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*An Interdisciplinary Investigation Concerning the
Constellation of the Archetype of the Shadow in Literature*

SUMMARY

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ABSTRACT

Key-words: philosophy of literature, analytical psychology, existentialism, nihilism, *fin du siècle*, Romanticism, Post-romanticism, individuation, double, demonic, identity, persona, post-humanism, aestheticism, archetypology, anarchetype, pop culture, postmodernism.

Our thesis analyzes the theme of the Jungian shadow in the 19th century literature, using psychoanalytical phenomenology, comparative literature and the philosophy of literature. Focusing on literature, philosophy and psychology, our research will be interdisciplinary. This study attempts to fill a vacuum on a national and international level, proposing a philosophical interpretation of the Jungian shadow and its constellation in literature (noting, however, that many of the discussed literary works were interpreted in relationship with the more imprecise term of double or Doppelgänger).

The concept of the *shadow* is created (in its philosophical and psychological meaning) by Friedrich Nietzsche (1844-1900) in his work, *The Wanderer and His Shadow* (1880). Carl Gustav Jung (1875-1961) borrows the Nietzschean notion in his study “Transformations and Symbols of the Libido” (1911-12), the first version of the work *Symbols of Transformation* (CW 5), where he desexualizes the Freudian libido, abandoning the psychoanalytical interpretation of his master, Sigmund Freud (1856-1939). In the initial Jungian meaning, the shadow is a version of the Freudian *Id*: “Much of it belongs to the conscious sphere, but at least as much goes on in the half-shadow, or entirely in the unconscious” (CW 5 §39, PU 36). In the article “New Paths in Psychology” (1912), the first version of *The Psychology of Unconscious*, Jung uses the notion of the shadow in a Nietzschean fashion: “this shadow-side of the psyche [is] being withdrawn from conscious scrutiny” (CW 7, §438). Although Jung uses the notion of the shadow even in his first creation phase (1900-10), it is striking that the definitions from *Psychological Types* (1921) do not mention it. For a systematical treatment of the shadow, we have to wait for the second chapter from *Aion* (CW 9/II, §§ 13-19), published in 1921.

At least three distinct fields dispute the concept of the shadow. According to its psychological meaning, the shadow is a more precise term than that of the *Doppelgänger* from literary theory, proposed by Jean Paul (1763-1825) in his novel, *Siebenkäs* (1796). In the analytical psychology, the shadow is an archetype and a complex, which, from the perspective of evolutionary biology, was created to protect us from the evil stranger: the fear of the stranger is a mechanism, which would help us survive, just as the confidence in the mother (provided by the maternal archetype) brings security and comfort.

Beyond its disputable meaning as an archetype, the metaphor of the shadow signifies in psychiatry an inferior sub-personality which besieges “the fortress of identity” (R. L. Stevenson (1850-1894)) in both neurosis and psychosis. Jung transcends Freud’s claim that we are all potentially neurotic, showing that we are all potentially psychotic (based on his psychiatric training at Burghölzli and on his personal experience with psychological discomfort). From this perspective, the shadow is an autonomous personality, repressed through projection, which can be found in its archetypal density in mental illness.

Concerning *the shadow in psychology* we will refer to the dispute between psychoanalysis and analytical psychology. For instance, the Jungian notion of the *shadow* is an adaption of the Freudian *Id*, which is also based on the Schopenhauerian *Will*. Moreover, the Freudian studies concerning narcissism anticipates the reflections on duality and dissociation. The Freudian inquiry concerning paranoia will help us redefine this notion in a philosophical manner.

Regarding *the shadow in philosophy*, we will approach the connections between Jung and his direct antecessors in the discovery of the unconscious: especially Arthur Schopenhauer (1788-1860) and Friedrich Nietzsche. We will also discuss the Schopenhauerian disciples Eduard von Hartmann (1842-1906) – who influenced Maupassant (1850-1893) – or Philipp Mainländer (1841-1876). The mixture between the psychology of the unconscious and extreme pessimism, even the nihilism of the Post-Schopenhauerian philosophers is intriguing and can be explained through the discovery of a submissive and ancillary character of the I. Moreover, we were interested in the connections between Jungianism and existentialism. Philosophers such as Søren Kierkegaard (1813-1855), Martin Heidegger (1889-1976), Jean-Paul Sartre (1905-1980) or Emil Cioran (1911-

1994) can be compared to the Jungian psychologists, taking into account the fact that existentialism and analytical psychology share the same zeitgeist.

Regarding the *shadow in literature* we will focus on the 19th century, because Jungian analysis is congruent with the postulates of romanticism and post-romanticism. Although we will deal with the literature of the 19th century, we are mainly interested in *our* perception (extreme contemporary) of this century. This is why, we will reconstruct the 19th century through contemporary philosophy and pop culture. A TV series such as *Penny Dreadful* (2014-2016), created by John Logan, where several of the characters discussed in our thesis are presented (Victor Frankenstein, Henry Jekyll, Dorian Gray, Dracula, and so on) reconstructs the 19th century through a perspective which seems more postmodern than our age.

Caliban's parody to the poem "I Wandered Lonely as a Cloud" (1804) by William Wordsworth (1770-1850) shows the divergence between the early romanticism and the modernism of an industrial society that prepares for explosion: "I am not a creation of the antique pastoral world. I am modernity personified. Did you not know that's what you were creating? The modern age? Did you really imagine that your modern creation would hold to the values of Keats and Wordsworth? We are men of iron and mechanization now. We are steam engines and turbines. Were you really so naive to imagine that we'd see eternity in a daffodil?" Our thesis cannot be considered an "ode" to a decayed century, intending to serve as a telescope to the problems of our society, observed through a *detour* to the century which discovered industrialization, unconscious and modernity.

For instance, we will see how solitude and hatred can create a liaison between Mary Shelley (1797-1851) and Emil Cioran or how Maupassant's *Horla* can be read not only in a Darwinistic and Nietzschean fashion (through philosophy of literature), but also through the hermeneutical lenses of the Cioranian antihumanism. Referring also to the philosophy of literature, *The Picture of Dorian Gray* by Wilde can be compared to *Either/Or* (1843) by Kierkegaard, taking into account the analogy between aestheticism and demonism. A research hypothesis which we will sketch concerns the relationship between the Jungian-Nietzschean shadow and the *fin de siècle* literature: in other words, how did our modernity come into shape in the 1880's and 1890's and how the

following themes become so relevant: the destruction of subjectivity, the discovery of the unconscious, the religious crisis, the crepuscular colonialism, the Darwinism and degeneration, the rediscovery of sexuality and the “avant-garde of the avant-garde”? Here one remembers Verlaine’s (1844-1896) verse: *Je suis l'Empire à la fin de la decadence*.

Many studies have helped us in the reconstruction of the Jungian conception. On a national level, we are indebted to Corin Braga’s *10 studii de arhetipologie* (1999) and Marta Petreu’s *Cioran sau un trecut deocheat* (1999) or *Filosofii paralele* (2005). On the international level, we have used *The Dark Enlightenment. Jung, Romanticism and the Repressed Other* (2010) by D. J. Moores, *The Doppelgänger. Double Visions in German Literature* (1996) by Andrew J. Webber. Also, referring to psychology, we are also indebted to *Das Dunkle im Menschen. Das Schattenkonzept der Analytischen Psychologie* (2015) by Ralf T. Vogel and Christian Roesler’s *Das Archetypenkonzept C. G. Jungs. Theorie, Forschung und Anwendung* (2016). Concerning philosophy, we should mention *Nietzsche and Jung. The Whole Self in the Union of Opposites* (2004) by Lucy Huskinson and two books by Paul Bishop: *The Dionysian Self. C. G. Jung’s Reception of Friedrich Nietzsche* (1995) and *On the Blissful Islands with Nietzsche & Jung. In the Shadow of the Superman* (2016).

Our first objective is to prove that there is an intrinsic liaison between the analytical psychology and romantic and post-romantic literature. We believe that the literature of the 19th century anticipates the theoretical findings of the analytical psychology from the 1920’s. For instance, a novella such as Dostoyevsky’s *Double* anticipates the memoirs of the German judge Daniel Paul-Schreber, the inspiration for Freud’s studies concerning paranoia.

Our secondary objective is to show that, according to the hypotheses of the philosophy of literature, literature and philosophy synchronize each other. For instance, a novel such as *Frankenstein*, which starts from the presupposition of the romantic isolation, a Goethean (1749-1832) and Byronic (1788-1824) theme, flows in the Paterian doctrine from *Dorian Gray*, anticipating the dissociative journal from Nietzsche’s *Ecce homo* (1888) but also the ode of absolute solitude from *On the Heights of Despair* (1934) by Cioran.

Our third objective is to show that the attack against identity from the 1880's anticipated the way we see our "post-identity" in the contemporary age. Duality signifies not only the classical conflict of dissociation ("I" versus "not-I") but also the breaking down of the I in many "copies of the copy", an infinite series of mirrors: "(not-)I₁", "(not-)I₂", "(not-)I₃", and so on. Just as Jean Baudrillard (1929-2007) claimed that the unconscious is a myth which must be abandoned, in the 1880's we have understood that the I must be rejected, because we have begun to perceive it as an illusory bundle of sensation, like Ernst Mach (1838 – 1916), or a stream of consciousness, like William James (1842-1910).

Our fourth objective shows that the the late 19th century is a twin brother of the early 21st century. If Lautréamont anticipates the Cioranian anti-humanism, or if Nietzsche is the forerunner of Deleuze and Foucault, the death of God leads to the death of man (and the death of the I) and, therefore we experience today the "zero hour" of nihilism, comparable to the clock without hands from Bergman's *Wild Strawberries* (1957). Since 1880's the terrifying advance of Planet Melancholia imagined by Lars von Trier (b. 1957) cannot be stopped, only slowed down. The 19th century is our *alter ego*, our shadow, which is either integrated, or permanently experienced in the projective network, like an "end without end".

In the first chapter, which is dedicated to analytic psychology, we have followed the philosophical basis of the Jungian archetypology, and the corresponding description of the process of individuation. The investigated archetypes are: persona, the Ego, shadow, anima, animus, and the Self. The persona and the shadow, the two contrasting archetypes, were examined in separate chapters, from the perspective of analytical psychology and existentialist philosophy (a necessary comparison with philosophers such as Martin Heidegger, Jean-Paul Sartre, and others).

In the second chapter, which considers some preliminary theoretical issues, we have referred to two sub-themes of the shadow, the double and the demonic. The section dedicated to the double, a term introduced by Jean Paul in 1796, concerns mostly the (psychological) destruction of the (logical) principle of identity. The section dedicated to the demonical refers to the propensity to negativity created by this dissociation, to this crisis of identity, and includes a

discussion on Stefan Zweig's notion of demonic. Moreover, we have considered a distinction between "demonic" and "daimonic", the last term being a combination of "light" and "shadow".

The third chapter, the most extensive one, concerns the constellation of the Jungian shadow in the literature of the 19th century. We have chosen six romantic and post-romantic literary works. In the section regarding Mary Shelley's *Frankenstein* (1818) we have focused on the theme of romantic isolation and the phenomenology of hatred, where we have noticed a similarity between the "antihumanism" of the "monster" and the philosophy of Emil Cioran. The section dedicated to Poe's *William Wilson* (1839) contains an original reading of the story, based on the "anarchetype" of the "super-shadow." The reading of Dostoevsky's *Double* (1846) discusses what we have called the destruction of the principle of identity and a sort of ontological estrangement of the main character. Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) concerns the disjunction of identity and the decomposition from *fin de siècle* of the concept of a unitary Ego. Maupassant's *Horla* (1887) was analyzed in the context of the phenomenology of anxiety and post-human evolutionism. Wilde's *The Picture of Dorian Gray* (1890) becomes, in our reading, a Kierkegaardian allegory of the Fall and a parable of the drift of aestheticism.

The fourth chapter discusses the shadow in philosophy and the debate between Jung and Nietzsche. The Jungian Zarathustra is not always faithful to its nihilistic prototype. We have also referred to some of the shadows of the over-man: the buffoon, the dwarf, the ape, the soothsayer, the last pope, the ugliest man and the "shadow". In the appendix we have included a romantic and post-romantic chronology, a note to the process of individuation, the phenomenology of the moments of the shadow, the shadow in film, and the shadow in music.