her own right but a symbol of his desire for the integration of his feminine side. Troilus, however, is not aware of that since, as Cressida says, "to be wise and love exceeds man's might; / that dwells with gods above" (*Troilus and Cressida*, 3.ii, 1805-1806)[596]. Only the one who has succeeded to distinguish between the feminine within him (his anima projection) and the real female person as an independent, individual character can be said to love the other person. That differentiation, however, demands a great level of self-knowledge and self-control, i.e. the recognition and integration of archetypes, and that is why those individuals are gods, as Cressida said. Troilus, however, cannot avoid his choice of her even though he may not like it – "although my will distaste what it elected "practically suggests that it was a compulsory choice. In making it, however, he remains true to his nature which is "loyal to the dictates of supreme intuition."[597] Thus, Troilus proves Jung's standpoint that "all psychic processes whose energies are not under conscious control are instinctive."[598]

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[593] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=2&Scene=2&Scope=scene

[594] "I have defined the anima as a personification of the unconscious in general, and have taken it as a bridge to the unconscious, in other words, as a function of relationship to the unconscious." Jung. *Alchemical Studies*. CW 13. Translated by R. F. C. Hull. Ed. Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1970, par. 62

[595] Knight, Wilson. *The Wheel of Fire, Interpretation of Shakespearean Tragedy*. Routledge Classics, London and New York, 1989, p. 58

[596] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

[597] Knight. *The Wheel of Fire, Interpretation of Shakespearean Tragedy*, p. 58

[598] *Jung. Psychological Types*. CW 6. Translated by H. G. Baynes. Revised by R. F. C. Hull. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. Bollingen Series XX, Princeton University Press, 1976, par. 765

In that regard, Aronson noticed that "[t]here is something abstract, intangible, unsubstantial in the love experience as anticipated by Troilus."[599] The ambiguity and confusion on the one side, and bliss and enchantment of the archetypal experience on the other is evident in his following words, since he does not, and cannot for that matter, know what to expect:

"I am giddy; expectation whirls me round.
The imaginary relish is so sweet
That it enchants my sense: what will it be,
When that the watery palate tastes indeed
Love's thrice repured nectar?"[600]

(*Troilus and Cressida*, 3.ii, 1667-1671)

At the same time, however, he dreads the experience since he intuitively feels the danger of the archetype's overwhelming power to his ego-consciousness – he fears that, instead of the *coniunctio,* he might lose himself in her: "To come to terms with his anima, the feminine archetype that is doomed to destroy or revitalize his [Troilus's] psychic energy, requires a strength he does not possess"[601]:

" Death, I fear me,
Swooning destruction, or some joy too fine,
Too subtle-potent, tuned too sharp in sweetness,
For the capacity of my ruder powers:
I fear it much; and I do fear besides,
That I shall lose distinction in my joys;

[599] Aronson. *Psyche & Symbol in Shakespeare*, p. 83
[600] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene
[601] Aronson. *Psyche & Symbol in Shakespeare*, p. 84

As doth a battle, when they charge on heaps
The enemy flying."[602]

(*Troilus and Cressida*, 3.ii, 1671-1678)

His desire for the mystical union expressed in his sexual interest in Cressida Oates describes in the following manner:

> "He [Troilus] begins as a conventional lover who fights "cruel battle" within and who leaps from extremes of sorrow to extremes of mirth because he has become unbalanced by the violence of what he does not seem to know is lust. ... Troilus' tragedy is his failure to distinguish ... [that] his "love" for Cressida, based upon a Platonic idea of her fairness and chastity, is a ghostly love without an object; he does not see that it would be really a lustful love based upon his desire for her body."[603]

Here, the difference between him and e.g. Florizel is evident: Florizel never makes any sexual reference in relation to Perdita. That does not mean that he does not desire her in such a way but only that physical interest is not of primary importance to their relationship. It is, therefore, clear why Florizel stands his ground against his father's wishes in contrast to Troilus, who fails that test. When faced with the claim that Cressida must leave, Troilus does what is expected of him and simply lets her go. On the other hand, to the news that she must leave, Cressida reacts in a completely different manner:

"I will not go. …
I will not, uncle: I have forgot my father;
I know no touch of consanguinity;
No kin, no love, no blood, no soul so near me
As the sweet Troilus. O you gods divine!

[602] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene
[603] Oates. *The Tragedy of Existence: Shakespeare's "Troilus and Cressida"*, https://celestialtimepiece.com/2015/01/27/the-tragedy-of-existence-shakespeares-troilus-and-cressida/

Make Cressid's name the very crown of falsehood,
If ever she leave Troilus!"[604]

(*Troilus and Cressida*, 4.ii, 2392; 2394-2399)

Had Troilus reacted differently that time, as well as the second time (when he labeled her as the Diomed's Cressida), maybe she, too, would have reacted in a different manner to the situation she found herself in.[605] On the other hand, we can say that "Cressida is, in effect, as "true" as Troilus in her love for him."[606] The question of whether she really is in love with him can rightfully be asked, since her choice of him seems more of a rational decision than the result of spontaneous feelings - Pandarus is, basically, pushing her into his arms[607]:

„Mark him; note him. O brave Troilus! Look well upon
him, niece: look you how his sword is bloodied, and
his helm more hacked than Hector's, and how he looks,
and how he goes! O admirable youth! he ne'er saw
three and twenty. Go thy way, Troilus, go thy way!
Had I a sister were a grace, or a daughter a goddess,

[604] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=4&Scene=2&Scope=scene

[605] Cressida's infidelity to Troilus has been interpreted by Aronson in *Psyche & Symbol in Shakespeare* as a sign of her need to satisfy the sexual, instinctual part of her nature. Diomed does not idealize her but treats her "as she wanted to be treated, namely with the moral indifference of a soldier whose libido follows the dictates of momentary sexual arousal" and is free from "purity in love". Cressida's divided self is perceived in terms of her instinctual nature and wish for spiritual union with the opposite sex, says Aronson, p. 88. However, based on what are we to conclude that Troilus was not able satisfy that part of her nature so that she had to seek it elsewhere, i.e. in Diomed? On the contrary, Troilus, just like Diomed, saw her as a desirable sexual object. The only difference between them is that Troilus's nature instinctively led him to the feeling that there should be a union with a woman that transcends the sexual act and, therefore, aims at a spiritual union as well.

[606] Aronson. *Psyche & Symbol in Shakespeare*, p. 85

[607] However, Unhae Langis is of the opinion that „Cressida is in love with Prince Troilus (...) Overwhelmed in the presence of her beloved, Cressida is simply unable to restrain her pent-up love". *"Desire is Death" in Shakespeare's Troilus and Cressida*. Early Modern Literary Studies, ISSN 1201-2459, 2015, Volume 24, Santa Cruz, California, p. 19-20

he should take his choice. O admirable man! Paris?
Paris is dirt to him; and, I warrant, Helen, to
change, would give an eye to boot. "…
[H]ave
you any eyes? Do you know what a man is? Is not
birth, beauty, good shape, discourse, manhood,
learning, gentleness, virtue, youth, liberality,
and such like, the spice and salt that season a man?"[608]

(*Troilus and Cressida*, 1.ii, 380-388; 400-404)

Aware of what is expected of her, Cressida chooses to obey, with a comment: „Well, uncle, what folly I commit, I dedicate to you "(*Troilus and Cressida*, 3.ii, 1754)[609]. We can say, therefore, that both of their choices of partner are questionable, even though in different ways: Troilus's ideal woman is an unrealistic projection[610], whereas Cressida's switch of Troilus for Diomed shows her as a pragmatically oriented woman, apparently far better acquainted with the ways of the world than Troilus[611]. That is why Tillyard says that "[t]he only plane on which the two can meet is the sensual; and for a first meeting this can suffice them."[612] Looking at things from this perspective, it seems that there is no true, i.e. maturelove in what appears to be a great love story. In that respect Adelman notices: " For Troilus, that is, the idea of union overrides any sense of Cressida as a person separate from himself; Cressida becomes simply that with whom he is united and ceases to be herself at

[608] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=1&Scene=2&Scope=scene

[609] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

[610] In *Shakespeare's Patterns of Self-Knowledge*, Soellner notices well: "[N]ot only has Troilus been deceived by Cressida but that he also has deceived himself and will continue to do so. It is the moment when Troilus most nearly rises to the stature of a tragic hero; it is his greatest passion as well as his closest approach to self-discovery. Yet it also shows him incapable of the full dignity and the passion that characterize Shakespeare's great tragic heroes.", p. 210

[611] In that regard, Russell is of the opinion that "[t]he very essence of woman, according to Cressida, is illicit desire. In the presence of one man, she will in all sincerely pledge eternal devotion to him. But remove her from the presence of that man and put her before another powerful and attractive object, she will as fully desire the new object as she had the previous. Her nature is a treacherous one.", p. 56

[612] As Tillyard in *Shakespeare's Problem Plays* said, "she is anything but the regal character he makes her out", Tillyard, E.M.W. *Shakespeare's Problem Plays*. Toronto University of Toronto Press, 1949, p. 71

the moment the union dissolves."[613] Their union is so essential to his sense of wholeness that, when that is severed, he can perceive neither him nor her as whole personalities.

With her sexual betrayal Cressida only strengthens her ambiguous archetypal status in Troilus's eyes since "she demonstrates to him that she is both unknowable and unpossessable. At this moment, he can make sense of her only by imagining that she has been split in two, into his pure Cressida and Diomed's soiled one"[614]:

"This she? no, this is Diomed's Cressida:
If beauty have a soul, this is not she;
If souls guide vows, if vows be sanctimonies,
If sanctimony be the gods' delight,
If there be rule in unity itself,
This is not she. O madness of discourse,
That cause sets up with and against itself!
Bi-fold authority! where reason can revolt
Without perdition, and loss assume all reason
Without revolt: this is, and is not, Cressid.
Within my soul there doth conduce a fight
Of this strange nature that a thing inseparate
Divides more wider than the sky and earth,
And yet the spacious breadth of this division
Admits no orifex for a point as subtle
As Ariachne's broken woof to enter."[615]

(*Troilus and Cressida*, 5.ii, 3211-3226)

[613] Adelman. *Suffocating Mothers*, p. 55
[614] Ibid, p. 52
[615] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=5&Scene=2&Scope=scene

He is crushed by her actions, his view of romance with a woman completely destroyed and stripped off its divine character. The Jungian mystical bond between them has been irreparably severed:

> "The bonds of heaven are slipp'd, dissolved, and loosed;
> And with another knot, five-finger-tied,
> The fractions of her faith, orts of her love,
> The fragments, scraps, the bits, and greasy relics
> Of her o'er-eaten faith, are bound to Diomed."[616]

(*Troilus and Cressida*, 5.ii,3230-3234)

However, he conveniently forgets, or has never been aware of the fact that, as Langis says, not only did he betray her, too, but he betrayed her first,[617] having in mind his conduct after their night together, and continues:

> "[H]er own betrayal can be read, at least in part, as an act of retaliation, of vengeful escalation, and therefore as an *imitation* of what Troilus has done to her. … He has pushed Cressida into the arms of Diomed, but he does not realize this any more than he realizes Cressida was first pushed into his arms by the other man who desires her, Pandarus. Like all of us, he remembers selectively. Among his sentiments and his actions, he remembers only those that consolidate his image of himself as a virtuous man, abominably wronged by others but never guilty himself. He does not remember the discontinuity in his love for Cressida."[618]

Just like with Hamlet, whose relation to Gertrude marked his relationship with Ophelia, Troilus's failed relationship with Cressida also obtained a general connotation of characterizing his opinion of and relation to women in general:

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[616] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=5&Scene=2&Scope=scene

[617] Langis qtd. Girard in *"Desire is Death" in Shakespeare's Troilus and Cressida*., p. 22

[618] Ibid, p. 22

"Let it not be believed for womanhood!
Think, we had mothers; do not give advantage
To stubborn critics, apt, without a theme,
For depravation, to square the general sex
By Cressid's rule: rather think this not Cressid."[619]

(*Troilus and Cressida*, 5.ii, 3203-3207)

Again we have the split image of Cressida, and the not-real Cressida shows us, as Soellner noticed, a Troilus who is "even more unequipped to deal with reality than Brutus and Hamlet, [and who] fragments his psychological substance in a fruitless attempt to identify the real Cressida with the woman he seeks to idealize".[620]This shows just how deeply Troilus is lost in the archetype. As John Russell said: "Troilus responds to Cressida precisely as a child responds to the source of its satisfaction, affirming her when she is gratifying, debasing her when she is frustrating, unable to integrate the gratifying and debasing aspects of the object into a consistency and unifying whole."[621]That is why we see him place all the blame for what happens on Diomed and, consequently, his focus in shifted from his love for Cressida to his hatred for Diomed:

> "Betrayed love now fuels his hate: … He now defines his own manliness … as absolute separation from the female within and without … his ruthlessness will be the mark of this separation."[622]

Thus, the Jungian *coniunctio*, no matter how greatly desired, never actually took place - the two never became part of each other on the mystical level. The stage of lovers who are developing a spiritual union may have been what Troilus intuitively strived toward

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[619] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=5&Scene=2&Scope=scene

[620] Soellner. *Shakespeare's Patterns of Self-Knowledge*, p. 137

[621] Russell, John. *Hamlet and Narcissus*. Newark, University of Delaware London and Toronto, Associated University Press, 1995, p. 59

[622] Adelman. *Suffocating Mother*, p. 60-61

but was impossible to reach since, firstly, Cressida was only as container of his anima projection, and secondly, he did not possess a "mature masculinity" of e.g. Florizel. In that regard Aronson notices that Troilus finds Cressida so appealing precisely because she contains both the good and the bad aspects of the feminine archetype, since wholeness is what he lacks.[623] If, therefore, we were to see Cressida not as an individual female character but as a representation of the archetype, her ambiguity, i.e. her "kind" and "unkind" selves, as Aronson says, becomes understandable rather than inexplicable, since it is a reflection of her psychic unity.[624]The easy switch she makes from Troilus to Diomed, which is a major stumbling block regarding her character, is no longer problematic because archetypes as such cannot be subjected to the "right or wrong" or "moral or immoral" categories of interpretation. Since, according to Jung, archetypes outgrow the moralistic categories and are not exclusive *per se*, i.e. there is no "either or" in their attribution, in archetypal terms Cressida's actions cannot be subjected to the moral judgment of acceptable or unacceptable behavior. That kind of interpretation derives from the socially accepted patterns of behavior. As the embodiment of the archetypal feminine, she, naturally, outgrows those rules and as such incorporates the logically opposed actions and thoughts (thus her lack of remorse for leaving Troilus for Diomed[625] or even regret for accepting Troilus,I n the first place). As the representation of the archetypal feminine, Cressida is larger than life, i.e. not just larger than Troilus's masculine world and its perception of virtues but larger than Troilus himself, which is why she remains elusive and inexplicable for him until the end.

In Troilus's defense, it would be fair to say that the did not know any better since all he knew was masculinity which was perceived as such only if femininity was repressed and treated as weakness. Consequently, individual women were treated as expendable goods (Diomed saw Cressida only as a sexual object, Pandarus telling Cressida that she should accept Troilus into her bed, Ulysses not being surprised by seeing Cressida with

[623] Aronson. *Psyche & Symbol in Shakespeare*, p. 87

[624] Ibid, p. 89

[625] In her actions with Diomed, Cressida, indeed, displays the ambivalence of the feminine archetype, says Aronson in *Psyche & Symbol in Shakespeare*: "For Cressida as she appears on the stage combines elements of simplicity and complexity, of maturity and immaturity, that render any one-sided moral verdict a misinterpretation of Shakespeare's "divided" picture of her.", p. 87

Diomed at all). It is clear that Troilus simply remained unaware of the importance of the feminine for his development and sense of self, i.e. for the balance and totality of the psyche. Thus, it seems true that "what, ultimately, defeats Troilus is his own vision of woman."[626]

On the other hand, if we were to see Cressida as a woman, it could be argued that she was actually in love with neither of the two men she was involved with, which is why she was able to switch from one to the other in no time. Along these lines, Tillyard describes Cressida as "an efficient society woman without depth of feeling."[627]She says herself that her feelings for Troilus are not so deep that she could not control them:

"I love you now; but not, till now, so much
But I might master it ...
But, though I loved you well, I woo'd you not".[628]

(*Troilus and Cressida*, 3.ii, 1770-1771; 1776)

The fact that she can be so rational about love while supposedly being in love can lead to such a conclusion. However, in this respect, it is of utmost importance to stress that her decisions are also, if not predominantly, motivated by her social role, i.e. the role of women in a masculine society:

"I wish'd myself a man,
Or that we women had men's privilege
Of speaking first."[629]

(*Troilus and Cressida*, 3.ii, 1777-1779)

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[626] Aronson. *Psyche & Symbol in Shakespeare*, p. 89
[627] Tillyard. *Shakespeare's Problem Plays*, p. 54
[628] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene
[629] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

Thus, her infidelity is not just the result of her inexplicable character but the product of how she saw and understood herself and her limitations in such a society:

> "Cressida's equivocation vis-à-vis Diomedes, in conjunction with her avowal that Troilus "loved me better than you will" (5.2.90), indicates, however, that she turns from Troilus with reluctance. A defenceless woman at the Greek camp swarming with sex-starved soldiers, Cressida must find a protector. … Trained to obey father and lover as lord, Cressida has internalized the patriarchal rebuke of the inconstant woman - cynically or ingenuously - even as she, in response to circumstances larger than her agency, must pass from Troilus to another man."[630]

The fact that she possesses the strength to make that "pass", or as understood by Troilus, her "divided self", is something she is perfectly aware of:

> "I have a kind of self resides with you;
> But an unkind self, that itself will leave,
> To be another's fool."[631]
>
> (*Troilus and Cressida*, 3.ii, 1797-1799)

Langis pointed out that these lines are often used by critics as evidence of Cressida's inconsistency.[632]However, it is true that, unlike Troilus, she has no illusions about their love or her personality. When he tells her that she "cannot shun [herself]"[633]

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[630] Langis. *"Desire is Death" in Shakespeare's Troilus and Cressida*, p. 23

[631] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

[632] Langis. *"Desire is Death"* in *Shakespeare's Troilus and Cressida*, p. 20, and continues: "While the text lends itself to such a reading setting "you" (Troilus) against "another," I argue that self-division and emotional ambivalence are certainly understandable at the prospect of an irretrievable loss of chastity, equivalent to female selfhood. (…) If this speech alludes to her impending infidelity, it is only as another example of accurate divination in the play by female characters who intuit impending events without the power to evade them", p. 20

[633] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

(3.ii, 1795), he has in mind **his perception of her** as a sensitive anima figure, whereas she shows him the strength of the animus[634]. In Cressida's words:

"*Perchance, my lord, I show more craft than love*;
And fell so roundly to a large confession,
To angle for your thoughts: *but you are wise,*
Or else you love not,for to be wise and love
Exceeds man's might; that dwells with gods above."[635]

(*Troilus and Cressida,* 3.ii, 1802-1806, *emphasis mine*)

It is phrases like this one that make Cressida such an unpopular character among Shakespeare's women, as well as the reason why she is so greatly misunderstood. On the one hand, she is aware that he is not really **in love with her** but with his projection of her; on the other, she is aware of men's perception of women in the masculine world, i.e. how easily replaceable they are. In reality, Cressida is simply trying to make her way into the world with the cards she had been given - she decides to adapt to the circumstances, which means to switch Troilus for Diomed. In that regard Laurie Maguire interprets Cressida's reaction to Diomed's words "I'll be your fool no more" (5.ii, 3081)[636]in terms of her strength of character, i.e. of her animus:

> "Cressida never falls out of love with Troilus; *she just falls into reason*. Unique among Shakespearean heroines, she makes the decision to follow her head not her heart. This does not guarantee her happiness but it does guarantee emotional survival."[637]

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[634] In *Anima*, Hillman said that „[a]nimus refers to spirit, to logos, word, idea, intellect, principle, abstraction, meaning, *ratio*", p. 59

[635] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=3&Scene=2&Scope=scene

[636] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=5&Scope=act&pleasewait=1&msg=pl

[637] Maguire. *Studying Shakespeare, A Guide to the Plays,* p. 87, *emphasis mine*

In *"Desire is Death" in Shakespeare's Troilus and Cressida*Langis sees it along the same lines: "As a woman, she has only sexuality to wield, a limited power ultimately bestowed by men: Her "holding off"

In Jungian terms, therefore, Cressida is a functioning example of how both Logos and Eros are equally used in the process of decision-making. She is aware that things can be approached rationally, i.e. the "one eye" that "looks" from one point of view, and "the other eye" of the "heart" which takes into account not the rational Logos but intuition and feelings instead:

"Troilus, farewell! one eye yet looks on thee,
But with my heart the other eye doth see.
Ah, poor our sex! this fault in us I find,
The error of our eye directs our mind:
What error leads must err; O, then conclude:
Minds sway'd by eyes are full of turpitude."[638]

(*Troilus and Cressida*, 5.ii, 3176-3181)

She is, thus, capable of using both her head and her heart to make the necessary choice - she has it in her to both be faithful to Troilus but also to accept Diomed when it is necessary to do so. That is why we as readers find it hard to sympathize with her - the choices she makes are rationally motivated, and thus she lacks the nobility and the sensibility of typical heroines in love – she simply does not have that elevating quality of a woman whose life turns around the man she loves and who is willing to sacrifice everything for that man. What is not pointed out enough is that, in this respect, Troilus is her match; it is just that he does not substitute her with another woman but with a masculine value – that of a heroic death. As Adelman says, her actions enable Troilus to leave behind his "feminized self, founding his masculine identity on separation from her. … Cressida's

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can only go so far with Diomedes, who becomes easily impatient with her "palter[ing]" (5.2.47): "I'll be your fool no more" (30). Cressida must eventually surrender to Diomedes because being the mistress of one man is preferable to being sexual prey for many men - in their eyes, a whore. (…) Her consent to be with Diomedes does not signify that she is reductively a licentious woman. A tacit but cardinal reason why Cressida agrees to be with Diomedes is that she needs a male protector at the Greek camp.",p. 24 - 25

[638] Shakespeare. *Troilus and Cressida*, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=5&Scene=2&Scope=scene

betrayal conveniently makes this separation permanent; it enables Troilus to move [into] ruthless manhood"[639], away from the wholeness of the self. By doing that, according to Soellner, his inner fragmentation found its outward expression in the way that his future life is of no consequence to him, or to us, as readers.[640]A nice explanation of why Troilus fails to make a deep impression of other Shakespeare's tragic heroes was provided by Tillyard:

> "The change from the harassed and mercurial lover to the fiercely resolute and overmastering young commander is too violent to be swallowed without effort. … one reason why the play fails to satisfy us completely is that Troilus as a character is made to bear too much, that his double part of romantic and unfortunate lover and of leading spirit among Trojan commanders taxes the spectator's aesthetic credulity beyond its powers."[641]

The Winter's Tale

Even though Alex Aronson is of the opinion that "no Shakespearean hero ever fully conforms to this ideal of full integration of ego and self"[642], we might say that what it means to be an individuated personality Shakespeare did depict in the character of Florizel. Even though he did not portray him in such detail as Hamlet, Lear, Macbeth or Othello, he still succeeded to show what it looks like when one possesses a strong notion of self, with a connection to both masculine and feminine principles successfully established.

Just like Jung, the acceptance or rejection of love, i.e. the anima, is synonymous with health or sickness of the soul, says Vyvyan.[643] Florizel recognizes the importance of

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[639] Adelman. *Suffocating Mothers,* p. 60
[640] Soellner. *Shakespeare's Patterns of Self-Knowledge,* p. 213
[641] Tillyard. *Shakespeare's Problem Plays,* p. 63
[642] Aronson. *Psyche & Symbol in Shakespeare*, p. 40
[643] Vyvyan. *The Shakespearean Ethic*, p. 121

love and the archetypal feminine, and that to reject it, it would mean to reject an essential part of one's own being. In Florizel's words:

"Not for Bohemia, nor the pomp that may
Be thereat glean'd, for all the sun sees or
The close earth wombs or the profound sea hides
In unknown fathoms, will I break my oath
To this my fair beloved".[644]

(*The Winter's Tale,* 4.iv, 1-3)

Indeed, in his tragedies Shakespeare shows that the incapability to establish a successful connection with the archetypal feminine, in one form or another, is one of the key reasons for the heroes' tragic ends. From that point of view, Florizel is completely different from Shakespeare's tragic heroes, for he understands that his love for Perdita is an integral part of his quest for wholeness, which in itself is a sign of his successful ongoing individuation process. Namely, Florizel succeeds to establish a relationship with Perdita on both the archetypal and individual level: he faces her not as a projection of his anima, which means that he successfully interacts with the archetypal feminine, but sees her as an individual in her own right and does not expect her to be something or someone she is not. This duality of Perdita, i.e. her archetypal and individual nature, is also confirmed by Polixenes who recognizes something more in her, "something greater than herself" (*The Winter's Tale,* 4.iv,184). [645] That "something greater" Jill Line sees in the fact that Perdita is a lover in her own right as well as the embodiment of the heavenly part of Florizel's soul[646], i.e. his anima. This archetypal connotation of Florizel and Perdita's relationship can be seen in Florizel's identification of himself with "the fire-robed god, Golden Apollo"

[644] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_196/

[645] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_166/

[646] Line, Jill. *A Vision of Arcadia*. Published by The Temenos Academy, Temenos Academy Review 15, 2012, p. 112

(*The Winter's Tale*, 4.iv, 33-34)[647]and of Perdita with "no shepherdess, but Flora / Peering in April's front" (*The Winter's Tale*, 4.iv, 550-552)[648]. According to Jung's words on individuation, Gods and Goddess can be interpreted as images on the way to the Self[649], which applied to Florizel and Perdita underlines their archetypal animus - anima interaction as part of a successful individuation process. Apart from the archetypal layer of their relationship, we are also aware of its individuality reflected in the problematic liaison of a shepherdess and a prince. Their relationship, therefore, reflects a mature ideal of togetherness which, as Sharp states, is an ideal based on the archetypal motif of wholeness.[650] Florizel avoids the mistake of seeing his lost other half in Perdita, which is a characteristic of someone firmly grounded in the sense of his own ego identity. Instead, he approaches her as a means of self-growth and self-development. As Sharp says:

> "When you are on the path of individuation, focused on your own psychological development, you relate to others from a position of personal integrity. This is the basis for intimacy with distance... Intimacy with distance means psychological separation, which comes about through the process of differentiation - knowing where you end and the other begins... When you are ... psychologically independent, you don't look to another person for completion. You don't identify with others and you're not victimized by their projections. You know where you stand and you live by your personal truth - come what may. You can survive cold shoulders and you can take the heat. "[651]

Thus, the togetherness of Florizel and Perdita is not that of a submersion of two individualities into one, i.e. a *participation mystique*,[652] which is what characterises, for example, Troilus's relation with Cressida. Unlike Florizel, Troilus does not understand that

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[647] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_154/

[648] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_152/

[649] Parks, George A. qtd. Jung in *The Mysteries of Love*, p. 31 https://www.researchgate.net/publication/265337325_Mysteries_of_Love

[650] Sharp, Daryl. *Digesting Jung: food for the journey*. Inner City Books, Canada, 2001, p. 67

[651] Ibid, p. 68-69

[652] Ibid, p. 68

"although individuation is not possible without relationship, it is not compatible with togetherness"[653] and cannot be reduced to the physical act of two persons joining together. In that regard, Florizel is aware that his union with Perdita is superior even to that of the Greek gods, since the gods have "humbl[ed] their deities" to exactly that kind of love and in doing so "have taken the shapes of beasts upon them" (*The Winter's Tale*, 4. iv, 30-31)[654]. Contrary to the basic, instinctual drive of a mere physical pleasure that the beasts symbolize, Florizel's interest in Perdita rises above it and shows the beauty of the Jungian *coniunctio* as that of the ideal union on the highest of levels:

"Their [the gods'] transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, *since my desires*
Run not before mine honour, nor my lusts
Burn hotter than my faith."[655]

(*The Winter's Tale*, 4.iv, 35-39, *emphasis mine*)

Along these lines Line noticed that Shakespeare stresses chastity of his lovers until their souls become one in the union of marriage.[656] In such a union, according to Stevens, the act of love between a man and a woman is to be understood as a living symbol of the *mysterium coniunctionis*, the symbol of individuation as portrayed in alchemy.[657] In that regard we can understand Jung's words that the concept of Eros, as the quintessence of divinity itself and the relational function, could be expressed in modern terms as psychic relatedness[658], i.e. "[Eros] belongs on one side to man's primordial animal nature [and o]n the other side he is related to the highest forms of the spirit. But *he thrives only when spirit*

[653] Ibid, p. 67
[654] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_154/
[655] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_154/
[656] Line. *A Vision of Arcadia*, p. 111
[657] Stevens, Anthony. *On Jung: Updated Edition*. Princeton University Press, New Jersey, 1999, p. 211
[658] Jung. *Woman in Europe* (1927) in *Civilization in Transition*. CW 10, par. 255; reprinted in *Aspects of the Feminine*, Princeton University Press, 1982, p. 65

and instinct are in right harmony."[659] Florizel's psychic balance, i.e. harmony of instinct and spirit is an indicator of both his strong sense of identity and his psychic maturity: "The capacity of giving himself to another appears integral to his idea of self-determination, for Florizel suggests that such a union provides him with access to a prior, more authentic self"[660]; in other words, it shows Florizel's awareness that his union with Perdita stems from and is directed to the archetype of Self. In his own words:

"Or I'll be thine, my fair,
Or not my father's. For I cannot be
Mine own, nor any thing to any, if
I be not thine. To this I am most constant,
Though destiny say no."[661]

(*The Winter's Tale*, 4.iv, 48-53)

In that regard, we see Florizel as a mythical hero who rises above the mundane patriarchal laws and remains true to his individuation path by choosing the union with Perdita. Florizel's choice and actions in individuation terms become recognizable in Daryl Sharp's explanation of the individuation process:

> „The process of individuation, becoming conscious of what is truly unique about oneself, is *inextricably tied up with individuality* and the development of personality. The first step is to *differentiate ourselves from those we have admired and imitated: parents*, teachers, mentors of any kind. On top of this, individuality and group identity are incompatible; you can have one or the other, but not both."[662]

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[659] Jung. *The Eros Theory* in *Two Essays in Analytical Psychology*, CW 7, par. 32., *emphahis mine*

[660] Leon Alfar, Cristina. *Fantasies of Female Evil: The Dynamics of Gender and Power in Shakespearean Tragedy.* Rosemont Publishing and Printing Corp, Newark: University of Delaware Press, 2003, p. 177

[661] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_154/

[662] Sharp, Daryl. *Digesting Jung: food for the journey*. Inner City Books, Canada, 2001, p. 63

In this regard, Leon Alfar points out the things that differentiate Florizel from other Shakespearean heroes – for one, Florizel does not function within a masculinist order which defines tragedy, and two, unlike both Polixenes and Leontes as the representatives of the patriarchal society, Florizel is not afraid of the life force he sees in Perdita - to him the archetypal feminine is neither unknowable nor uncontrollable[663]:

> „Florizel's autonomy is striking in contrast to Leontes' agonized reliance on Hermione' virtue to confirm his power as husband and as king and in contrast to the fear that the feminine provokes in him. ... When Polixenes attempts to conjure a threat in Perdita, he fails because Florizel does not rely on patrilineal definitions of her value to confirm his own. "[664]

Florizel, therefore, embodies the individuation hero which Jung describes when he states that it is really the individual's task to differentiate himself from all others and stand on his own feet, and that all collective identities interfere with the fulfilment of this task.[665] The fact that Florizel puts the male-female bond before the male-male bond, as Leon Alfar states[666], is confirmed when he refuses to change his mind in the face of his father's threats to disinherit him: "[W]e'll bar thee from succession; / Not hold thee of our blood, no, not our kin" (*The Winter's Tale*, 4.iv, 478-479)[667]. Unlike e.g. Troilus, Florizel proves that he does possess the strength to reject his duty of the son and heir to the throne, and to follow his own path:

„From my succession wipe me, father, I
Am heir to my affection. ...
I am - and by my fancy. If my reason
Will thereto be obedient, I have reason;

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[663] Leon Alfar. *Fantasies of Female Evil: The Dynamics of Gender and Power in Shakespearean Tragedy*, p. 176-179
[664] Ibid, p. 179
[665] Sharp qtd. Jung in *Digesting Jung: food for the journey*, p. 63-64
[666] Leon Alfar. *Fantasies of Female Evil: The Dynamics of Gender and Power in Shakespearean Tragedy*, p. 177
[667] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_190/

If not, my senses, better pleas'd with madness
Do bid it welcome. "[668]

(*The Winter's Tale*, 4.iv, 538-539; 541-544)

As Marjorie Garber noticed, Florizel "lives to confront his father, reject his status as a dependent child, and choose a wife."[669] Unlike e.g. Hamlet or Coriolanus, who proved themselves incapable to overcome the influence of the father and mother archetype, with their psychological and social connotations and consequently failed in their individuation process, in Florizel we see the strength of the ego that a firm sense of identity provides and which stems from the following of one's own individuation path:

"I am but sorry, not afeard; delay'd,
But nothing alter'd: what I was, I am
More straining on for plucking back, not following
My leash unwillingly."[670]

(*The Winter's Tale*, 4.iv, 517-520)

These words show what "mature masculinity" Moore and Gillette were talking about really looks like – to him, the feminine is not something that cannot be understood and therefore should be feared but is rather something that empowers him by adding to his sense of self. Here we see the difference between him and Troilus clearly: Florizel is not afraid of the encounter with the archetypal feminine nor does he fear that he will be consumed by it; rather he welcomes the "madness" against the "reason" (*The Winter's Tale*, 4.iv, 538-539; 541-544). He avoided the mistake Troilus made (that of succumbing to social norms and rules) and in that way gave no motif to Perdita to be forced to make the choices Cressida had to make.

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[668] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_194/

[669] Garber, Marjorie. *Shakespeare After All*. Anchor Books, A Division of Random House Inc., New York, 2005, p. 734

[670] Shakespeare. *The Winter's Tale*, https://www.sparknotes.com/nofear/shakespeare/winterstale/page_194/

Unlike Troilus, who claims that "sweet love is food for fortune's tooth" (*Troilus and Cressida*, 4.v, 2927)[671], it clear that Florizel is no "fortune's fool" (*Romeo and Juliet*, 3.i, 97)[672], as Romeo sees himself, and that "fortune" plays no part in his life.[673] In Shakespearean tragedies, the reference to the stars, fate or fortune mostly has a negative connotation, i.e. they represent an overpowering force against which the hero and other characters are helpless. In Jungian terms, "fortune" or destiny is the force of the unconscious archetypal contents which have not been recognized or dealt with, and "the result of the collaboration between the conscious and the unconscious".[674] There is no collaboration between the ego and the unconscious of Shakespeare's tragic heroes; rather, their ego is overwhelmed by the unconscious contents, which is why the individuation process is unsuccessful. Florizel, on the other hand, seems aware that fortune makes fools of men who have no insight into their psyche or the necessary strength to face its contents. Vyvyan nicely notices that Florizel's actions reflect Shakespeare belief "in destiny, which he often calls the stars or Fates, but he does not believe that it is insuperable: again and again he proclaims that there is a spiritual principle in the soul which, if asserted with love and faith, is paramount."[675] Thus, "What I was, I am" summarizes a psychologically mature man with a firm sense of identity and self-knowledge, consequently capable of making his own destiny by following the path to individuation.

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[671] Shakespeare. *Troilus and Cressida,* https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=troilus&Act=4&Scene=5&Scope=scene

[672] Shakespeare. *Romeo and Juliet*, https://www.sparknotes.com/nofear/shakespeare/romeojuliet/page_148/

[673] As Robert Lanier Reid in *Shakespeare's tragic form: Spirit in the Wheel* explained: „Fortunes' wheel is thus internalized. This axial encounter brings to crisis the confused soul which has been obstructed by occluded dominion (Hamlet, Othello, Lear, Timon, Antony and Cleopatra) or by egoistic dominion and alienation. Radical encounter with otherness thus becomes an axis for the process of self-discovery and change (or for expressing paralyzing self-idolatry and contempt) ", p. 29

[674] C.G. Jung. *Letters*, Vol. I 1906-1950. Ed. G. Adler in collaboration with A. Jaffe. Trans. R. Hull. London: Routledge and Kegan Paul, 1973, p. 283

[675] Vyvyan. *The Shakespearean Ethic*, p. 114-115

Timon of Athens

From a Jungian standpoint *Timon of Athens* can be seen as a typical example a one-sided personality: there is no balance in Timon's psyche, i.e. he perceives himself and the world around him either in positive or negative terms, which excludes any chance for psychological development. Along these lines, Laurie Maguire notices: "Like all Shakespeare's tragic heroes, Timon is a man of emotional excesses; he never gives an indication that he might be able to live on the simple plane on which most men are content to stay or to which they have adjusted."[676]On the other hand, Goddard defines Timon as "the flower of human aspiration. His generosity lacks wisdom, but is itself noble; his riches reflect the inborn aristocracy of his heart; his pleasures, like his love of friends, are in themselves excellent, the consummation of natural desire and in harmony with the very spirit of man's upward endeavour towards the reality of art, the joys of civilization, and love universal."[677] For Knight, Timon is a kind of a superman who pushed past Christian thought[678] whereas Richard Fly sees him a „scyzoid personality"[679], and Bloom as „a caricature or a cartoon".[680]

One of the reasons why Timon is so often viewed only in black and white terms Fly recognizes in the fact that we are shown very little of his personality, i.e. "unlike Brutus or Macbeth, Timon is not given to introspection, so we learn practically nothing about his motives before or after his self-banishment. Indeed, it is difficult to attribute any interior depth, or psychology, to Timon at all."[681]

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[676] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 64

[677] Goddard. *The Meaning of Shakespeare*. *Vol. 1*, p. 239;

The man Goddard describes, it seems, has nothing to do with the human nature as we know it, or as Jung and Shakespeare depict it. This description is closer to a one-sided Christian religious view of a perfect man, but even so, the degree of self-development mentioned by Goddard is achieved by recognizing and defeating evil in oneself and not by being oblivious to it. That is why the portrait of Timon as a psychologically immature, child-like character (no matter how noble his aspirations are) seems more realistic than that of a pure and perfect human nature.

[678] Knight, Wilson.*The Wheel of Fire, Interpretation of Shakespearean Tragedy*. Routledge Classics, London and New York, 1989, p. 239

[679] Fly, Richard. *Shakespeare's Mediated World*. The University of Massachusetts Press. 1976, p. 125

[680] Bloom. *Shakespeare*: *The Invention of the Human*, p. 589

[681] Fly. *Shakespeare's Mediated World*, p. 126

In Jungian terms, it is possible to approach Timon as a man who identified his sense of self with the positive image of himself and of others. He is, therefore, "a lover of mankind in general. A naive idealist and a relentless philanthropist"[682] who has not psychologically matured into a person capable of realistically seeing and reacting to the world around him:

> "I take all and your several visitations
> So kind to heart, 'tis not enough to give;
> Methinks, I could deal kingdoms to my friends,
> And ne'er be weary."[683]

(*Timon of Athens*,1. ii, 242-245)

These lines sustain Goddard's assumption that "Timon projects himself into the world around him; mankind is his own soul."[684] Fly sees it in the same way: "His ontological identity consists almost entirely of his public acts *vis a vis* his community."[685] Maguire thinks along the same lines by emphasizing that "Timon is unusual for a Shakespearean hero in being defined by his having: he is, as Marx realized, what he possesses."[686] In Timon's own words, he is wealthy in his friends[687](*Timon of Athens*, 2.ii, 212) and possesses a precious comfort to havemany friends, like brothers[688](*Timon of Athens*,1.ii, 106-108). In Jungian terms, such a stance shows Timon's profound lack of self-identity but also his lack of knowledge of human psyche in general. That is why we cannot speak about a conscious identification neither with the positive image of himself

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[682] Tucker. *Shakespeare and Jungian Typology – A Reading of the Plays*, p. 93
[683] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-1-scene-2
[684] Goddard. *The Meaning of Shakespeare*. *Vol. 1*, p. 241
[685] Fly. *Shakespeare's Mediated World*, p. 126
[686] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 152
[687] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-2-scene-2
[688] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-1-scene-2

nor with his friends. As Beauclerk said: "Timon's wealth, scattered so liberally among his friends, is more than mere money – he also gives himself."[689]

According to Jung, in conscious one-sidedness[690], life, i.e. psyche, is not passive but organizes things in such a way as to stimulate further psychological development: "The psyche does not merely *react*, it gives its own specific answer to the influences at work upon it."[691]Thus, it comes as no surprise that the story takes a twist in the opposite direction –when Timon faces financial problems, he is rejected by those he believed his friends. Since he "is denied, [a] switch flips in his brain, from love to hate"[692], says Beauclerk. The psychological shock is so great that it causes an alteration of his personality. As Soellner noticed: "Psychologically, Timon's change is thus parallel to Richard II's or Hamlet's, a disruption owing to psychic shock".[693]His words "Unwisely, not ignobly have I given"[694] (*Timon of Athens,* 2.ii, 201) mark this turn in his psyche:

"[A]ll is oblique;
There's nothing level in our cursed natures
But direct villany".[695]

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[689] Beauclerk, Charles. *Shakespeare's Lost Kingdom: The True History of Shakespeare and Elizabeth*. Growe Press, New York, 2010, p. 277

[690] "The world of consciousness is inevitably a world full of restrictions, of walls blocking the way. It is of necessity always one-sided, resulting from the essence of consciousness. No conscience can harbor more than a few simultaneous conceptions. All else must lie in the shadow, withdrawn from light. (…) Conscience does not simply demand, but *is*, of its very essence, a strict limitation to the few and hence the distinct", says Jung in his Foreword to D.T. Suzuki's *An Introduction to Zen Buddhism*. Grove Press New York, 1964, p. 21

[691] Frith Luton quoted Jung in *Jungian Dream Analysis and Psychotherapy.Self-Regulation of the Psyche.*
https://frithluton.com/articles/self-regulation-of-the-psyche/

[692] Beauclerk. *Shakespeare's Lost Kingdom: The True History of Shakespeare and Elizabeth*, p. 276

[693] Soellner, Rolf. *Timon of Athens: Shakespeare's Pessimistic Tragedy*. Ohio State University Press: Columbus, 1979, p. 66

[694] Shakespeare. *Timon of Athens*,
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-2-scene-2
These words resonate Othello's "One that lovednotwisely, but too well" (*Othello*, 5.ii.360). They both noted that they have been wrong about themselves (the persona identification), the world and other people, but unlike Othello, who realized his mistake, even though it was too late to change anything, Timon was still on time to rectify his standpoint. However, instead of doing that, he only switched the persona identification.

[695] Shakespeare. *Timon of Athens*,
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

(*Timon of Athens*, 4.iii, 18-20)

His disappointment, therefore, does not lead to increased psychological insight but rather pushes him in the opposite direction.[696] Thus, now we have a Timon who is a misanthrope instead of a philanthropist, for which Soellner seems to have an explanation, or, better yet, an excuse: "Whatever one may think of Timon the misanthrope, (…) his hatred is formed and informed by bitter experience."[697] However, Timon clearly lacks the psychological maturity to truly understand and accept his own errors which led him to this position, let alone to take responsibility for them. In Jungian terms, therefore, what we have here is a compensatory function of the psyche: "[A]ny one-sidedness of the conscious mind, or a disturbance of the psychic equilibrium, elicits a compensation from the unconscious."[698] Thus, Timon is trapped in his one-sidedness and, like all Shakespeare's tragic heroes, fails to recognize the fault in himself. That fault Maguire saw in the following manner:

> "Timon has no family, no profession, no history. He simply is; and what he is is rich. His friends, *soi-disant*, are flatterers, and although we might see Timon as unjustly treated by rapacious Athenians, there is a sense in which he is as culpable as they. The Cynic philosopher Apemantus observes, "He that loves to beflatter'd is worthy o' th' flatterer" (1.1.226–7). Although he himself may not realize this, Timon's generosity is not entirely disinterested: he buys friendship, or the appearance of friendship. … "I am wealthy in my friends" he tells his guests (2.2.184)."[699]

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[696] Rolf Soellner in *Timon of Athens: Shakespeare's Pessimistic Tragedy* notes that "[t]here is a simple view of his character. It is not altogether wrong …. This simple view is that of Timon as an extremist. …. Yet, if one reflects on the speaker of these lines [Apemantus' words: "The middle of humanity thou never knewest, but the extremity of both ends" (4.iii 335-336)] and his position in the spectrum of humanity, they appear less clearly a key to the character of Timon, let alone to the meaning of the play. Apemantus, who posits himself at the fringe of humanity, is a strange advocate of the golden mean, and the "middle of humanity" is no *a priori* concept; it depends on what the definer, by his expectation and his experience, has come to believe man is like.", p. 64 & 65

[697] Ibid, p. 77

[698] Jung. *Collected Works of C.G.Jung*. Volume I-XX. Routledge. Princeton University Press. First Published in 1953-1991, par.1232

[699] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 152

Timon, therefore, grasped the disappointment with the world, i.e. with his conception of it, **rationally**, which means that it shed no light on his internal motivation for acting and thinking the way he did. As Soellner said: "Shakespeare provided Timon with an awakening from ignorance, which is not the same thing as humanistic self-knowledge, but entails a total self - change. The discoveries Timon makes are intellectually and dramatically impressive enough not to be wafted aside".[700]However, that is all they are - logical achievements that do not touch the core of his being. The fact that his change of character did not contribute to his psychological maturity, i.e. deeper self-knowledge but the change remained superficial is, according to Spencer, the reason why Timon is not perceived as a universal tragic hero:

> "In a sense Timon may be regarded as the climax of Shakespeare's presentation of the evil reality in human nature under the good appearance. We might say with some danger of over-simplification that his other tragedies had portrayed the situation in various personal relationships: Hamlet discovers the evil in his mother, Troilus in his mistress, Othello (as he thinks) in his wife, Lear in his daughters, Macbeth in the dusty fulfillment of his ambition while Timon discovers evil in all mankind. And we might think, in consequence, that Timon should be more terrible than any of the other tragedies, since it presents evil in such universal terms. But … Timon is not the most universal ... *there is not, in the individual situation or character of Timon, any change, psychological or otherwise, that can really move us, as we are moved by Macbeth or Othello. There is no purgation, and we feel only an abstract kind of sympathy*."[701]

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[700] Soellner. *Timon of Athens: Shakespeare's Pessimistic Tragedy*, p. 78

[701] Spencer, Theodore. *Shakespeare and the Nature of Man*. New York: Macmillan Publishers, 1949, p. 183-184; *emphasis mine*

On the other hand, Knight in *The Wheel of Fire* is of the opinion that in his striving toward the infinite Timon transcends Othello, Hamlet and King Lear, p. 236

Apemantus, as his shadow[702] and hence a means for Timon's psychological growth, sees what Timon does not, and performs his shadow archetype role by trying to open Timon's eyes to the mistake he is making:

"Thou hast cast away thyself, being like thyself;
Amadman so long, now a fool".[703]

(*Timon of Athens,* 4.iii, 242-243)

These words reflect, in Jungian terms, Timon's role-playing and how far he is from his inner being. By identifying his sense of self with his persona, i.e. "being like himself", he "cast away himself", i.e. the opportunity to get to know who he is or could be.

Johnathan Baldo is of the opinion that "Timon (in his misanthropic phase) and Apemantus are too similar in speech and attitude. … For Timon, Apemantus isn't the real thing, the authentic misanthrope, … because his misanthropy is contingent, conditioned rather than freely chosen. It is caused, Timon maintains, by his *permanently* low social position …. For Apemantus [Timon's misanthropy] is contingent, caused by the *temporary* and presumably reversible condition in which he now finds himself (4.3.)."[704] Even though he maintains that both misanthropic views are enforced, it seems more natural to accept the standpoint that Timon's misanthropy was chosen rather than imposed for the simple fact that Timon had it quite comfortable up to a certain point in time.[705] Instead of accepting this difficult moment as an opportunity to increase self-knowledge by facing his dark side and learn from it, he willingly chose to hate the entire world: "I am Misanthropos, and hate mankind"[706] (*Timon of Athens,* 4.iii, 54). Timon learns nothing from his disappointment

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[702] On Apemantus as Timon's shadow see Goddard in *The Meaning of Shakespeare*. *Vol. 1*, p. 254 - 262

[703] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

[704] Baldo, Johnathan. *The Unmasking of Drama: Contested Representation in Shakespeare's Tragedies.* Wayne State University Press, Detroit, Michigan. 1996, p. 129

[705] Apemantus maybe did not, but that still does not liberate Timon from his own part in taking the misanthropic stance. With him, just like with all Shakespeare's characters, liberty of decision-making is the key to their personalities.

[706] Shakespeare. *Timon of Athens*,

with others – he simply sulks like a child, and demonstratively leaves everyone and everything behind. That is precisely why he fails to make an impression on us, as readers, like other great tragic heroes do - he teaches us nothing but to be angry at the world when facing disappointment.

Apart from Apemantus, Flavius could also have been one of the key figures in Timon's psychological development[707], since he can be seen as possessing the positive anima qualities[708], which Timon himself recognizes (4.iii, 531-534)[709]. However, that realization changes nothing in his inner being since, by rejecting Flavius[710],he rejects the feminine part of his personality without which no psychological development is possible. Thus, his rejection of Flavius is elevated on to a new, impersonal and, consequently, universal level[711]:

"I know thee not.
I never had an honest man about me, I; all
I kept were knaves to serve meat to villains."[712]

(*Timon of Athens*, 4.iii, 525-527)

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https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

[707] Flavius, like Apemantus, sees how Timon is used by those around him, but unlike Apemantus, he feels sympathy for Timon (*Timon of Athens*, 1.ii, 213-227)
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-1-scene-2

[708] Hillman quoted Jung in *Anima, an anatomy of a personified notion*: „When projected, the anima always has a feminine form with definite characteristics. This empirical finding does not mean that the archetype is constituted like that *in itself*. (CW 9, i, 142)", p. 64

Hillman further states: „Jung himself raises a doubt whether we can truly speak of the anima per se as feminine. He suggests that we may have to confine the archetype's femininity to its projected form. Paradoxically, the very archetype of feminine may not itself be feminine. (Cf. 8 June 1959, Letter to Traugott Egloff: „The androgyny of the anima may appear in the anima herself..."), p. 65

[709] Shakespeare. *Timon of Athens*,
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

[710] "Ne'er see thou man, and let me ne'er see thee" (*Timon of Athens*, 4.iii, 588-590)
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

[711] A few lines later, however, he does acknowledge Flavius as "one honest man" (*Timon of Athens*, 4.iii, 547-552)
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

[712] Shakespeare. *Timon of Athens*,
https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-3

The "I know thee not"-line resonates Hal's line to Falstaff. It is interesting to see how Hal and Timon embrace their personas differently: Hal is ready to jump into the Henry V role – he knows exactly where he is going and what he wants to become. Timon, on the other hand, is completely unprepared – he did not consciously adopt either of his roles and that is why is completely lost. When we compare the two, we become aware of the degree Hal is master of himself – he knows himself in terms of what he wants to be and become; in that sense, he demonstrates psychological stability and insight Timon completely lacks.

Thus, since he is not rooted in himself, i.e. since his sense of identity comes from those around him, he cannot face himself. Here we could make a comparison with Richard II since both of them built their sense of self externally, i.e. on the opinion of others. When he no longer has the support to be king, Richard at least faces his identity emptiness. When faced with the same thing, Timon shows no introspection at all – he does not even try to see if there is more to him than the good opinion he himself and others have of him. In accordance with his psychological immaturity, he reacts like a child, angry with the entire world and himself, hating everything and everyone. The manner in which he leaves Athens reflects this immature stance:

"Nothing I'll bear from thee
But nakedness, thou detestable town!
Take thou that too, with multiplying bans!"[713]

(*Timon of Athens*, 4.i, 32-34)

Thus, since he re-enters the cave, as a symbol of the unconscious, Timon remains unaware of his projections and opts for not recognizing his persona identifications. From the Jungian standpoint, his disappointment with the outer world might have signified a positive step toward introspection and consequently increased self-awareness. However, instead of a productive process, he simply switched to the opposite persona identification

[713] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-4-scene-1

and, as Tucker said, in isolation led a semi-bestial existence[714], i.e. he failed at the individuation process. In fact, "Timon fails to function wisely both as a philanthropist and as an outcast because he cannot construct an enduring or accurate conception of human nature."[715]

As a result, we might conclude that neither of Timon's roles reflect who he really is. In this aspect, Timon resembles Henry V, because for neither of the two can be said to have identified with only one role, as was the case with Richard II or Henry IV (in terms of his wish to become the king). As Apemantus suggests, Timon's roles caused him to lose himself. Maguire concludes something along these lines as well:

> "In the first half Timon has wealth, friends, and loves everybody; in the second half he is penniless, friendless, and hates mankind. His earlier philanthropy is as extreme as his later misanthropy, and he becomes a type rather than a character."[716]

From a Jungian point of view, especially of psychic forces constantly in complementary movement, such a development of Timon's character does not seem unlikely at all. As Jackson says: "In creating the sudden split between the two Timons, Shakespeare actually reveals their proximity. Timon's misanthropy is implied in his giving."[717]

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[714] Tucker. *Shakespeare and Jungian Typology – A Reading of the Plays*, p. 96

[715] Ibid, p. 97

[716] Maguire. *Studying Shakespeare, A Guide to the Plays*, p. 152;

In this respect, however, Soellner is of a somewhat different opinion: "We need also put in perspective the view of Timon as not one character but as two extreme portraits, the one in swan-white, the other in raven-black. (…) Timon's disruption of personality is distinguished from that of the others mainly by the fact that the two sides of his character or, if one prefers, his two characters are given almost equal emphasis.", *Timon of Athens: Shakespeare's Pessimistic Tragedy*, p. 65

[717] Jackson, Ken. *"One Wish" or the Possibility of the Impossible: Derrida, the Gift, and God in Timon of Athens*, Shakespeare Quarterly, Volume 52, Number 1, Spring 2001, pp. 34-66, Published by The Johns Hopkins University Press DOI: 10.1353/shq.2001.0009, p. 47

For a Jungian analysis Jackson made an interesting observation when he said that "Timon's excessive giving and his misanthropy reveal a kind of a "'primary energy'".[718] In Jungian terms that 'primary energy' is Timon's archetypal characteristic, i.e. his striving toward the infinite and the transcendent[719], which, as such, is a positive thing and is a characteristic of the archetype of Self. Thus, his misanthropy and philanthropy could not only be interpreted as his identification with the positive or negative side of his personality but also as his identification with the archetype of self as both the source and as well as the striving point of individuation. At this point, we could make a comparison to King Lear and his behavior. Namely, Lear, too, perceived himself as "everything", and raged against his daughters and the entire world, just like Timon did when he, too, felt betrayed and disappointed by those he counted on. However, Timon's letting go of the identification with the archetype of Self: "[N]othing brings me all things "[720] (*Timon of Athens,* 5.i, 212), as well as letting go of the identification with the positive and negative personas should have meant increased self-knowledge and self-awareness. However, as Beauclerk pointed out:

> "Timon is an anagram of 'I'm not' …. In other words, Timon speaks his lineage, his name. He wants to banish the terrible feeling of nothingness at his core, the feeling of *I'm not*."[721]

From his epitaph, it would seem, he failed in that endeavor:

"Here lies a
wretched corse, of wretched soul bereft:
Seek not my name: a plague consume you wicked
caitiffs left!

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[718] Jackson, Ken. *Shakespeare and Abraham*. University of Notre Dame Press, Notre Dame Indiana, 2015. Chapter 6

[719] Jackson quotes Kinght's *The Wheel of Fire* and his interpretation of *Timon* in *Shakespeare and Abraham*, Chapter 6.

[720] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-5-scene-1

[721] Beauclerk. *Shakespeare's Lost Kingdom: The True History of Shakespeare and Elizabeth,* p. 276

Here lie I, Timon; who, alive, all living men did hate:
Pass by and curse thy fill, but pass and stay
not here thy gait."[722]

(*Timon of Athens*, 5.iv, 83-89)

[722] Shakespeare. *Timon of Athens*, https://www.litcharts.com/shakescleare/shakespeare-translations/timon-of-athens/act-5-scene-4

CONCLUSION

"[A]ll drama originates in psychic polarity, the dualism and conflicting nature of ego and self, the conscious and unconscious, anima and animus, mask and face, are the very stuff of which all great drama is made."

Alex Aronson

„The genius of Shakespeare lies in his ability to take the dull metal of mere fact and story and by the alchemy of his mind to transform it into the gold of great literature."

Carroll Jr Camden

"Shakespeare's plays show us human lives in all their perplexing and unpredictable variety. They show us choices, good and bad; they show us predicaments, tragic and comic; they show us characters, complex and shallow… Ultimately, Shakespeare helps us take control of the plot in our own life; he helps us discover ourselves."

Laurie E. Maguire

Norman Holland described the influence of Shakespeare's drama on us: "By projecting what is in the characters outward into externally visible events and actions, a play paves the way for the audience's own act of projection. We find in the external reality of a play what is hidden in ourselves."[723]McGinn's definition of Shakespeare's dramas as "psychodramas"[724]establishes the link between him and Jung. Indeed, questions about the self, i.e. one's "true" personality are fundamental in Shakespearean plays. In McGinn's words:

> "[Shakespeare was very interested in the question of] the nature of the self and its persistence over time. … What gives an individual the personality or character he or she has? What *constitutes* personality? Can personality be separated

[723] Holland, Norman. *Psychoanalysis and Shakespeare*. McGraw Hill Book Company, 1966, p. 238

[724] McGinn, Colin. *Shakespeare's Philosophy: Discovering The Meanings Behind The Plays.* New York: Harper Collins, 2006, p. 164

from someone's outward circumstances? What is meant by speaking of the "real person"? … How precisely are action and character related? How constant is the thing we call personality? How easy it is for someone to know his or her character?"[725]

For both Jung and Shakespeare, these were the fundamental questions. Shakespeare's heroes, especially in tragedies, always face an existential crisis, questioning their notion of the self up to that point in their lives. As Kahn said:

"The character's self manifests on the Shakespearean stage and it's often in turmoil, uncertain of its self, and exceedingly messy. Through showcasing the muddled mind on the stage, Shakespeare attempted to dramatize how a mind can become fragmented through conflict with itself, that not everything is within a person's rational control and that self-knowledge is not always reliable."[726]

Shakespeare thus stages human destinies in all their complexity, the variety of human choices which are, in the majority of cases, not conditioned by socially expected behavior. It is obvious that strict morality, in the way the society or the church propagate it, is not what Shakespeare was interested in. In that regard Driscoll states that Shakespeare demands a balanced perspective more than any other great writer, because he transcends the need for moral certainties and rational truth.[727] To criticize Shakespeare for not following or supporting the socially adopted moral norms would mean to neglect the archetypal layer of his dramas and to undervalue the role of dreams in his works.

In his dramas, Shakespeare promoted the stance that dreams and art have the power to change an individual whereas morality usually acts as a constrainer of psychic contents the ego recognized as undesirable. Dreams in Shakespearean dramas have the goal to

[725] Ibid, p. 9

[726] Kahn, Coppelia. *Man's Estate: Masculine Identity in Shakespeare*. University of California Press, Berkley and Los Angeles, California, 1981. p. 23

[727] Driscoll, James P. *Identity in Shakespearean Drama*. Lewisburg, PA: Bucknell University Press, 1983, p. 178

increase self-knowledge and thus help the characters in their individuation process. As Bloom said, Shakespeare wanted to "enlarge us, not as citizens or as Christians but as consciousnesses"[728], which is exactly what Jung tried to do with his theories.

Shakespeare is, indeed, a master of exploring and depicting the diversity of human nature. Khan states that "[w]ithout doubt the exploration of human strengths and weaknesses is the key to the popularity of Shakespeare's literary genius, and its applicability across cultures and time "[729], and continues that the majority of Shakespeare's discussion of human nature appears to revolve around human weaknesses, even though there is an exploration of human strengths as well. In that way Shakespeare faithfully depicts the nature of man.[730] His characters may be universal in that they find themselves in situations we find relevant today, but that does not mean that they do not possess individuality:

> "The speech of one character cannot be placed in the mouth of another, and they can easily be differentiated from each other by their speeches. …They are also true to the age, sex or profession to which they belong. They are also true to type".[731]

Shakespeare, therefore, does not advocate strict rules or ideas his characters should follow but, just like Jung, emphasizes that every human being is unique. His characters depict what Andrey Tarkovsky defined as "literary types":

> "[Literary types] personify certain social laws, which are the precondition of their existence - that is on the one hand. On the other, they possess some universal human traits. All this is so: a character in literature may become typical if he reflects current patterns formed as a result of general laws of development. As types,

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[728] Bloom, Harold. *Shakespeare*: *The Invention of the Human*. New York: Riverhead Books, 1988, p. 9

[729] Khan, Mohammad Ehsanul Islam. *Vividness of human nature in Shakespeare: An Introduction*, International Journal of Applied Research. 2015; 1(2): 21-24, p. 22

[730] Ibid, p. 22

[731] Ibid, p. 22

> therefore, Bashmachkin and Onegin have plenty of analogues in real life. As types, certainly! As artistic images they are nonetheless absolutely alone and inimitable. They are too concrete, seen too large by their authors, carry the latter's viewpoint too fully, for us to be able to say: 'Yes, Onegin, he's just like my neighbour.' The nihilism of Raskolnikov in historical and sociological terms is of course typical; but in the personal and individual terms of his image, he stands alone. Hamlet is undoubtedly a type as well; but where, in simple terms, have you ever seen a Hamlet?"[732]

Thus, Shakespeare's link with psychology is that he proves that human psyche is, indeed, extremely complex, with limitless individual variations. As McGinn nicely pointed out, Shakespeare "is content to recognize variety, to celebrate it even. Each human being, in Shakespeare's universe, is an original, not a variation on a prototype."[733] More than that, Holbrook states, Shakespeare "believed that human beings were irreducibly complex, and anything but rational choosers. … Like Montaigne, Shakespeare sees individual people as embodying not one disposition exclusively (goodness *or* badness, courage *or* cowardice, etc.) but as precarious combinations of qualities."[734] Thus, Shakespeare understands what it means to be human and presents dramatically the desires and ethical problems which we, as contemporary readers, can still recognize as valid. Along these lines, Bloom noted that Shakespeare taught us to understand human nature - he is our psychologist:

> "No one, before and since Shakespeare, made so many separate selves. … What Shakespeare invents are ways of representing human changes, alterations caused not only by flaws and by decay but affected by the will as well…. Inwardness becomes the heart of light and darkness in ways more radical than literature previously could sustain."[735]

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[732] Tarkovsky, Andrey. *Sculpting in Time*. University of Texas Press, 1986, p. 112

[733] McGinn. *Shakespeare's Philosophy: Discovering The Meanings Behind The Plays*, p. 173

[734] Holbrook, Peter. *Shakespeare's Individualism*. Cambridge University Press, United Kingdom, 2010, p; 18

[735] Bloom. *Shakespeare*: *The Invention of the Human*, p. 1 & 6

Shakespeare's psychological themes and insights are focused on those hidden forces that cannot be explained but that influence the rational mind. Pure rationality, as Shakespeare shows and thus goes in line with Jung, is susceptible to the influence of forces whose sources cannot be clearly pointed at or defined but whose effects are quite palpable, says McGinn[736], and further concludes that we are not entirely autonomous beings in terms of control of our thoughts, feelings or actions – the ratio is very fragile and susceptible to the forces that attack or usurp it. Shakespeare's tragedies prove this in the sense that to provide an explanation as to why certain course of action is or is not taken creates enormous difficulties. Thus, Shakespeare shares Jung's view of the psyche as a dynamic force consisting of various opposing tendencies rather than of the psyche as a unified linear progression of logically aligned thoughts. The psyche is much more than rationally made, transparent decisions, and Shakespeare enables us to deepen the understanding of our own nature by staging human psychology as we know it.

As far as the link between Jung and Shakespeare is concerned, Vyvyan summed it up in the following manner:

> "[A]ll Shakespearean protagonists are envisaged by him as wayfarers on a similar steep road, at the bottom of which is the tragic act, chaos and death, while at the summit is creative mercy, cosmos and divine rebirth. The response to the temptations, which are the critical scenes, determine the direction of movement. The accepting of guidance of Fidelity and Love – variously personified in each play – ensures the correct answer; but when these are rejected, there is always another guide – the ghost, the witches, Iago – personifying the sinister and retrograde contents of the psyche, ready to lead downwards to crime and disintegration. It is a choice between the Anima at her fairest and the Shadow at its worst. But both these guides, in their allegorical and psychoanalytical sense, are within: both of them affirm, as did Iago to Othello, 'I am thine own forever.' … That soul is never void, is, as we have seen, one of Shakespeare's cardinal principles."[737]

[736] McGinn. *Shakespeare's Philosophy: Discovering The Meanings Behind The Plays,* p. 166-167
[737] Vyvyan, John. *The Shakespearean Ethic*. Shepheard – Walwyn (Publishers) Ltd., 2013, p. 158

Thus, it can be concluded that Shakespeare's characters are susceptible to dual interpretation, i.e. as persons in their own right and as embodiments of archetypes. The representation of archetypes and their influence is what Shakespeare stages. We see that he pays special attention to the anima and the mother archetype. One representation of its positive aspect he embodied in Perdita as a representation of a beautiful young woman who symbolizes love and creativity. When that positive aspect is neglected, the dark forces of that archetype are represented in e.g. Volumnia. As King Lear and Hamlet demonstrate, the suppression or not succeeding to establish a successful relationship with both the archetypal masculine and feminine has fatal consequences.

The role playing, i.e. the persona archetype, is what characterizes the *Henriad*: the unconscious persona identification of Richard II, the conscious role playing of Henry IV, and the conscious identification with the kingly persona of Henry V.

The issues with the archetypes of persona, as well as with the feminine and masculine show the degree of importance of the individuation process that can be recognized in Shakespearean drama. The fact that it was successful for some (e.g. Florizel) and for others not (e.g. Timon and Troilus) show that psychological maturity is never easy to obtain, and that whether it is achieved or not depends on the psychological structure of the individual character in question.

In the end, it can be concluded Jung and Shakespeare show how literature and psychology are connected, and that link, along with our insight into our own personalities, contributes to our better understanding of ourselves and of human behaviour in general. As Paris said:

> "There is a triangular relationship between literature, theory, and the individual interpreter. Our literary and theoretical interests reflect our own character, the way in which we use theory depends on the degree to which it has become emotionally as well as intellectually meaningful to us, and what we are able

to perceive depends on our personality, our theoretical perspective, and our access to our inner life."[738]

[738] Paris, Bernard J. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*. New York University Press, New York, 1997, p. 11

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