

QUEST FOR THE SELF IN JEANNETTE WALLS' *THE GLASS CASTLE*

Beste YİĞİTLER

September 2021

DENİZLİ

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**Pamukkale University
Social Sciences Institute
Master of Arts Thesis
The Department of English Language and Literature**

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September 2021

DENİZLİ

I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.

Beste YİĞİTLER

To my father, Tamer YIĞİTLER

I hope he is proud of me...

ACKNOWLEDGEMENTS

First and foremost, I would like to express my deep and sincere gratitude to my supervisor Assist. Prof. Dr. Meltem UZUNOĞLU ERTEN for her guidance, eternal patience, and inspiring suggestions throughout this thesis. It would not have been possible to complete my thesis without her valuable encouragement, and unwavering support. I am extremely grateful to the head of English Language and Literature Department Prof. Dr. Mehmet Ali ÇELİKEL, who encouraged me to realize my Self. I would not have been where I am now without his psychological support.

I would also like to thank my professors; Prof. Dr. Meryem AYAN, Assoc. Prof. Dr. Şeyda SİVRİOĞLU, Assoc. Prof. Dr. Cumhur Yılmaz MADRAN and Assoc. Prof. Dr. Murat GÖÇ for the learning experience I gained from them.

I would also like to share my warmest and dearest gratitude to my beloved family; my mother Remziye YİĞİTLER, and my sister Buse YİĞİTLER, my uncle MURAT ÖZDEMİR, for their endless support, love and faith in me. I also appreciate all the support I received from the rest of my family.

Lastly, I am deeply indebted to my fiancé; Zafer ÇAKMAK for his endless support, patience, and tremendous understanding.

ABSTRACT**QUEST FOR THE SELF IN JEANNETTE WALLS' *THE GLASS CASTLE***

YİĞİTLER, Beste

Master of Arts Thesis

English Language and Literature Department

Advisor of Thesis: Assist. Prof. Dr. Meltem UZUNOĞLU ERTEN

September 2021, iv + 78 pages

One of the most basic purposes of man in the period between falling into the mother's womb and giving his last breath is to discover himself. In fact, in this metaphorical journey, the individual aims to reach his own self, which may be imprisoned subconsciously due to the childhood traumas he experienced together with the emotions he had to suppress. The necessity of one's discovery of his own self is most importantly the result of the urge to fit himself in the world he lived in. An individual who cannot find his own self or does not have the courage to accept it will not be able to reach a wholeness and thus true happiness throughout his life. However, the process of the discovery and the acceptance of one's self are the painful steps of the individuation process for humanity. Despite the hardships, whenever the man makes a negotiation between the conscious and the subconscious, then he will be fully integrated with himself. In this way, he will complete his psychological journey and attain absolute peace, which will shed light on the individual's understanding of his inner world and his environment. That is, he will be able to negotiate with both his own self and his environment, which will provide peace and calmness. The difficult and painful journey of the individual has been one of the most important issues discussed in literary works since the existence of art.

The 2005 memoir titled *The Glass Castle* by Jeannette Walls reveals the search of the members of a family for their own essence, place and purpose in the universe while focusing on the traumas and dilemmas they have to face sooner or later. This study aims to examine the significance of nature for man in order to perceive his psyche, the devastating effects of modernity on man's psyche, the relations between the children and the parents within a family in the process of searching for the individual's self, negotiating the conscious and subconscious and forming the personality, all of which will attribute to reveal the effects of both the family members and modern society on the individual in the journey towards self-discovery. With this purpose, Freudian trauma theory, certain Jungian archetypes and Lacanian mirror stage theory will be used as tools to reveal the individual quest for self.

Keywords: Self, Trauma, Psychology, Wholeness, Self-Archetype, Modern world, Mirror stage.

ÖZET

JEANNETTE WALLS TARAFINDAN YAZILAN *CAMDAN KALE* ADLI ESERDE BENLİK ARAYIŞI

YİĞİTLER, Beste
Yüksek Lisans Tezi
Batı Dilleri ve Edebiyatı Programı
Tez Yöneticisi: Dr. Öğretim Üyesi Meltem UZUNOĞLU ERTEN

Eylül 2021, iv + 78 sayfa

İnsanın ana rahmine düşmesi ile son nefesini vermesi arasındaki sürede en temel amaçlarından biri kendini keşfetmek olmaktadır. Birey, aslında bu metaforik yolculukta yaşadığı çocukluk travmaları, baskılamak zorunda kaldığı duyguları ve en önemlisi içinde yaşadığı Dünya'ya kendisini kabul ettirme dürtüsü yüzünden bilinçaltında hapsetmek zorunda kaldığı kendi öz benliğine ulaşmayı hedeflemektedir. Kendi benliğini bulamayan veya kabul etmeye cesareti olmayan birey yaşamı boyunca gerçek mutluluğa ulaşamayacaktır çünkü bireyin öz benliğine ulaşması ve sonrasında kabullenmesi bireyselleşme sürecinin sancılı ve ilk adımlarıdır. İnsan denilen varlık ne zaman bilinç ve bilinçaltı arasında uzlaşma sağlarsa o zaman tam anlamıyla benliği ile bütünleşecektir. Bu sayede bireyselleşme sürecine giden psikolojik yolculuğunu tamamlayacak ve mutlak huzura kavuşacaktır ki bu kavuşma bireyin çevresini de anlamlandırmasına ışık tutacaktır çünkü öz benliği ile uzlaşan ve barış sağlayan birey, kendi çevresi ile de uzlaşarak dinginliğe ve sakinliğe erişecektir. Bireyin zorlu ve sancılı yolculuğu sanat var olduğundan beri edebi eserlerde ele alınan en önemli konulardan biri olmuştur.

Jeannette Walls tarafından kaleme alınan ve kendi biyografik öyküsünü anlatan *Camdan Kale* adlı edebi eser bireylerin kendi özünü arayışlarını ve bu arayışların kendi benliklerinde yarattığı ikilemlerin ortaya çıkardığı psikolojik problemleri travma, bölünmüş kişilik ve bireylerin kendi içerisinde buldukları ikilemlere yoğunlaşarak gözler önüne sermektedir. Bu çalışmanın amacı, bireyin kendi benliğini oluşturabilmesi için doğa unsurunun önemini, modernleşmiş dünyanın bireyin benliği üzerindeki yıkıcı etkilerini, bireyin öz benliğini arama, bilinç ve bilinçaltı arasında uzlaşma sağlama ve kişilik oluşturma sürecinde anne-baba ile ilişkilerini incelemek, bireyin kendini keşfine yönelik yolculuğunda hem aile üyelerinin hem de modern toplumun, birey üzerinde yarattığı etkileri göz önüne sermektir. Bu amaç doğrultusunda, Sigmund Freud'a ait travma teorisi, Carl Gustav Jung'un konu edindiği bazı arketipler ve Jacques Lacan'a ait Ayna Evresi teorisi bireyin benlik arayışına yönelik yolculuğunu göz önüne serecek şekilde metod olarak kullanılacaktır.

Anahtar Kelimeler: Benlik, Travma, Psikoloji, Bütünlük, Benlik arketipi, Modern Dünya, Ayna evresi.

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INTRODUCTION

Jeannette Walls' *The Glass Castle* is a memoir and she reveals not only her own life but also her parents' in the memoir. Her story sheds light on the traumas of a mother and a father who project their traumas on their children while trying to resist to the rules imposed by society, and highlights Jeannette's fragmentation, and alienation from her own *Self* and surroundings owing to the materialistic tendency of her personality. Furthermore, the memoir pictures not only the perfect example of the fragmentation and alienation of the modern man but also his individual struggle to come to terms with his *Self*. By detaching herself from her own nature and her surroundings, and abandoning her family for the sake of living in New York which stands for money, wealth, freedom, better life conditions, Jeannette leads herself to her own fragmentation, and therefore, alienation from her *Self* while she follows the American Dream with a strong and persistent belief.

Her mother; Rose Mary, and her father; Rex suffers from fragmentation, and alienation as well. But it is not because of detaching themselves from the nature, but because of their own traumatic past lives. Even though neither of them detaches herself/himself from her/his own nature, each has dilemmas on the psyche due to their childhood period. That is why it is hard for any of them to reach a unity and maintain eternal happiness, peace, and serenity, which turns out to be a hard quest to witness and experience in Jeannette's own story.

Neither Jeannette nor her family has a proper place as a home. They are constantly on the way, which is called as *skedaddle* by Jeannette's father. Once they do not feel as they belong to a city or a town where they decide to live, they skedaddle from there to another place. This action underlines that they seek a place to fit themselves both physically and psychologically. Hence, the quest refers to not only a real journey but also a spiritual one because "life is not primarily a quest for pleasure, [...] but a quest for meaning" (qtd. in Frankl, 1996: 5). That is to say, all of the characters are in a spiritual quest in order to negotiate between their consciousness and unconsciousness and to realize their own *Self*.

Since each character has got their own traumas on their psyche, each quest is divergent in order to attain the happiness in their lives. Regarding these, this study aims to analyse Jeannette Walls' memoir in the light of Freudian theory on personality development and trauma theory, Lacanian mirror stage, and Jungian hero, shadow, and self-archetype which are the reflections of man's inner *Self*.

Focusing upon these, Chapter One is a general overview on modern world with its effects on modern man. The relation between modern world and modern man is so crucial that man has had to transform himself into a new creature in order to keep up with the necessities of the modern world. To be able to perceive modern man and his conditions, this chapter aims to give a general overview on the experiences of modern man in modern world. Moreover, with the beginning of Greek philosophers' ideas on psyche, man's real nature and his essence, Chapter One also highlights how the transformation of man has occurred from the ancient times to modern era, and the devastating effects of this transformation on man's psyche.

The Second Chapter aims to focus upon psychoanalytic criticism as a new study field which deals with the psychology and the inner world of the individual at the turn of the 20th century. Since man has turned into nothing but a living machine and has already lost his bonds with his ancestors, psychological symptoms such as trauma and neurosis has occurred on the individual's psyche. Psychoanalysis emerged to understand the injuries caused by the changing conditions of man's lives and his attempt to keep up with the new world's needs. In this respect, Freudian, Jungian, and Lacanian point of view on personality development, conscious and unconscious parts of a psyche and its relation with each other, Jungian terms of personal conscious-collective unconscious, hero, shadow, and self archetypes, trauma and neurosis, Lacanian mirror stage will all be discussed.

Considering the devastating effects of modern world on the psyche, which creates trauma, neurosis, alienation and selflessness, The Third Chapter emphasizes on the characters in *The Glass Castle* in the light of psychoanalytic criticism. Although Freud and Jung's theories on psychology are quite divergent, the final point is the same: Once there is no connection between conscious and unconscious of the individual when it is said with Freudian terms or once there is no total psychic equilibrium (Jung, 1964: 50) within the individual with Jungian terms, there cannot be a healthy psychology because the individuation process occurs only if man wishes to be aware of himself and makes a connection between his own psyche and his surroundings. As a consequence of this process, man can reach the real happiness, serenity and peace.

Focusing upon all these issues noted above, this study aims to analyze not only Jeannette Wall's *The Glass Castle* with references to psychoanalytic criticism, basically Freudian personality development, Jungian self, shadow, and hero archetypes, and Lacanian mirror stage, trauma and search for the *Self*, but also gives a look at the post-

war American life which was shaped as an outcome of the devastating effects of numerous disappointments of the society and what happened to those that could not fit in.

CHAPTER I

HUMANKIND'S QUEST FOR THE *SELF*

1.1. The Significance of the Discovery of *Self*

Humankind has always been busy with questions about his existence in the world. Questions about the beginning and end of his life journey, his purpose and place in the universe have kept man busy. These have been universal questions which have triggered individual quests for existential meaning. In other words, they are the sources of a search which arrives at a point where the individual feels the need to discover his true and unique identity; that is to say, his own *Self*.

For centuries, before Freud and his contemporaries, many philosophers, from Plato and Aristotle to Descartes and Kant, considered human beings as having an essence that shapes their characteristics. Although the search of human beings for this core is alike, the names they give it are divergent. While Plato resembles this essence, in his word *soul*, with state and its people and distinguishes this soul in three parts; the rational part seeking the truth, the spirit composed of feelings that affect the actions, and finally the appetitive part connected with the desires of human beings (1970: 130), Aristotle classifies human beings as composed of two elements; soul and body. According to his classification, body is the physical part and soul is the form that gives and shapes the characteristics of humanity. The soul which is the basic core of life for human beings is the inevitable need because the body without soul can no longer be alive. He highlights his idea in *De Anima* by claiming that “the soul neither exists without a body nor is a body of some sort. For it is not a body, but belongs to a body, and for this reason is present in a body, and in a body of such-and-such a sort [...] That the soul, then, is a certain sort of actualization” (Aristotle, 2017: 414b). Centuries later, while Descartes discusses the dualism of mind and body in relation to soul, Kant argues the existence of soul in his work *The Immortality of the Soul*. Thus, it becomes obvious that throughout the history, the main reason why humankind has tried to understand, identify and give a meaning to the concept of soul, which stands clearly for the concept of *Self*, is related with the human beings' struggle of understanding themselves. In this respect, one may conclude that the attempt to discover and understand the *Self* is not a new interest for humankind but they are deep-rooted topics that were being discussed even centuries before.

The ability of thinking and consciousness are the most significant distinctions between humans and animals. Human beings who are aware of this have been willing to discover the truth about their existence since their adventure started on this planet. They have asked several questions such as what makes us human? what is the main aim of being a living creature? what is the purpose of living? or how is it possible to reach the endless happiness and peace? At some points, the ability of thinking that is considered as a gift from God has led humankind to a great chaos, dilemma, emptiness and fear. The more human beings have not been able to find out a proper answer, the more they have been driven into despair, which has created fragmentation and incompleteness on the psyche. As suggested by diverse philosophies, disciplines and religions, to set himself free from the feelings of fragmentation and incompleteness, the solely way for the individual is to discover himself; that is his desires, wishes and his unique purpose in life. As Harold Kushner asserts in foreword of Austrian psychiatrist and psychotherapist Victor E. Frankl's *Man's Search for Meaning*, "life is not primarily a quest for pleasure [...] but a quest for meaning. The greatest task for any person is to find meaning in his or her life" (qtd. in Frankl, 1996: 5). . On account of the fact that man has been struggling against existential anxiety for centuries, it has become inevitable to embark a psychological journey-journey to one's own *Self*. Therefore, modern individual wants nothing but to "cure [his] soul by leading it to find meaning in life" (qtd. in Frankl, 1996: 5), and in his own psyche because the "deepest meaning [is] in his spiritual being, his inner self" (Frankl, 1996: 8).

1.2. Modernity and Losing/Finding One's *Self*

For human beings who had long been struggling with existential problems, the end of the 19th century and the turn of the new century ushered in a new period in a plethora of ways. Owing to advances in science and technology, the life standards and expectations of people started to show a drastic change. The key terms behind this transformation were the movements of Enlightenment and The Industrial Revolution, both of which promised a better world to the crowds. Along with the scientific developments of the era, people believed in the possibility of a more humanly and controllable world where constant progress was the main principle. Moreover, The

Industrial Revolution was regarded as a door that would lead them to a life with better conditions:

The nineteenth century seemed to draw near to an age of fulfillment: Man had grown to fruition from the end of the Middle Ages to the nineteenth century. The age of fulfillment was supposed to produce the man who dominated nature, would eradicate war, and would produce – as a means to humanity’s development – material affluence. The messianic vision of the good society, of the human society, appeared to come to fruition in the nineteenth century. Until the First World War, European humanity was ruled by its belief in the fulfillment of these hopes and ideas (Fromm, 1998: 20).

With these ideas in mind, masses immigrated into big cities which they hoped would give them access to innumerable opportunities like better jobs, education or health services. It was certainly a huge immigration wave from the rural areas to the urban. However, together with their surroundings, also manners and attitudes of the new comers changed in time. While people used to live in rural areas, used to spend their time with agricultural activities and were engaged in beliefs and rituals of the rural life that had many connections with the nature they lived in, they now found themselves in a new world where they had no relations with the earth because “[their] intellect has created a new world that dominates nature, and has populated it with monstrous machines” (Jung, 1964: 101). This break with nature destroyed the traditions and customs that once tied people together and built up an organic society. People who used to have a bound with nature and their own psyche - in other word *Self* - could be able to give a meaning to their existence; however, in the industrial cities they now lived in, they were away from their own roots, beliefs, customs, and from the most significant thing: a purpose in life. The needs of the era transformed them nothing but breathing machines. Or, they were rather parts that constituted the huge industrial centers; cities with the buildings, streets, factories which were very much alike to giant industrial machines as a whole. Capitalism absorbed their souls which had been the only notion that used to make them feel alive. Together with the catastrophe caused by the World War I, people lost their hopes in the promises of The Enlightenment and The Industrial Revolution for they only brought destruction of the world they were familiar with. In other words, previously “man had hope for the future, [but] he nearly abandoned it after 1914” (Fromm, 1998: 21). The World War II even reinforced their disappointment which as an outcome drove people to question not only the environment but also themselves. They were highly mechanized

and routinized and now addicted to science and technology. Yet, science and technology were not serving for the benefit of humanity anymore. Man became a slave of the things he himself created. He was detached from his roots, beliefs, family bonds, surroundings and even his own identity. This was certainly “a crisis of human relationships, and of the human personality, as well as a social convulsion” (Eagleton, 1996: 131). Instead, he was in “a world growing each day closer yet more impersonal, more densely populated yet in face-to-face relations more dehumanized; a world appealing ever more widely for his concern and sympathy with unknown masses of men, yet fundamentally alienating him even from his next neighbour” (Josephson, 1962: 10). That is to say, once he got used to the new world’s needs coming from the scientific, technological and political developments of the modern world, he lost his sense of harmony not only with his environment but also with himself. These harsh working and living conditions in the urban areas and the bitter experiences of war affected human personality and character. Before people created the new system that they would be regretful later, they had been living in a completely different world the feelings of unity, security and the support among his fellowmen were dominant:

[Man] was bold in his desires for freedom, equality, social justice and brotherhood [...] But tumult and violence have unseated these traditional beliefs and values [...] Instead, men find themselves more isolated, anxious and uneasy than ever [...] Man has become mechanized and routinized [...] Man in modern industrial societies rapidly becomes detached from nature [...] from the technology that has transformed his environment, and now threatens to destroy it [...] above all from himself, from his body. Man has been separated from whatever might give meaning to his life (Josephson, 1962: 10).

Instead, the new world was identified with the feelings of fragmentation and alienation in all means as well as fear and insecurity. Under the conditions of such a dreadful world, man already lost the connection between his *Self* and reality, which he had been seeking a way to reach for centuries. Eric Fromm portrays the new man’s alienation from himself in *On Being Human* as:

The natural bonds of family solidarity and of community dissolved without new ones having been found. Modern man is alone and anxious. He is free, but he is afraid of this freedom. He lives – as the great French sociologist Emile Durkheim has said – in anomie. He is characterized by division and baseness, which makes of him not an individual but an atom, and which no longer individualizes him but atomizes him [...]

Modern man hoped to become an individual; in reality, he became an anxious atom, tossed to and fro (1998: 21).

The social and the individual crises reached their peak after two world war experiences and left a mark on the period as well as giving a direction to the society for the following decades. In pre-war period, people's traditions changed owing to the conditions of the era as well as by the absolute faith in technology and science. Yet, nothing went well as they had previously thought. Since they became mechanized and routinized individuals due to the increasing capitalism, technological developments and break with traditions, they were left selfless. This situation of lacking a *Self* ended up in emptiness, spiritual conflict, meaninglessness and alienation for individuals. Besides these negative feelings' effects on people, insecurity, horror, terror, fear, and uncertainty emerged owing to wars:

The Great War which tore Europe apart between 1914 and 1918 was so shattering in its impact, so far-reaching in its consequences, that it is profoundly difficult to recapture what preceded it- difficult to avoid exaggerating the sense of conflict in the pre-war years, difficult not to see them building up into a general crisis of European society in which a crash, a resolution by force, was inevitable and felt to be inevitable (Bradbury and McFarlane, 1985: 58).

The World Wars were so devastating that people found themselves in a great depression. They were surrounded by loneliness, horror, fear, and terror. However, for the survivors of these catastrophic events, the instinct of life was still there. Despite the gloomy atmosphere of the first half of the 20th century, post-war period offered people happiness which was closely connected with an increasing capitalism, consumerism and individualism. Thus, especially in the United States where capitalism was at its peak, members of the society found themselves in a world that attempted to convince them in a so-called connection between happiness and money, wealth or purchasing power:

What began in the nineteenth century continued in the twentieth century with ever-increasing intensity and speed: the growth of the modern industrial system, which led to more and more production and to increased consumer orientation. Man became a collector and a user. More and more, the central experience of his life became I have and I use, less and less I am. The means – namely, material welfare, production, and the production of goods – thereby became ends. Earlier, man sought nothing but the means for a better life, one that was worthy of human dignity (Fromm, 1998: 21).

As a result of these new tendencies, it has almost been forgotten that “man’s main concern is not to gain pleasure or to avoid pain but rather to see a meaning in his life” (Frankl, 1996: 10).

To make things clearer, one may argue that human beings became dehumanized, mechanized, routinized, selfless and insensitive creatures under these conditions. Their experiences that replaced their former expectations created a fragmentation and broke the unity individuals had previously had. Modern man was nothing anymore but a machine controlled by politics, capitalism, industrialism, and materialism which showed itself in an endless commercial desire and greed. Modern man was identified as a “thing” as Fromm states because only “things have no self and men who have become things can have no self” as well (qtd. in Josephson, 1962: 55). Humankind’s hope in scientific and technological developments did not guarantee happiness. The world was in a turmoil politically because of which humanity witnessed his wildest and darkest side with the world wars. Modern man was already lost and rootless in the urban sphere. He was away from nature in all means and was now exposed to the demands of greedy capitalist world. Owing to the rise of machinery, man himself is turned into a machine; soulless, selfless, helpless and alienated both to his natural surroundings and himself. His condition was clear in Fromm’s definition who states “when one becomes an object, one is dead, even if one – seen physiologically – is still living” (Fromm, 1998: 22) To summarize, man’s detachment from the world he constructed himself, his being far away from the society in which he lived and even his own existence were the harsh consequences of these destructive experiences with science, technology, urbanization and industrialization, all of which paved the way for: “alienation ... [that is used for describing man’s] ... loss of self, anxiety states, anomie, despair, depersonalization, rootlessness, meaningless, apathy, social disorganization, loneliness, beliefs or values” (Josephson, 1962: 12-13).

In order to best reflect this fragmentation, writers also became highly interested in the inner world of the individual. The inner world of a person had been of almost no interest to anyone until the society reached such great a crisis in the 20th century. People’s awareness and interest for their inner worlds increased when they suddenly realized they were ruptured from their nature and found themselves trapped in nonsense activities:

They make some money. They win some place and power. Not for anything, not to do anything with it. They make money to make more money. They win some power that enables them to see more power [...]
They keep right on being practical until their un-lived lives are at an end.

If they stopped being practical, the great emptiness would engulf them. They are like planes that must keep on flying because they have no landing gear. The engines go fast and faster, but they are going anywhere. They make good progress to nothingness. They take pride in their progress [...] They feel superior [...] The need of success is greater for them than the need of the thing that is sought. They try to escape, but they run from themselves. (MacIver, 1955: 50-51)

The harsh realities they faced proved that “knowledge has spread, but it hasn’t abolished war, or fear, nor has it made all men brothers. Instead, men find themselves more isolated, anxious, and uneasy than ever” (Josephson, 1962: 10). This tendency towards an attempt to understand the inner being of man found a place in literature:

The consciousness of the modern artist has been rendered more self-directed by the influence of psychological investigation, revealing the complexity of the human personality, and of philosophical enquiry, emphasizing the role of the agent in creating the reality which he experiences (Faulkner, 1977: 21).

Therefore, man turned into himself. Finally, he found out nothing could replace his loss except a quest into his private world; his psyche. Because of the fact that people realized they could be pleased only if they comprehended themselves, the focus for modern science turned out to be the man’s psyche. This tendency led to psychoanalysis which would gain a popular place in the modern world. Yet, first it is necessary to look at the collapse of the American Dream and the increasing consumerist tendencies in the post-war United States.

1.3. The Lost Individuals of the Fading American Dream

The American dream is a kind of belief that everyone in America has the same rights in the country without considering their nations, beliefs or traditions. The term *American Dream* was first coined by James Truslow Adams in his *The Epic of America* where he explained:

American dream, that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are,

regardless of the fortuitous circumstances of birth or position (Adams, 1931: 404).

To him, American dream “has lured tens of millions of all nations to our shores in the past century has not been a dream of merely material plenty, though that has doubtlessly counted heavily” (Adams, 1931: 405). Moreover, he claims American dream has more deep meaning because it “has been a dream of being able to grow to fullest development as man and woman, unhampered by the barriers which had slowly been erected in the older civilizations, unrepressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class (Adams, 1931: 405). Accordingly, it should be emphasized the American dream does not propose “motor cars and high wages merely” but it means to have “better life [with] better rights” (Adams, 1931: 404). This misunderstanding of the American dream concept caused people to face with the harsh consequences of it in 20th century.

In order to understand these consequences, why the American continent is considered as a miracle land should be made clear. This idea dates back to the discovery of America as a continent and how it was perceived as a sacred land. A puritan and traveler, Captain Edward Johnson’s lines highlight the miraculousness of the land:

Oh yes! Oh yes! Oh yes! All you people of Christ that are here Oppressed, Imprisoned and scurrilously derided, gather yourselves together, your Wives and little ones, and answer to your several Names as you shall be shipped for His service, in the Westerne World, and more especially for planning the united Colonies of new England. Know this is the place where the Lord will create new Heaven, and a new Earth in new Churches, and a new Commonwealth together (Johnson, 1654: 2).

In 17th century, Captain connotes America with *new Heaven* -the ideal place for a fresh start- because he hopes this continent will give everyone what they need: better life, better rights, more peace and happiness. In 18th century, a French American writer, Michel-Guillaume Jean de Crevecoeur in *Letters from An American Farmer* also associates America with democracy, liberty, prosperity, equality, devotion, and success with the hard work saying “It is not composed, as in Europe, of great lords who possess everything, and of a herd of people who have nothing. [There is] no aristocratical families, no courts, no kings, no bishops, no ecclesiastical dominion, no invisible power giving to a few a very visible one” (Crevecoeur, 2002: 21). Therefore, America becomes the biggest opportunity for people who escape from the unfair treatment, inequality and policy stance

of Europe. Due to the belief that “the rich and the poor are not so far removed from each other as they are in Europe”, people, suffering from class distinction in Europe, connotes the new continent of America as a journey to hope in order to be treated as a citizen of the country in which they live (Crevecoeur, 2002: 21). Furthermore, in 19th century, America becomes more powerful due to its promises for Europeans. Therefore, European immigrants begin to come to America in order to improve their life standards escaping from the unfair living conditions. Since they think they will be able to attain what they deserve with hard work, in other words, the concept of American dream becomes Europeans’ dream for better life.

The citizens of America are accepted as American without considering their religion, skin colour or nationality. As Crevecoeur states, they are “a mixture of English, Scotch, Irish, French, Dutch, Germans, and Swedes. From this promiscuous breed, that race now called Americans have arisen” (Crevecoeur, 2002: 22). American people shared this optimism. They had faith in America, its policy and politics in an unquestionable and endless way. During 1920’s America gained more economic prosperity with the large-scale development of telephones, radios, and media. Furthermore, cinema, theaters, aviation, fashionable clothes became popular in the country. Hence, nothing seemed impossible through the modern technology with the new developments there. Consumerism, mass media, consumption growth and materialism reached its peak point in 1920’s. Yet, what they could not envision was the social, economic and psychological outcomes of the World War I on the American society. After the World War I, people who had lived with the hope of reaching the American dream one day, faced with the harsh realities of the new era: The Great Depression.

The World War I destroyed almost everything for people. It affected the economy, politics, and more important of all, it affected people’s psychology. The time can be named as big loss because it left a huge emptiness and meaningless on the people’s psyche. They were not psychologically and mentally fit anymore, because through the war people had to face so many difficulties, harshness, brutality in their lives that they forgot the real meaning of happiness. Moreover, they had to face with the reality of death. The effects of the war upon American economy were also brutal. People, who had migrated to America believing that they would attain the better life conditions with fair treatment to each of them, had to cope with great poverty, unemployment and their psychological effects after the war.

The Great Depression period might be considered as the worst period in the United States until World War II. It was a disaster that started with the stock market crash in 1929 and continued with bank closures, bankruptcy of factories, a decade long unemployment that gave way to famine and homelessness on a large scale. These drastic changes affected not only the economy but also people's lives, family relationships and their psychology. Individuality took the first place rather than unity and solidarity in order to survive. People, who had had faith and endless hope for America and believed that one day they would reach their dream, turned into the desperate ones. For those who survived the experiences of war and the economic crisis, American dream became more connected with money, power, wealth and status.

Apart from the devastating effects of wars and the economic crisis in America, there was massive growth in technology that led consumerism spread over the whole country. The more people earned money, the more they consumed; and therefore, they turned into insatiable ones owing to the purchasing power:

We do not know how bread is made, how cloth is woven, how a table is manufactured, how glass is made. We consume, as we produce, without any concrete relatedness to the objects which we deal; we live in a world of things, and our only connection with them is that we know how to manipulate or to consume them (Josephson, 1962: 65).

Therefore, people began to associate happiness with material objects because "consumption has lost all connection with the real needs of man" (Josephson, 1962: 65). As a result, consumption became the aim in people's lives. As Marx states, "each person speculates to create a new need in the other person, in order to force him into a new dependency, to a new form of pleasure, hence to his economic ruin [...] With a multitude of commodities grows the realm of alien things which enslave man" (qtd. in Josephson, 1962: 65). Because of the struggle to be able to gain economic freedom again and cope with the poverty in post-war America, the unity of family started to decay as well because some of the family members either worked long hours or migrated from rural areas into the urban such as New York in order to find a well-paid job. People, who had faced with death due to the harsh reality of wars, were now suffering from poverty, unemployment, loss of economic freedom, psychological problems, all of which occurred fragmentation on their psyche.

Considering all noted above, with the strong belief of American Dream, people began to migrate to bigger cities hoping to have a better life, economic freedom, and, a

well-paid job. Nevertheless, they were not aware of the fact that American Dream was actually a disillusionment. The ones who had hoped for better life standards faced with the fact that there was nothing but long working hours, unfair treatments upon people, class distinction due to the materialism, and capitalism. Hence, it was inevitable for them to suffer from psychological outcomes; and therefore, one may claim, American Dream was “the price of materialism and excessive competition, loneliness, alienation, and death in-life” (VanSpanckeren, 1994: 42).

CHAPTER II

GAZING INTO THE DEPTHS OF SOULS

2.1. Scientific Approaches to Individuals' Inner Worlds

Sigmund Freud, who is known as the father of psychoanalysis, developed a method for treating mental illnesses and a theory which explains human behaviour. He tried to prove that people are ruled by their unconscious shaped by their childhood experiences. He developed a topographical model of the mind which describes the layers of it. Freud divided mental life, that is our psyche, into two parts; the unconscious and the conscious layers. Whereas the “consciousness is the surface of the mental apparatus” (Freud, 1962: 11) and has awareness, unconscious part addresses the repressed feelings in the psyche (Freud, 1962: 5). Our conscious psyche is fully aware of the circumstances of our everyday lives and it makes important decisions about our behaviours. It is the present reality; in other words, it is closely connected with what we see, feel and think. On the other hand, our unconscious part contains repressed feelings that have a direct effect on our lives even though we are unaware of them.

Freud believes the unconscious mind is more extensive and effective than the conscious mind. He explains his theory with the help of an iceberg as a metaphor. Here, he introduces one more layer; the preconscious and he states these layers known as the preconscious and the unconscious as a “harmony of psychoid” while the conscious part is “resting on perception of the most immediate and certain” (Freud, 1960: 4). Moreover, he clarifies preconscious part as following:

The one which is latent but capable of becoming conscious, and the one which is repressed and which is not, in itself and without more ado, capable of becoming conscious. This piece of insight into psychical dynamics cannot fail to affect terminology and description. The latent, which is unconscious only descriptively, not in the dynamic sense, we call preconscious. (Freud, 1960: 5)

Considering an iceberg, whereas the unconscious hides itself under the water, the preconscious shapes its form in the middle. The top of the iceberg is our conscious level of mind. He explains the preconscious as a transition area between the conscious and unconscious mind. This area has critical importance. To clarify, he suggests the term “repression” (Freud, 1960: 5). Repression is what we do when we keep our hidden desires,

wishes and phantasies in the unconscious level of our minds. When this repression is not enough to hide these subjects in the unconscious mind, they can come up to preconscious mind and finally reach to our conscious mind especially by way of dreams.

Freud considers personality and psyche as a system which is divided into three major parts; Id, Ego, and Superego. He clarifies their functions by stating that “rather than living our lives, we are “lived” by unknown and uncontrollable forces” (Freud, 1960: 17). The reason of calling these major parts as uncontrollable forces is because these forces affect one another create one’s personality. Since Id is the primitive, impulsive and instinctual part of the mind that contains sexual and aggressive drives, it is the most dominant part of our psyche. Id has got no contact with the reality; its function is only to seek pleasure and reduce tension by satisfying basic desires. Babies are controlled by Id during the infant stage. Sociological aspects in the surrounding and social norms are not crucial for the one who is controlled by Id. Therefore, Id serves the pleasure principle. Due to the fact that Ego is the only part of the mind in contact with reality, it develops itself by socializing. It grows out of Id and becomes a person’s sole source of communication with the external world. Ego’s main aim is to find balance between Id and itself because Id’s desire is to fulfil the basic needs and urges whereas Ego seeks the reality of the outer world:

The ego seeks to bring the influence of the external world to bear upon the id and its tendencies, and endeavours to substitute the reality principle for the pleasure principle which reigns unrestrictedly in the id. For the ego, perception plays the part which in the id falls to instinct. The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions (Freud, 1960: 19).

For this reason, one may conclude that Ego has got relation with reason whereas Id is full of basic needs, sexual drives, and impulsive actions. Ego is the only part that can be able to differentiate between reality and fantasy. To make their relationship clearer, Freud defines the relation between Ego and Id as follows:

On the whole the ego has to carry out the intentions of the id; it fulfils its duty if it succeeds in creating the conditions under which these intentions can best be fulfilled. One might compare the relation of the ego to the id with that between a rider and his horse. The horse provides the locomotive energy, and the rider has the prerogative of determining the goal and of guiding the movements of his powerful mount towards it. But all too often in the relations between the ego and the id we find a picture of the less ideal situation in which the rider is obliged to guide

his horse in the direction in which it itself wants to go. (Freud, 1964: 77)

To maintain more control, Ego seeks a way which connects to the reality while it can satisfy the desires of Id at the same time. It means Ego fulfils the desires coming from Id according to the real conditions found in reality. Ego “represents what may be called reason and common sense, in contrast to the Id, which contains the passions” (Freud, 1960: 19). Therefore, it is obvious that Ego is the rational part of the human mind:

The censorship of the ego can be subverted, however, precisely because of the free shifting of energy in the primary process. The drives or wishes can get through in disguise, as the so-called ‘compromise formations’ of the return of the repressed. It is the nature of these disguises that has occupied classical psychoanalytic criticism... The id wants its wishes satisfied, whether or not they are compatible with external demands. The ego finds itself threatened by the pressure of the unacceptable wishes. Memories of these experiences, that is images and ideas associated with them, become charged with unpleasurable feeling, and are thus barred from consciousness (Wright, 1984: 11-12).

While Ego and Id deal with individual demands, Superego runs for social norms and values. It operates as a moral conscience in human mind. Its function is to control Id’s impulses and persuade Ego to turn them into moralistic goals. Ego struggles to find the perfect balance among all these messages:

The poor ego has things even worse: it serves three severe masters and does what it can to bring their claims and demands into harmony with one another. These claims are always divergent and often seem incompatible. No wonder that the ego so often fails in its task. Its three tyrannical masters are the external world, the super-ego and the id. When we follow the ego's efforts to satisfy them simultaneously-or rather, to obey them simultaneously-we cannot feel any regret at having personified this ego and having set it up as a separate organism. It feels hemmed in on three sides, threatened by three kinds of danger, to which, if it is hard pressed, it reacts by generating anxiety (Freud, 1964: 77).

As Freud explains above, one may claim that Ego’s aim is “to negotiate the conflicts between the insatiable demands of the id, the impossibly stringent requirements of the superego, and the limited possibilities of gratification offered by the world of ‘reality’ ” (Abrams: 1999: 291). In this sense, according to Freudian psychology, an individual is able to reach the self-awareness and self- actualization only if Ego can maintain a balance between the irrational desires of Id and the pressure created by Superego. Only then, it is

possible for the individual to find the perfect balance of his psyche, which is the key to discover his true *Self*.

Sigmund Freud is not the only major figure in the field. Besides him, the studies of Carl Gustav Jung, who is also a well-known Swiss psychiatrist and founder of analytical psychology, have been influential. After Jung had met Freud, he commented on Freud's theory as follows:

We met in 1906. The first day I met him it was at one o'clock in the afternoon, and we talked steadily for thirteen hours. He was the first man of real importance I had seen; no one else could compare with him. I found him extremely shrewd, intelligent, and altogether remarkable. But my first impressions of him were somewhat confused; I could not quite make him out. I found him, though, absolutely serious about his sex theory, and in his attitude, there was nothing trivial to be found. It made a great impression on me, but still I had grave doubts. I told him this, and whenever I did, he always said it was because I had not had enough experience (Jung, 1989: 20).

Even though Jung accepted Freud's theory partly, he developed his own in a short time. He also made use of Freudian terms such as conscious and unconscious levels of the mind. Yet, the way of Freud, his construction of the whole theory on sexuality and sexual depressions was unacceptable for Jung: "Freud is blind to the dualism of the unconscious. He does not know that the thing that wells up has an inside and an outside, and that if you talk only of the latter you speak of the shell alone" (Jung, 1989: 21). To Jung, people should give permission to themselves in order to discover their hidden drives, which are not only related with sexual drives as suggested by Freudian theory:

But there is nothing to be done about this conflict in him [Freud]; the only chance would be if he could have an experience that would make him see spirituality working inside the shell. However, his intellect would then inevitably strip it to "mere" sexuality. I tried to present to him cases showing other factors than sexual ones but always he would have it that there was nothing there save repressed sexuality (Jung, 1989: 21).

Unlike the Freudian understanding of human psychology, according to which an individual is able to reach self-awareness and self-actualization only by creating a balance between Id and Superego and the only source of psychological problems is the repressed sexual drives or childhood sexual repression kept in the unconscious level of mind and their effects on psyche, Jung's theory bravely goes a step further. Although he accepts the Freudian understanding of conscious and unconscious parts of the mind, his explanation

shows that Jung's aim is to seek something beyond associating psychic problems only with sexuality. He rejects the Freudian idea that every psychic problem emerges out of sexual abuse or repressed sexual drives of the individual. Still, in line with Freud, he is mostly interested with the unconscious part of the mind:

At first the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. Even with Freud, who makes the unconscious—at least metaphorically—take the stage as the acting subject, it is really nothing but the gathering place of forgotten and repressed contents, and has a functional significance (Jung, 1969: 3).

The difference in their approaches is that, Jung divides the unconscious into two parts as personal unconscious and the collective unconscious. The unconscious has great significance also for Jung since it “contains everything that is lacking in the consciousness, that the unconscious therefore has a compensatory tendency” in the process of becoming whole, which means discovering one's *Self* (Jung, 2014: 4456). Jung's definition for the personal unconscious is “a more or less superficial layer of the unconscious [that] is undoubtedly personal [...] But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn” (Jung, 1969: 3). On the contrary, he clarifies the collective unconscious as a deeper layer:

The deeper layer I call the collective unconscious. I have chosen the term “collective” because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us (Jung, 1969: 3).

In contrast to the personal unconscious which results from individual experiences, the collective unconscious has roots in the ancestral past of the entire species. Collective unconscious is inherited and it passes from one generation to the next as psychic potential. Human beings do not learn but they are born with the collective unconscious. Ancestors' experiences are transmitted through the generations so that they have been influenced by their primitive ancestors' primordial experiences. Jung explains the collective unconscious as

the part of the psyche that retains and transmits the common psychological inheritance of mankind. Personal unconscious and collective unconscious are such a divergent levels that there cannot be

a relation between them on a person's psyche because while the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity (Jung, 1969: 42).

Furthermore, unlike Freudian psychology, which claims unconscious part is full of forgotten and repressed drives, in Jungian theory, this part of the mind has more superior purpose for human beings for it should act simultaneously with the consciousness. As discussed previously, since modern man has lost his roots and connections with nature, he "is dominated by the things and circumstances that he himself has created" (Jung, 1964: 25). Modern man's crisis is a crisis of the lack of his *Self*. He is alienated to himself:

Primitive man was such more governed by his instincts than are his rational modern descendants, who have learned to control themselves. In this civilizing process, we have increasingly divided our consciousness from the deeper instinctive strata of the human psyche, and even ultimately from the somatic basis of the psychic phenomenon. (Jung, 1964: 52)

In order to understand this alienation and selflessness, Jungian concept of psyche should be analyzed since the psyche is the place where one should look into to meet his lost *Self*. Contrary to Freud's theory which divides psyche into three as Ego, Superego and Id, in Jungian psychology, personality is a whole that is called as psyche. Its aim is to embrace all feelings, emotions, attitudes, ideas and it, therefore, affects both conscious and unconscious of the mind. Jung does not accept the Freudian point of view by rejecting three parts of the personality and he asserts that "psychology is neither biology nor physiology nor any other science than just this knowledge of the psyche" (Jung, 1969: 30).

Although Freud and Jung disagree on some points and develop their theories on different paths, both emphasize the vitality of discovering *Self* for the individual. This discovery is so critical that the failure of the individual in this search may lead to a number of problems. Upon this, Jung emphasizes the negative outcomes of not being able to discover *Self* for one as Freud did. According to Jung's theory, one's alienation to his own *Self* triggers what he calls a neurosis and he lists some common symptoms of neurosis such as being addicted to pills, smoking, drugs, alcohol, food, or forgetfulness, changing moods, speech disorder (Jung, 1964: 82). At this point, man's dreams give alerts

to the psyche by creating symbols and images because “the general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium” (Jung, 1964: 50). Since dreams contain “primitive ideas, myths and rites”, for Freud, dreams are notified as “archaic remnants”, in other words, they are such a litter basket with no meaning (Jung, 1964: 47). On the contrary, in Jungian psychology dreams have got dynamic effects and alerting messages for the psyche:

[Dream’s] symbolism has so much psychic energy that we are forced to pay attention to it [...] What we consciously fail to see frequently perceived by our unconscious, which can pass the information on through dreams [...] For the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines. If they are split apart or dissociated, psychological disturbance follows. In this respect, dream symbols are the essential message carries from the instinctive to the rational parts of the human mind, and their interpretation enriches the poverty of consciousness so that it learns to understand again the forgotten language of instincts (Jung, 1964: 52).

In order to warn the rational part of the human mind, dreams make use of some symbols and images which are called as archetypes by Jung. However, dreams are not the only way through which archetypes become visible, that is; they may also come to the surface by way of creative works such as art and literature:

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. (Jung, 1958: vol.18)

Archetypes are so significant for an individual that they trigger the psyche in order to regain the balance between conscious and unconscious mind because they show how an individual’s unconscious level is constructed. These archetypes are hidden in the collective unconscious part of the mind:

Psychic existence can be recognized only by the presence of contents that are capable of consciousness. We can therefore speak of an unconscious only in so far as we are able to demonstrate its contents. The contents of the personal unconscious are chiefly the feeling-toned complexes, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as archetypes (Jung, 1964: 4).

Jung considers the archetype as the psychic gate to an instinct. To him, there is a strong bond between the collective unconscious and the archetypes. He says, “man’s unconscious archetypal images are as instinctive as the ability of geese to migrate, as ants’ forming organized societies, as bees’ tail-wagging dance that communicates to the hive the exact location of a food” (Jung, 1964: 68). In this sense, the archetypes cannot be learnt by experiences in life while man is alive, but they date back to our ancestors’ experiences, beliefs, behaviours and the way of their living style that have already been coded in our genes.

Jung names a number of archetypes; one of the most important being the *Self*. This archetype represents the unified unconsciousness and consciousness of an individual and refers to the unified psyche as a whole. The realization of the *Self* is the ultimate goal of the process which is called individuation:

The organising principle of the personality is an archetype which Jung called the self. The self is the central archetype in the collective unconscious, much as the sun is the centre of the solar system. The self is an archetype of order, organization and unification; it draws to itself and harmonizes all the archetypes and their manifestations in complexes and consciousness. It unites the personality, giving it a sense of “oneness” and firmness. When a person says he feels in harmony with himself and with the world, we can be sure that the self-archetype is performing its work effectively. On the other hand, when a person feels “out of sorts” and discontented, or more seriously conflicted and feels he is “going to pieces” the self is not doing its job properly (Hall and Nordby, 1973: 51).

The ultimate goal of the psyche is to reach the wholeness, completeness, fullness which is called as “total psychic equilibrium” by Jung (1964: 50). In order to reach these feelings, psyche works with the *Self*. Man, who is aware of himself – his true *Self*- and his psyche, embraces firstly the equilibrium in his psyche and this wholeness and completeness already found in the psyche help man embrace his own surroundings.

Instead of Freud’s claim that the Ego is responsible for this individuation process for it determines what we should do by creating a balance between Id and Superego, Jung creates a psychic system by asserting that whereas the psyche is a whole like a mandala or a circle which has got *Self* in the middle, Ego is the only part of the total psyche which rises out of *Self*. Therefore, Ego and *Self* work together in order to regain the wholeness in the psyche because Ego’s aim is “to help to make real the totality — the whole psyche. It is the ego that serves to light up the entire system, allowing it to become conscious and

thus to be realized” (Jung, 1964: 162). Yet, in this individuation process, man should consider the images, archetypes, dreams, symbols that he comes across during his life journey because “how far [psyche] develops depends on whether or not the ego is willing to listen to the messages of the Self” (Jung, 1964: 162). That is to say, this process can be completed only if man wishes to be aware of them and makes a connection between his own psyche and his surroundings.

According to Jung, the individual who discovers his *Self* at the end of the individuation process is finally able to reach the feeling of wholeness, completeness, fullness, in other words the total psychic equilibrium. Since man has got a drive to embrace these feelings and a need of *Self* creating the total psyche, Ego should regain and continue its relation with *Self* in order to reach such psychic health. Otherwise, the ultimate aim of dreams, by becoming an alerting system for man due to the inconsistency between conscious and unconscious mind, is to warn the psyche by “bring[ing] back a sort of “recollection” of the prehistoric, as well as the infantile world, right down to the level of the most primitive instincts” (Jung, 1964: 99). Since modern man developed consciousness, his conscious mind lost the contact with some of that primitive psychic energy. Hence, the change must begin with an individual trying to find our forgotten psychic energy in order to find out the perfect completeness in the psyche.

2.2. When the Human Soul is Broken

In Jungian psychoanalysis, when there is no consistency between conscious and unconscious mind, trauma and neurosis appear in an individual’s personality. Jung defines neurosis as “a defense against the objective, inner activity of the psyche, or an attempt, somewhat dearly paid for, to escape from the inner voice and hence from the vocation” (Jung, 1954: 119). A neurosis should not be underestimated or suppressed by the individual because “the unconscious is life and this life turns against us if suppressed, as happens in neurosis” (Jung, 1969: 288).

The outburst of the neurosis is closely connected with the libidinal energy of the human psyche. Unlike Freudian definition of libido by referring to sexual drives, Jung names it as “psychic energy” (Jung, 1966: 96) because psyche is a dynamic concept which is able to renew itself and to be active during one’s life journey until death. Furthermore, Jung rejects the Freudian definition of libido by dividing man’s life into two periods as the first half and the second half. Jung states, since the young individuals have more

dominant sexual feelings in the first half of their lifespans, Freud may have a point in terms of libidinal energy. However, Jung believes this definition of libido is not valid in the second half of an individual's life: "The symptoms of a neurosis are not simply the effects of long past causes, whether infantile sexuality or the infantile urge to power, they are also attempts at a new synthesis of life [...] with a core of value and meaning" (Jung, 1966: 76). That is to say, the Jungian concept of libido here refers to a more divine and spiritual urge instead of a sexual one.

Libido, in Jungian psychology, is the psychic energy that needs to be taken out in a way when it is triggered by an external factor. Here, Jung mentions about two opposites by claiming that libido or the psychic energy in other words move between these two, which are "progression, the forward movement energy, and regression, the backward, consciousness and unconsciousness" (qtd. in Fordham, 1959: 18). While progression occurs in the psyche, neurosis does not appear due to the fact that it flows as it should be. Yet, if an individual, consciously or unconsciously, attempts to suppress and oppress it, known as regression process, libido or the psychic energy starts to flow backward to the unconscious part, which creates a neurosis. However, before a neurosis occurs, the psyche gives some alerts that trigger the unconscious part by poking the suppressed and oppressed feelings. The more the individual is not aware of these images, the more libido puts pressure on the unconscious, and therefore neurosis is inevitable for the psyche:

[When] the natural forward movement becomes impossible, the libido then flows back into the unconscious, which will eventually become over-charged with energy seeking to find some outlet [...] The unconscious will then leak through into consciousness [...] as some neurotic symptom [...] when there is a complete failure of the libido to find an outlet, there is a withdrawal from life, as in some psychotic states; this is a pathological regression, and is unlike normal regression, which is a necessity of life (qtd. in Fordham, 1959: 19).

According to Jung's theory, the psychic energy that flows backward has a devastating result; a neurosis. A neurosis may be regarded even a positive outcome when it is considered as a positive drive for the psyche because "it is an attempt to compensate for a one-sided attitude to life, and a voice, as it were, drawing attention to a side of personality that has been neglected or repressed" (Fordham, 1959: 88). That is to say, one may argue that thanks to neurosis, man can be aware of the clash between his consciousness and unconsciousness; and therefore, he can embrace all feelings, drives, urges without suppressing or oppressing them. Hence, the individuation process that aims

to unite the opposites -progression and regression- in the psyche and maintain the balance between consciousness and unconsciousness may reach at a successful end. Jung proves his claim by stating:

man is not a machine in the sense that he can consistently maintain the same output of work. He can meet the demands of outer necessity in an ideal way only if he is also adapted to his own inner world, that is, if he is in harmony with himself. Conversely, he can only adapt to his inner world and achieve harmony with himself when he is adapted to the environmental conditions. (Jung, 1969: 60)

Sigmund Freud mentions a similar outcome when an individual has no longer balance between Id and Superego and calls it hysteria. Freud explains hysteria that flourishes as a result of trauma is inevitable on the unbalanced psyche. Trauma in general may be defined as “the conflict between the will to deny horrible events and the will to proclaim them aloud” (Herman, 1997:1). This hesitation between two tendencies is the basic characteristic and “the central dialectic of psychological trauma” (Herman, 1997: 1). Trauma theory has taken its shape through different approaches and developments since the day it was first suggested:

Three times over the past century, a particular form of psychological trauma has surfaced into public consciousness. Each time, the investigation of that trauma flourished in affiliation with a political movement. The first to emerge was hysteria, the archetypal psychological disorder of women. Its study grew out of the republican, anticlerical political movement of the late nineteenth century in France. The second was shell shock or combat neurosis. Its study began in England and The United States after the First World War and reached a peak after Vietnam War. Its political context was the collapse of a cult of war and growth of an antiwar movement. The last and most recent trauma to come into public awareness is sexual and domestic violence [...] Our contemporary understanding of psychological trauma is built upon a synthesis of these three separate lines of investigation (Herman, 1997: 9).

At this point, it is better to take a look at the roots of the concept of trauma to grasp it as a whole. The word trauma comes from Greek that means literary wound. Until the 19th century, no psychological or psychiatric meaning was attributed to the word trauma, which was then only the name given to a physical wound or injury. In 19th century, the notion of trauma emerged in association with the negative after effects of negative experiences such as wars or natural disasters and a distinction was made between the experiences of trauma and mental illnesses as well. For instance, a professor of

surgery at university of College London and a surgeon at university College Hospital, John Erichsen's diagnosis in 1860 makes a good example. Erichsen claims the traumatic symptoms in the cases he analyzed are the results of railway accidents known as "concussion of spine" or "railway spine" (Erichsen, 1867). Erichsen in his book *On Railway and Other Injuries of the Nervous System* expresses that "disturbance to the nervous system might be physically produced in railway accidents" (qtd. in Schönfelder, 2013: 42) and he calls this disturbance as a trauma. Trauma, defined as the physical disturbance caused by railway accidents by Erichsen, seems generally to be associated with the rise of "technological and statistical society that can generate, multiply and quantify the 'shocks' of modern life" (qtd. in Luckhurst, 2008: 19). When it comes to its distinction with mental illnesses, in other words hysteria, 19th century comments turn out to be strange for hysteria is described as "a strange disease with incoherent and incomprehensible symptoms, [and] most physicians believed it to be a disease proper to women and originating in the uterus" (Ellenberger, 1970: 142). Or, it was again defined from a very limited perspective by another critic of the era, Mark Micale, who suggested hysteria to be "a dramatic medical metaphor for everything that men found mysterious or unmanageable in the opposite sex" (qtd. in Herman, 1997: 10).

Beyond these, the French neurologist and physician Jean Martin Charcot was the first doctor who searched the relation between trauma and mental illnesses by examining traumatized women in the late 19th century. He was trying to find a connection between the two by employing a more scientific look. Similar attempts came in the late 19th century with Pierre Janet, Sigmund Freud and his friend Joseph Breuer who pointed at the relationship between hysteria and trauma claiming that "hysteria was a condition caused by psychological trauma. Unbearable emotional reactions to traumatic events produced an altered state of consciousness, which in turn induced the hysterical symptoms" (qtd. in Herman, 1997: 12). While Breuer and Freud named it as "double unconsciousness", Janet referred it as "dissociation" (qtd. in Herman, 1997: 12). Even though they supported the exact idea about hysteria, their approaches were quite divergent. Herman stresses the differences between their approaches and explains:

Both Janet and Freud recognized that the somatic symptoms of hysteria represented disguised representations of intensely distressing events which had been banished from memory. Janet described his hysterical patients as governed by "subconscious fixed ideas" the memories of traumatic event. Breuer and Freud, in an immortal summation wrote

that “hysterics suffer mainly from reminiscences” (qtd. in Herman, 1997: 12).

What distinguished Freud from Pierre Janet and Josef Breuer was his insistence on examining his patients’ symptoms by focusing on the sexuality of the individual and the experiences of childhood harassment or rape. He even made a clear claim in *The Aetiology of Hysteria* on the issue and said:

I therefore put forward the thesis that at the bottom of every case of hysteria there are one or more occurrences of premature sexual experience, occurrences which belong to the earliest years of childhood, but which can be reproduced through the work of psycho-analysis in spite of the intervening decades” (Freud, 1962: 203).

Yet, years later, he felt pressure to change his theory because to emphasize a connection between trauma, which he believed shows itself in the form of hysteria, and childhood sexual abuse, itself a taboo, would create a great chaos in the society. In that period, hysteria was such a common disorder among women that his theory would highlight rape as the most possible common premature sexual experience in his society (Herman, 1997: 14). Freud, therefore, expressed that his patients’ explanations and his theory about sexual abuse were delusive and said: “I was at last obliged to recognize that these scenes of seduction had never taken place, and that they were only fantasies which my patients had made up” (Freud, 1959: 34). Thus, he put his theory and work on trauma aside. He would certainly continue his studies but on different paths while the perception of trauma changed a lot in time.

One of the examples of the approaches among the attempts of defining what trauma is belongs to Thomas Pfau who differs the understanding of trauma between 19th and 20th century saying that whereas 19th century trauma was linked with “traumatic shock of economic, political and cultural” (Pfau, 2005: 17), in 20th century it became a more individual subject. In *A Social History of Madness*, Roy Porter clarifies the meaning of mental illness:

[T]he language, ideas and associations surrounding mental illness do not have scientific meanings fixed for all time, but are better viewed as ‘resources’ which can be variously used by various parties for various purposes. What is mental and what is physical, what is mad and what is bad, are not fixed points but culture-relative. (Porter, 1987: 10)

In this sense, psychiatric theories are neither timeless nor certain forever because the needs and the results of each era are unique and they depend on cultural-historical features. Likewise, although for many years, trauma was used to describe physically

wounded people, its meaning altered through time. Valentina Adami stresses the changes in the perception of trauma from the literary perspective in *Trauma Studies and Literature*:

In our postmodern and post-Holocaust era, disorder is an integral part of life, meaning and coherence are systematically undermined, and reality is unstable. Recognizing the analogies between the postmodern condition, the structure of traumatic experiences, and that of literary texts may help us clarify the symbolic processes of signification that organize knowledge both in the individual's mind and in literary texts (Adami, 2008: 7).

Although the definition of trauma, its reasons and results are divergent for many psychiatrists, the common point is that trauma deeply affects people's psyche and personality. Besides, Freud and Jung, Jacques Lacan, the French psychiatrist, demonstrates an alternative perspective claiming that first trauma on the infant's psyche occurs with the mirror stage. It is the first phase for the infant to develop its own identity. Lacan defines the mirror stage "as an identification [...] namely the transformation that takes place in the subject when he assumes an image" (Lacan, 2001: 2).

The infant's recognition of its own image in a mirror is the first step of the mirror stage. The reason why this stage is the first step on the infant's psyche for personality development is because assuming itself as a whole with the mother, the infant relies on its caretaker for its own needs such as nutrition and hygiene; and therefore, it cannot realize of its own existence before the mirror stage. Furthermore, it is not conscious of its own body parts because it does not have full control over its motor skills. Yet, upon noticing its own body parts in the mirror, it gives invaluable pleasure. On the other hand, before coming across its own image as a whole in the mirror, which "does not mean a literal mirror but rather any reflective surface" (Homer, 2005: 24), the infant only sees its own hands and toes. Reaching this stage, the infant is for the first time able to see its body as a whole and thus finds the unity and completeness:

While the infant still feels his/her body to be in parts, as fragmented and not yet unified, it is the image that provides him/her with a sense of unification and wholeness. The mirror image, therefore, anticipates the mastery of the infant's own body, and stands in contrast to the feelings of fragmentation the infant experiences. What is important at this point is that the infant identifies with this mirror image. The image is him/herself. This identification is crucial, as without it—and without the anticipation of mastery that it establishes—the infant would never get to the stage of perceiving him/herself as a complete or whole being (Homer, 2005: 25).

The infant previously assumes that it is a whole with its mother. However, seeing its own image separated from the mother for the first time, it feels fragmentation and alienation. Yet, “the image is alienating in the sense that it becomes confused with the self. The image actually comes to take the place of the self. Therefore, the sense of a unified self is acquired at the price of this self being an-other, that is, our mirror image” (Homer, 2005: 5). Lacan further describes the mirror stage as:

a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for all the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality [...] and, lastly, to the assumption of the armour of an alienating identity, which will mark with its rigid structure the [infant’s] entire mental development (Lacan, 2001: 3).

What is more, Lacan asserts the infant’s feeling with Narcissus story in mythology. Narcissus, a young man, leans upon water due to being thirsty, sees his reflection on the water surface and deeply falls in love with himself. Like Narcissus, the infant becomes surrounded by “narcissistic passion” owing to its image (Lacan, 2001: 17). Yet, this *narcissistic passion* occurs dilemma on its psyche realizing that it is impossible to become a whole again with the mother, which leads the infant to feel distrustful for its mother who refers to wholeness once. In other words, although the child starts to identify itself as a separate being in the mirror stage, it also starts to feel a sense of hostility towards the image that is representing itself. Sean Homer describes it as “from the moment the image of unity is posited in opposition to the experience of fragmentation, the subject is established as a rival to itself” (Homer, 2005: 26). Hence, it means for the infant that “the same rivalry established between the subject and him/herself is also established in future relations between the subject and others” (Homer, 2005: 26).

Besides Lacanian mirror stage, apart from Freud and Jung, Lacan also analyses personality development with his own terms. The infant is in “a dilemma because it is at once intimately connected to its own sense of self and at the same time external to it” (Homer, 2005: 20) during the mirror stage, and its ego development occurs “through the identification with an image of the self” (Homer, 2005: 18). Lacanian perspective of the ego “is related to consciousness, but it is also in constant tension with the demands of the unconscious and the imperatives of the superego” (Homer, 2005: 9). The function of the ego, therefore, is “defensive” and it is like a mediator between the conscious and the unconscious (Homer 2005: 19). That is to say that the mirror stage is so significant for

the infant that while separating itself from the mother, at the same time it suffers from alienation and fragmentation with falling love with its own image. Therefore, during this stage its ego consciousness develops itself, which is the first traumatic experience in the infant's life.

Consequently, although Freud, Jung, and Lacan's point of views on personality development are quite divergent, one may claim that childhood period is highly significant for the individuals because when the soul is somehow broken, trauma occurs on the psyche.

CHAPTER III

JEANNETTE WALLS' *THE GLASS CASTLE*

3.1. A Woman on The Street

Everything that irritates us about others can lead us to an understanding of ourselves (Jung, 1989: 247).

The book *Glass Castle*, written by Walls, is a novel about the author's own life and experiences starting from her childhood. The events take place in America during the 60s. The novel reveals the family structure in which Jeannette was brought up and its effects on her personality. The novel not only mentions the main character; Jeannette, who narrates the events in the first hand, but also gives information to the reader about the period in which she lived while also revealing the traumatic situations that Jeannette and her family was exposed to while forming their own personalities.

The novel is divided into 5 chapters and each one offers the reader different slices of Jeannette's life. The first chapter is written with the title *A woman on the Street*. The title of this chapter can actually be associated with the poor ties of Jeannette to her family. On her way to a party, the grown-up Jeannette gets stuck in traffic in a taxi and realizes that the woman she saw while looking out of the window is her mother. But she does her best so that her mother does not recognize her because Jeannette has unwittingly become a slave of her time and has adapted to the modern world, something not approved by her mother. The woman she sees outside is only a woman away from a mother figure for Jeannette. Moreover, her sifting through garbage is considered a shame by her:

It had been months since I laid eyes on Mom, and when she looked up, I was overcome with panic that she'd see me and call out my name and that someone on the way to the same party would spot us together and Mom would introduce herself and my secret would be uncovered (Walls, 2006: 3).

The possibility of someone who may recognize Jeannette and see her mother while sifting through garbage panics her because it is obvious that there are secrets in the family, which are not yet told to the reader. The biggest source of these secrets is huge gap between their worlds; Jeannette choosing the modern world and surrendering it while her mother remains in her past life. In the first chapter, the distinction between classes is thus

emphasized. On the one hand, there is Jeannette questioning whether she is too stylishly dressed for the party, and on the other, her mother digging a trash can. Although Jeannette describes her mother as someone who paints and reads Shakespeare when she was young, she is now ashamed of her looks and summarizes the importance of human appearance for modern society with these words: “To the people walking by, she probably looked like any of the thousands of homeless people in New York City (Walls, 2006: 3). She is shattered between the reality and the expectations of the class she wants to belong. Thus, she constantly tells lies about her family. She tries to keep up with the modern world’s requirements. As a member of the modern society, who has been detached from the historical roots, ancestors, traditions, beliefs, and of course from nature, which has created loneliness, isolation, rootlessness, selflessness on man’s psyche, she is surrounded by fragmentation and alienation.

To have insight into Jeannette’s dilemma, it is necessary to remember that man, who was once in close relationship with nature and thus his own nature, now suffers from the lack of selflessness for he is detached from all. Hence, having been deprived of his natural surroundings and of ties with the ancestors, man has transformed himself into a new being; the one who cannot reflect his real *Self*. Due to his drive to survive in the modern world, he has perceived that he neither acts as he is nor belongs to the modern world, which has occurred drastic dilemma on his psyche. On the account of being a member of the modern world, he has been driven to become the one who has no balance between the outer world and the inner world, which is the result of wearing a mask on his face throughout his life journey. Hence, he becomes lonely and he never achieves eternal happiness, peace, and serenity unless he can get rid of this mask that he puts on. This mask, called *persona* by Jung, is “nothing real: it is a compromise between individual and society as to what a man should appear to be” (Jung, 2014: 2801). Since it “is a semblance, a two- dimensional reality”, man’s ego is “easily deceived as to which is the “true” personality” (Jung, 2014: 2841). Having been in dilemma between two divergent reflections of the individual, ego cannot perceive which one is the real; and therefore, it may misguide the psyche. It becomes inevitable for man to suffer from fragmentation owing to the betweenness of the inner *Self* and the outer *Self*; in other words, the persona because “the man with persona [becomes] blind to the existence of [his] inner realities” (Jung, 2014: 2843). Unless the individual changes himself, that is he gets rid of his mask, he will suffer from fragmentation, alienation, selflessness, rootlessness, soullessness and insensitiveness like machines.

The persona is a complicated system of relations between the individual consciousness and society, fittingly enough 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. That the latter function is superfluous could be maintained only by one who is so identified with his persona that he no longer knows himself; and that the former is unnecessary could only occur to one who is quite unconscious of the true nature of his fellows (Jung, 2014: 2836).

It is clear that one cannot be conscious of his persona. That is; he detaches himself from his inner *Self*. With this detachment, man's estrangement from his *Self* begins because the individuation process can be accomplished only when man perceives his persona:

the persona is an obstacle to the individual's development. The dissolution of the persona is therefore an indispensable condition for individuation. It is, however, impossible to achieve individuation by conscious intention, because conscious intention invariably leads to a typical attitude that excludes whatever does not fit in with it. The assimilation of unconscious contents leads, on the contrary, to a condition in which conscious intention is excluded and is supplanted by a process of development that seems to us irrational. This process alone signifies individuation, and its product is individuality as we have just defined it: particular and universal at once. So long as the persona persists, individuality is repressed (Jung, 2014: 2941).

Consequently, one may claim, the more human beings want to keep up with the modern world, the more they wear their persona-masks. This makes them lonelier day by day, as a result of which they get into a conflict with their inner world. In Jeannette's case, her tendency to tell lies about her parents is an outcome of her persona. To be able to fit herself in the modern world and to be accepted by others, rather than showing her family as they are, which actually reveals her real identity like where she is from and in which family she has been raised up, she does nothing but unconsciously hides these realities. Indeed, her reaction proves how much she is afraid of not being accepted and approved. Her persona is not for running away from her parents' reality but in fact for keeping away herself from her own roots. It has captured her ego. She is in between and has repressed her real identity in the unconscious mind. Her persona dominates her psyche, which means her individuation process is brought to a halt by it. Since she is not aware of her persona because she is now used to wearing her social mask in order to survive, her dilemma and her inner conflict between the conscious and the unconscious become more visible:

I'd tried to make a home for myself here, tried to turn the apartment into the sort of place where the person I wanted to be would live. But I could never enjoy the room without worrying about Mom and Dad huddled on a sidewalk grate somewhere. I fretted about them, but I was embarrassed by them, too, and ashamed of myself for wearing pearls and living on Park Avenue while my parents were busy keeping warm and finding something to eat (Walls, 2006: 4).

It is inevitable that modern man will become lonely, unhappy, fragmented and alienated such as Jeannette as a result of the belief in the idea of achieving happiness with money. Jeannette's wish to move New York, to be away from her parents, and to offer money to her mother due to the idea that money brings happiness, serenity and peace in one's life, show that she is poisoned by modernistic values and her persona she needs to wear. However, after seeing her mother on the road, she begins to realize how the modern world and its requirements captured her psyche. Furthermore, Jeannette has abandoned her family in order to attain her own space, in other words, to create a home environment as in her dreams because she did not have a space while living with her parents. Yet, now she realizes that she is not satisfied with what she has achieved in New York when she sees her mother on the road by chance. Thus, she confesses: "After ducking down in the taxi so Mom wouldn't see me, I hated myself—hated my antiques, my clothes, and my apartment" (Walls, 2006: 4). These feelings are the painful but first steps in her "individuation process" (Jung, 1980: 40). Man, who is aware of his persona first, tend to reach his *Self*, which is the most crucial archetype in Jungian psychoanalysis. Self archetype is highly significant in the individuation process because "it anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality. It is therefore a symbol which unites the opposites; a mediator, bringer of healing, that is, one who makes whole" (Jung, 1980: 164). To Jung, the individual should be aware of his *Self*, which he says is at the centre in the collective unconscious, and should try to find a harmony between the conscious and the unconscious. Only in this way will the individual be able to reach real happiness, serenity and peace on his psyche; therefore, he can complete the individuation process:

If no outer adventure happens to you, then no inner adventure happens to you either [...] you will find your lower as well as your upper limits. It is necessary for you to know your limits. If you do not know them, you run into the artificial barriers of your imagination and the expectations of your fellow men. But your life will not take kindly to being hemmed in by artificial barriers. Life wants to jump over such barriers and you will fall out with yourself. These barriers are not your

real limits, but arbitrary limitations that do unnecessary violence to you. Therefore, try to find your real limits. One never knows them in advance, but one sees and understands them only when one reaches them. And this happens to you only if you have balance. Without balance you transgress your limits without noticing what has happened to you. You achieve balance, however, only if you nurture your opposite (Jung, 2009: 263).

Jeannette is not yet aware of her own *Self* since she has turned into a materialistic individual for a long time. Thus, one may claim, she does not have a balance between her conscious and unconscious minds. Moreover, she is full of *artificial barriers* in her life as noted in the quotation above. Her reaction to her mother Rose Mary when she meets her in a Chinese restaurant indicates that she is not ready to reach her *Self*, and welcome her unconscious as it is yet because she says: “tell me what can I do to help [...] I'm not rich, [...] But I have some money. Tell me what it is you need” (Walls, 2006: 5). Jeannette, who has become a modern individual living in the modern world, equates happiness with money and purchasing power. However, the mother clearly states realizing her daughter has become the slave of this society: “You're the one who needs help. Your values are all confused” (Walls, 2006: 5). Why Jeannette associates money with happiness is because she suffers from having persona which is actually an illusion for her she cannot be aware of yet, and its consequence; the lack of *Self* owing to the fact that she has become one with her persona forgetting her own being, her own *Self*.

Jung mentions that the individual reaches “the total psychic equilibrium” when he completes “the individuation process” (Jung, 1980: 40). In order to reach this feeling, psyche works with *Self*. Man, who is aware of himself – his true *Self*- and his psyche, embraces firstly the equilibrium in his psyche. This wholeness and completeness already found in the psyche help man embrace his own surroundings. The biggest reason why Jeannette is ashamed of her mother's sifting through garbage, telling different stories about her family in spite of having a prestigious job and a home in New York, but not feeling completely happy and peaceful, as Jung said, is that she cannot reach “the total psychic equilibrium” (Jung, 1964: 50). In order to achieve this situation, she must first realize her own persona which leads her to reach her *Self* and achieve a balance between the conscious and unconscious. However, only after achieving this balance within herself, she will accept her environment as it is because:

[Self] unites the personality, giving it a sense of “oneness” and firmness. When a person says he feels in harmony with himself and

with the world, we can be sure that the self-archetype is performing its work effectively. On the other hand, when a person feels “out of sorts” and discontented, or more seriously conflicted and feels he is “going to pieces”, the self is not doing its job properly (Hall and Nordby, 1973: 51).

Jeanette, who has conflicts in her own *Self*, cannot accept her environment as it is. This contradicts the rules and requirements of the modern world she lives in and depends on to survive. Her answer to her mom's question “Why didn't you say hello?” is “I was too ashamed, Mom. I hid” (Walls, 2006: 5). This hiding can be metaphorically associated with Plato's allegory of the cave. Just like the people chained in Plato's cave, Jeannette lives according to the society that is chained by the needs of the modern world and far from her own reality like the people in the cave. Upon encountering reality -upon seeing her mother sifting through garbage- Jeannette's dilemma pushes her to hide like prisoners in a cave because, as Socrates says, “if [man] were forced to look at the fire-light itself, would not his eyes ache, so that he would try to escape and turn back to the things which he could see distinctly, convinced that they really were clearer than these other objects now being shown to him?” (Plato, 1970: 229). That is to say, on one hand, the feelings of horror, terror and fear capture Jeannette when she comes across with the reality about her family, which she wishes to forget and wants to change telling secrets not only to her surroundings but also herself. On the other hand, her hiding impulse is the outcome of her persona because she is accustomed to her social mask living in New York. In other words, her hiding impulse stems from being an individual who is unaware of her own *Self* yet. She actually hides from her own soul and repressed *Self*.

This hiding action may also be associated with Freudian theory on the personality development. Jeannette's unconscious mind triggers the preconscious level, and as a consequence of this pressure, whereas in the real world, she has no choice but hide herself in order not to be recognized by her mother, according to psychoanalysis, she actually hides herself from her hidden thoughts, pressured feelings and fears that are kept in her unconscious mind. As Freud states, “repressions” are stored in the unconscious mind and with just a smell, vision, voice, a word or an attitude which an individual comes across these repressed feelings can be triggered. Ego, responsible for keeping the balance between Id and Superego and the only part that has connection between conscious and unconscious minds, tries to negotiate among Id, Superego, and the psyche (Freud, 1960). In this sense, one may claim, Jeannette's Ego becomes in trouble to find the balance because finding the balance for Ego is a kind of being at war in mind and hiding is the

only way to keep away herself from this war at that moment. In other words, hiding is nothing but a childish action because while Ego, struggles to find the balance, gives control to Id because with Freudian explanation Ego is in trouble not “to negotiate the conflicts between the insatiable demands of the id” (qtd. in Abrams, 1999: 291), and Id having whole control pushes Jeannette to act like a child because Id is the primitive, impulsive, instinctual part of the mind and it is the most dominant part in childhood (Freud, 1960: 19).

After Jeanette shares her feeling and says “[she] hid[es] (Walls, 2006: 5) because she feels ashamed, her mother describes Jeannette’s situation as being a kind of chained to modern society. She claims that she is ashamed of her family because of the unawareness of her own *Self* and says: “Your father and I are who we are. Accept it. [...] Just tell the truth. [...] That's simple enough” (Walls, 2006: 5). This answer is the last sentence of the first chapter, and with this answer, Jeanette's metaphorical journey to reach her own *Self* begins.

3.2. The Desert

My soul leads me into the desert,
into the desert of my own self
(Jung, 2009: 235).

This chapter starts with Jeanette’s first memory she is able to remember. The title of this chapter is *The Desert* and throughout the chapter she narrates her childhood memories. In psychology, the childhood period is so critical that it shapes the infant’s personality, and when a problematic action takes place in this period, trauma occurs on the psyche (Freud, 1964: 50). Furthermore, to Jung, when the individual is not aware of his own psyche and is captured by his persona, the archetypes, which are the primordial images of man stored in the collective unconscious, begin to warn the ego in order to regain the wholeness between consciousness and unconsciousness (Jung, 1964: 67). If the archetypes go unrecognized, the individual undergoes neurosis on the psyche owing to the fact that the individuation process is not accomplished (Jung, 1969: 288).

Since the novel is a memoir, after the first chapter -Jeanette sees her mother sifting through garbage, and therefore, her psychological journey to her *Self* starts- one may claim, Jeannette unconsciously goes back in time and rethinks what she has experienced throughout her life starting with the first memory she has. Therefore, since

deserts are places where it is tough to survive and they refer to obstacles, the title can symbolically be associated with the struggles in her life. On the other hand, by resembling “self to desert”, Jung claims man should be in a journey in order to find his soul. (2009: 235) In this sense, it is clear that Jeannette is in a metaphorical desert in order to reach her true *Self*.

The capitalized “I was on fire” of Jeannette’s first sentence is striking (Walls, 2006: 9). Although she is three years old, she cooks hot dogs in a so-called house, in trailer park. While cooking, she accidentally burns herself. This can be superficially accepted as an accident, yet, it actually refers losing her childhood because before she burns herself, she narrates “I was [...] wearing a pink dress [...] pink was my favorite color. The dress's skirt stuck out like a tutu, and I liked to spin around in front of the mirror, thinking I looked like a ballerina” (Walls, 2006: 9). On the account of the burning action, she has got wounds on her body. To Freud, traumas are like an open wound and it remains until human beings figure out their own psychology (Freud, 1914-1916: 253). That is to say, the burning action can be accepted as her first trauma in her life owing to losing her childhood because she unconsciously tries to get rid of them: “At night I would run my left hand over the rough, scabby surface of the skin that wasn't covered by the bandage. Sometimes I'd peel off scabs. [...] I couldn't resist pulling on them real slow to see how big a scab I could get loose.” (Walls, 2006: 11). After the burning action, she never narrates herself as if she was a child throughout the novel. Therefore, her “scream[s]” while burning are unconsciously for her childhood (Walls, 2006: 9).

In Jungian psychoanalysis, fire is an archetype which refers to “an intense transformation process” (Jung, 1980: 382). Since fire is one of the four elements in nature, which symbolize unity and wholeness, its deep meaning is hidden in one’s unconscious mind owing to the fact that the archetypes are stored in the collective unconscious from the ancient times and they have been passed down through the generations, the fire archetype is “the description of an unconscious core of meaning” (Jung, 1980: 156). How Jung demonstrates the importance of fire in primitive times is as follows:

the soul is a fire or flame, because warmth is likewise a sign of life. A very curious, but by no means rare, primitive conception identifies the soul with the name. The name of an individual is his soul, and hence arises the custom of using the ancestor’s name to reincarnate the ancestral soul in the new-born child. This means nothing less than that ego-consciousness is recognized as being an expression of the soul (Jung, 2014: 3302).

The reason why Jeannette is “fascinated with [the fire]” is because she is unconsciously aware of the fact that she has got a soul, a *Self*, which reaches one to individuation process (Walls, 2006: 15). The fire archetype can be interpreted that *the transformation process* is nothing but full of difficult moments like Jeannette’s wounds on her body. After recovering, Jeannette keeps on cooking hot dogs. Her mother who realizes that Jeannette cooks again encourages her saying “You've got to get right back in the saddle. You can't live in fear of something as basic as fire” (Walls, 2006: 15). In life, human beings have got ups and downs, and while some of them are affected, the others are not. It depends on their awareness of *Self* in Jungian term or their Ego in Freudian term. In the novel, the mother’s reaction to Jeannette shows that she wants her daughter to be ready for the life, the obstacles she will come across, the problems she will have, the disappointment she will feel because whereas Jeannette is a child -an innocent one-, the mother -Rose Mary- is an experienced one. That is to say, the fire can be associated with obstacles in life, and as a result of them, related to the traumas which can occur on human beings’ psyche. Jeannette’s quotation below highlights how she tries to deal with the fire -the obstacles-:

I [was not afraid of the fire] [...] Dad also thought I should face down my enemy, and he showed me how to pass my finger through a candle flame. I did it over and over, slowing my finger with each pass, watching the way it seemed to cut the flame in half, testing to see how much my finger could endure without actually getting burned. I was always on the lookout for bigger fires. Whenever neighbors burned trash, I ran over and watched the blaze trying to escape the garbage can. I'd inch closer and closer, feeling the heat against my face until I got so near that it became unbearable, and then I'd back away just enough to be able to stand it. The neighbor lady who had driven me to the hospital was surprised that I didn't run in the opposite direction from any fire I saw. "Why the hell would she?" Dad bellowed with a proud grin. "She already fought the fire once and won." (Walls, 2006: 15).

Her attempts to test herself how much she can hold her finger without feeling pain underline the fact that she unconsciously prepares herself for the obstacles in life she will eventually come across throughout her life. Thus, stealing matches from her dad, and lighting them start to give her pleasure not only because she “love[s] the scratching sound of the match against the sandpapery brown strip, and the way the flame leaped out of the redcoated tip with a pop and a hiss” (Walls, 2006: 15), but also, she wishes to be ready for the real life unconsciously. Moreover, besides playing with the matches, her attempt to light “pieces of paper and little piles of brush”, and to hold her “breath until the moment when they [seem] about to blaze up out of control” (Walls, 2006: 15) indicate her effort

to train herself for the moments when the things become uncontrollable in her life. That is to say, one may claim, her words prove that she tries to confront with her fear of fire, and by doing so, she tries to repress her fear. In Freudian analysis, defence mechanism is so critically important that when Ego has struggle to keep the balance, the defence mechanism takes the control of the psyche. Repressions are one of the elements of the defence mechanism. Furthermore, it “is possible to take repression as a centre and bring all the elements of psycho-analytic theory into relation with it” (Freud, 1959: 30). He presents this element as “the essence of repression lies simply in turning something away, and keeping it at a distance, from the conscious” (Freud, 1959: 147). Here, repression is a form of ignoring attitude by unconsciously transferring them to the unconscious mind. Moreover, the repressed element remains as it is. Yet, the feelings such as horror, terror, fear or anxiety are repressed in the unconscious mind. In this sense, Jeannette tries to repress her feelings because she says: “I’d stomp on the flames and call out the curse words [...] like “Dumb-ass sonofabitch!” and “Cocksucker!”(Walls, 2006: 15), and she tries to get accustomed to these obstacles in the life she will come across by playing with matches.

Furthermore, she burns her favourite toy Tinkerbell. Although toys have got a big role in children’s lives, Jeannette chooses to burn her toy. Tinkerbell symbolizes Jeannette herself, her personality. If it is associated with herself, one may claim, she is unconsciously aware of the fact that she has already lost her childhood, and therefore, she burns her favourite toy which belongs to her childhood period. On the other hand, since Tinkerbell is Jeanette herself, one may conclude that Jeannette is surrounded by the repressed feelings of horror, terror and fear owing to having experienced the outcomes of burning herself while cooking hotdogs. In other words, owing to having experienced her first trauma in her life and its consequences on her body; her wounds: “Suddenly, her eyes grew wide, as if with fear; I realized, to my horror, that her face was starting to melt. I put out the match, but it was too late” (Walls, 2006: 16). Moreover, she is aware of the fact that she cannot turn to her childhood period, and this reality is reflected by the toy Tinkerbell in the novel with these words: “I wished I could perform a skin graft on Tinkerbell, but that would have meant cutting her into pieces [...] her face was melted” (Walls, 2006: 16). She decides not to cut her into pieces like the doctors did her in the hospital. That is to say, she has already been fragmented owing to the fact that she has burnt herself. Since the fire symbolizes obstacles and chaos in life, and as a consequence trauma appears on the psyche, although Jeannette is a child, when the hotel they are

staying is on fire, she shows that she is now aware of the chaos and obstacles in life by saying “what I did know was that I lived in a world that at any moment could erupt into fire. It was the sort of knowledge that kept you on your toes” (Walls, 2006: 34).

Like the title *The Desert* and its metaphorical meaning being on a journey to *Self*, Jeannette and her family are constantly on the way throughout the novel. It underlines that not only Jeannette but also the mother and the father actually desire to reach their own *Self*. Furthermore, in the novel, since they are on a journey, there is no home to stay, there is no permanent jobs for her family, there is even no permanent town to live on. Jeannette, as a child, cannot figure out why they do not have a proper place to live and she presents her feelings when she first stays at hospital by saying “I wasn't used to quiet and order, and I liked it. I also liked it that I had my own room, since in the trailer I shared one with my brother and my sister” (Walls, 2006: 11).

In order to realize the mother and the father’s attitude towards not having a proper house to live and not having a permanent job, their point of view should be analysed. It is not because they are neglecting parents but because they reject the social norms, taboos, restrictions, materialism and capitalism in the modern world. As Rose Mary and Rex cannot fit themselves into the modern world, it is understandable why they are constantly on the way. Whereas the modern man wears persona in order to keep himself alive and to find a place for himself as an individual in the modern world, Rose Mary and Rex seek a place where they do not need to wear personas and where they can act as they are. In other words, they run away from modernity, modern people, modern world, and of course its requirements. In contrast to the people who belong to the modern world and obey the rules of it by forgetting their own *Self* and their own desires, wishes and aims in their lives, Rose Mary and Rex are the ones who are conscious of how modern world poisons the people. They, therefore, wish to raise their children up without losing the bonds with the nature, with the traditions, with the surroundings and to keep them away from the materialism, modernism, hypocrisy and personas. Jeannette demonstrates her father’s point of view on modern world and she summarizes the world in which they live with Rex’s perspective:

City life was getting to Dad. "I'm starting to feel like a rat in a maze," he told me. He hated the way everything in Phoenix was so organized, with time cards, bank accounts, telephone bills, parking meters, tax forms, alarm clocks, PTA meetings, and pollsters knocking on the door and prying into your affairs. He hated all the people who lived in air-

conditioned houses with the windows permanently sealed, and drove air-conditioned cars to nine-to-five jobs in air-conditioned office buildings that he said were little more than gussied-up prisons. Just the sight of those people on their way to work made him feel hemmed in and itchy (Walls, 2006: 106).

As well as Rex, Rose Mary is neither a materialistic character nor the one who belongs to the modern world. She is a character who does not disassociate her ties from the nature. The more the world has become modern, the more “our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional "unconscious identity" with natural phenomena” (Jung, 1964: 95). On the account of losing the relation to the nature, modern man suffers from alienation, dehumanization, emotionlessness, rootlessness and selflessness owing to the fact that “his contact with nature has gone, and with it has gone the profound emotional energy that this symbolic connection supplied.” (Jung, 1964: 95). Once modern man distances himself from these ties, he becomes the one surrounded by materialistic values. What he ignores is that he achieves temporary pleasure that is far from real happiness. Rose Mary, therefore, chooses not to be the one who belongs to the modern world by rejecting the requirements of the modern world and she keeps her ties with the nature. Moreover, she, as a character who is conscious of the consequences of breaking ties with the nature inherited from ancestors, teaches her children how to be in a harmony with the nature:

Mom had grown up in the desert. She loved the dry, crackling heat, the way the sky at sunset looked like a sheet of fire, and the overwhelming emptiness and severity of all that open land that had once been a huge ocean bed. Most people had trouble surviving in the desert, but Mom thrived there. She knew how to get by on next to nothing. She showed us which plants were edible and which were toxic. She was able to find water when no one else could, and she knew how little of it you really needed. She taught us that you could wash yourself up pretty clean with just a cup of water. She said it was good for you to drink unpurified water, even ditch water, as long as animals were drinking from it. Chlorinated city water was for namby-pambies, she said. Water from the wild helped build up your antibodies. She also thought toothpaste was for namby-pambies. At bedtime we'd shake a little baking soda into the palm of one hand, mix in a dash of hydrogen peroxide, then use our fingers to clean our teeth with the fizzing paste (Walls, 2006: 21).

Furthermore, Jeannette gives a deep description of her father Rex. He holds by his wife's point of view on the modern world. He wishes his children to be independent, free

from all restrictions, and to learn how to survive in the nature as well as they can because he believes being in the nature feeds the soul living with “buzzards and coyotes and snakes around. That [is] the way man [is] meant to live, he'd say, in harmony with the wild, like the Indians, not this lords-of-the-earth crap, trying to rule the entire goddamn planet, cutting down all the forests and killing every creature you couldn't bring to heel” (Walls, 2006: 106). Besides teaching how to live on in the wilderness, the parents disapprove of the education given by the local schools. Due to the fact that the students in the local schools are shaped by the modern world's requirements, rather than learning these, Jeannette and her siblings are educated by the parents in accordance with the needs for being independent and these can be a guidance for them to survive in the nature:

We might enroll in school, but not always. Mom and Dad did most of our teaching. Mom had us all reading books without pictures by the time we were five, and Dad taught us math. He also taught us the things that were really important and useful, like how to tap out Morse code and how we should never eat the liver of a polar bear because all the vitamin in it could kill us. He showed us how to aim and fire his pistol, how to shoot Mom's bow and arrows, and how to throw a knife by the blade so that it landed in the middle of a target with a satisfying thwack. By the time I was four, I was pretty good with Dad's pistol, a big black six-shot revolver, and could hit five out of six beer bottles at thirty paces. I'd hold the gun with both hands, sight down the barrel, and squeeze the trigger slowly and smoothly until, with a loud clap, the gun kicked and the bottle exploded (Walls, 2006: 20).

The other reason for the parents' disapproval of the education in the local school is that “the rules and discipline [hold] people back and [feel] that the best way to let children fulfil their potential was by providing freedom” (Walls, 2006: 73). They never accept the teachers' way of teaching, their attitudes towards students because they have faith that all the students have got unique personality and schools force them to get shaped on behalf of the modern world; in other words, schools, because of there is no important and useful information, turn the students into modern slaves by imposing the requirements and the rules of the modern world on their minds:

At present we educate people only up to the point where they can earn a living and marry; then education ceases altogether, as though a complete mental outfit had been acquired. The solution of all the remaining complicated problems of life is left to the discretion—and ignorance—of the individual. Innumerable ill-advised and unhappy marriages, innumerable professional disappointments, are due solely to this lack of adult education. Vast numbers of men and women thus spend their entire lives in complete ignorance of the most important things. (Jung, 1954: 57)

Consequently, Rose Mary and Rex Walls are the characters who has not detached themselves from the nature. They cannot fit themselves anywhere because people are accustomed to live with their personas in the modern world. The reason why they are on the way throughout the novel is that they reject to wear personas. In other words, their effort is to find a place where they can reach their own *Self*; thus, they can complete their own individuation processes. In this sense, one may claim that Jeannette's parents are the representations of her ties with nature on her psyche.

Jeannette, having been taught social sciences, morse alphabet, astronomy, algebra, and arithmetic by her father, apply her knowledge in her homework when she attends the school: "Mom and Dad had already taught me nearly everything Miss Page was teaching the class" (Walls, 2006: 58). Once she uses binary numbers having been taught by her father, the teacher accuses her of not doing it the same way she wants by shouting at her and "she [makes her] stay late and redo the homework" (Walls, 2006: 58). As it clearly shows that there is no place for the ones who thinks in a different way because modern world wants people to be in the same shape in order to benefit from them for the sake of its own wishes and desires: the society full of nothing but slaves who cannot think and judge. Therefore, Rose Mary portrays the condition of the modern man as "becoming a nation of sissies" (Walls, 2006: 59) and she desires her daughter Jeannette not to be one of them. She believes that experience is the most significant matter in life:

Mom believed that children shouldn't be burdened with a lot of rules and restrictions [...] She felt it was good for kids to do what they wanted because they learned a lot from their mistakes. Mom was not one of those fussy mothers who got upset when you came home dirty or played in the mud or fell and cut yourself. She said people should get things like that out of their systems when they were young (Walls, 2006: 59).

Modern man is surrounded by materialistic values owing to the machinery, capitalism and economic freedom. They equal happiness with money and purchasing power. For the purpose of being rich and earning more money, they detach themselves from the nature, family bonds, traditions, customs, cultural beliefs, and the most important; from their *Self*. Therefore, with the detachment, they become rootless, alienated, separated, selfless, emotionless individuals in the end. Rose Mary and Rex, aware of the harsh consequences of the modern world, do not care about materialistic values. Even though Rose Mary owes million-dollar land and an expensive diamond ring, she never sells them to have financial support for the family. It is not because she is a

neglecting mother but because she does not pay attention to the belongings. That is to say, for Rose Mary, the spiritual meaning is more significant than the materialistic value.

Giving the planet Venus as a Christmas gift to Jeannette, her dad also proves that he is not a materialistic character as well. Modern man should be aware of the fact that purchasing power cannot bring the real happiness or peace to his psyche because they are not immortal and they cannot provide eternal feeling, in fact, they are soulless. The more modern man consumes, the more he becomes “consumption-hungry” (Josephson, 1962: 65). Modern man’s attachment to the material is explained as follows: “We acquire [the materials] to *have* them. We are satisfied with useless possession. The expensive dining set or crystal vase which we never use for fear they might break, the mansion with many unused rooms, the unnecessary cars and servants” (Josephson, 1962: 63). Why modern man is not satisfied although he achieves what he desires is because he cannot feed his soul with the concrete things. Hence, he should realize the fact that his only need is to feed his soul first. Otherwise, he cannot attain the eternal peace on his psyche. Therefore, in order to reach the *Self*, modern man should be in coherence with the nature, in other words, he should be away from artificiality, which he has created himself. In this sense, Rex’s birthday gift can be associated with Jungian self archetype. Since stars are pictured as five-pointed, they symbolize “man, the arms, legs, and head, and it signifies the purely instinctual, chthonic, unconscious man” (Jung, 1980: 379). Venus, a kind of star on the sky, can be the reflection of the *Self*, which can only be attained unless man detaches himself from the nature. His comparison between the ones who live in the city and the ones who still have connection with the nature supports this fact: “Rich city folks [...] lived in fancy apartments, but their air was so polluted they couldn't even see the stars” (Walls, 2006: 39). Modern man, surrounded by artificiality and his persona, is not aware of his own *Self*. Rex expresses why he gives Venus as a gift saying: “years from now, when all the junk they got is broken and long forgotten you'll still have your stars” (Walls, 2006: 41) he does so for the five-pointed stars symbolize man and his *Self*.

Even though Jeannette appreciates her parents’ attitudes and ideas on education, the world in which they live and their point of view on materialism, she is on the edge of changing her ideas about them because she creates her own identity for the first time in her life. In the light of psychoanalysis, Jacques Lacan demonstrates the development of psyche starts with *the imaginary period*. In this period, the infant assumes he is a whole with the mother by assuming that there is no differentiation between himself and the outer world. Since the infant’s needs, such as hunger, thirst, love and hygiene are accomplished

by the mother, he does not need a language to describe his needs. This means that the infant is lacking words, and therefore he is, as Lacan underlines, in the imaginary period owing to perceiving the world through images (Lacan, 2006: 178). This period can be interpreted as an interval when the infant is full of wholeness, thoroughness, oneness, unity and integrity. The time the infant gains his freedom from the feeling of wholeness is *the mirror stage* which “establishes the watershed between the imaginary and the symbolic in the moment” (Lacan, 2006: 54). Lacan presents *the mirror stage*:

as an identification, in the full sense analysis gives to the term: namely, the transformation that takes place in the subject when he assumes [assume] an image—an image that is seemingly predestined to have an effect at this phase, as witnessed by the use in analytic theory of antiquity's term, "imago" (Lacan, 2006: 76).

In *the mirror stage*, the infant recognizes his reflection, and therefore, he realizes he has got a separate body contrary to the belief of being the whole with the mother. The reflection in the mirror is called as *imago* in Lacanian term, and having realized *the imago*, identification of himself with it occurs on the infant's psyche. With this stage, the infant is now fragmented owing to the fact that once he identifies himself with the mother, he now identifies his self with the image he sees. This complexity in the infant's psyche occurs alienation during the identification process. Furthermore, the infant's trust is shaken because of assuming that he was a whole with the mother once, but he now perceives that he has his own body and his own movements. The reflection he sees cannot be accessible owing to being a reflection but not a real thing, the infant experience the fragmentation, therefore he needs to perceive not only himself as a living thing but also the fragmented side of himself in the mirror (Lacan, 2006: 78). As Lacan names it as “alienating identity and alienating destination” to the *Self*, at the end of the mirror stage, the infant is able to construct his ego (Lacan, 2006: 76-78). In the light of Lacanian perspective, the water scene in the novel can be interpreted in relation to *the mirror stage*, and the water symbolizes Jeannette's awakening of her *Self* as a separate being. She describes the water as “The deeper you went into the water, the hotter it got. It was very deep in the middle [...] Large bodies of water scared me” (Walls, 2006: 65). As the mother is a dependable figure for the infant -here Jeannette- until she perceives the distinction, she is surrounded by the feeling fear, unconsciously she is not willing to separate herself from the mother. What pushes her to swim in the dark water is her father

which corresponds to *the symbolic order* in Lacanian psychoanalysis. After the infant perceives his own self, it enters *the symbolic order*:

He is first caught in it in his being. The illusion that he has formed this order through his consciousness stems from the fact that it is through the pathway of a specific gap in his imaginary relationship with his semblable that he has been able to enter into this order as a subject (Lacan, 2006: 40).

Once it is in the symbolic order, the infant is conscious of the fact that it is a separate being; it is not an object anymore but a subject in life. The symbolic order is related to the Freudian Oedipus complex. Freud coined the term *Oedipus complex* to the psychoanalysis in the light of his own dream, and mentions it to Wilhelm Fliess with a letter:

I have found, in my own case too, being in love with my mother and jealous of my father, and I now consider it a universal event in early childhood, even if not so early as in children who have been made hysterical. If this is so, we can understand the gripping power of Oedipus Rex, in spite of all the objections that reason raises against the presupposition of fate; and we can understand why the later "drama of fate" was bound to fail so miserably [...] the Greek legend seizes upon a compulsion which everyone recognizes because he senses its existence within himself. Everyone in the audience was once a budding Oedipus in fantasy and each recoils in horror from the dream fulfilment here transplanted into reality, with the full quantity of repression which separates his infantile state from his present one (qtd. in Masson: 1985: 272).

Freud associates his own dream with Oedipus myth and asserts that “falling in love with one parent and hating the other forms part of the permanent stock of the psychic impulses which arise in early childhood, and are of such importance as the material of the subsequent neurosis” (Freud, 2010: 109). Furthermore, he claims Oedipus complex as “a child’s relation to his parents, dominated as it is by incestuous longing, as the nuclear complex of neurosis” (Freud, 2001: 20). To him, for a healthy personality development, child must differentiate himself from the mother and father until he becomes a member of the society; otherwise, trauma as a result of neurosis will be inevitable for the psyche. That is to say, with Freudian explanation, Oedipus complex “may justly be regarded as the nucleus of all the neuroses” (Freud, 1976: 380). Whereas Freud mentions about a real father in his Oedipus complex, Lacanian Oedipus complex does not concern a real father though. The *symbolic order* is shaped by *the Name-of-the-Father*, but he “is not the

absence of the real father for this absence is more than compatible with the presence of the signifier, but the lack of the signifier itself” (Lacan, 2006: 465). He uses this “metaphor that puts this Name in the place that was first symbolized by the operation of the mother's absence” (Lacan, 2006: 465). Since the infant is in the symbolic order where it is aware of the lack of the mother having experienced the mirror stage, the infant with Lacanian term – *the signifier*- perceives the outer world in which there are laws and rules to be obeyed as the father constructs in the family. In this sense, Oedipus complex neither refers to the desire of replacing the father as in Freudian psychoanalysis nor it is related to a real father. On the contrary, it highlights “the law of the signifier [as a] metaphor” by referring the restrictions, rules, laws in the society (Lacan, 2006: 481).

In the novel, Jeannette, who faces with *the mirror stage* and perceives the fragmentation by separating herself from the mother, is now in the symbolic order where she will meet the real world full of restrictions, rules and laws. In order to express herself, she needs language or *the-Name-of-the-Father* that has rules, laws and his own words and language. In this regard, when Jeannette’s father is associated with the Lacanian term *the-Name-of-the-Father*, she portrays her struggles as follows:

When I recovered, Dad picked me up and heaved me back into the middle of the Hot Pot. "Sink or swim!" he called out. For the second time, I sank. The water once more filled my nose and lungs. I kicked and flailed and thrashed my way to the surface, gasping for air, and reached out to Dad. But he pulled back, and I didn't feel his hands around me until I'd sunk one more time. He did it again and again, until the realization that he was rescuing me only to throw me back into the water took hold, and so, rather than reaching for Dad's hands, I tried to get away from them. I kicked at him and pushed away through the water with my arms, and finally, I was able to propel myself beyond his grasp (Walls, 2006: 66).

Here, one may conclude, the father Rex is the representation of the rules, restrictions, and laws in the society. What shows Jeannette’s entrance to the symbolic order is these lines: “I staggered out of the water and sat on the calcified rocks, my chest heaving” (Walls, 2006: 66). Furthermore, Rex’s “telling [her] that he loved [her because she] can’t cling to [the parents] whole life” (Walls, 2006: 66) is another evidence for this fact. Jeannette is ready to obey the rules, laws and to accept the restrictions of the society. She, who is in the symbolic order now, becomes aware of the fact that she cannot turn to the world which she perceives through images. The only thing she can do is to try to keep up with the new world she is in: “Once I got my breath back, I figured he must be right. There was no

other way to explain it” (Walls, 2006: 66). Splitting her own self from the mother in the mirror stage she faces now, she realizes the real world in which she lives, and therefore, whereas the mother becomes the undependable figure, as the father represents the rules, restrictions, and the society she lives in, Jeannette unconsciously perceives that she must follow his father in order to learn this new period in her life.

By the time she experiences the drowning, she is a character who appreciates her mother. Yet, with the splitting her own self from the mother, Rose Mary becomes an undependable figure. Hence, one may claim that Jeannette’s individuation process begins. For the first time, she rebels against her mother because “[margarine] was the only thing to eat in the whole house” and she thinks her mother was planning to eat it without sharing it with Jeannette (Walls, 2006: 69). She is the one, who has already lost her trust for the mother owing to having perceived her own self in the mirror stage and she firstly uses I language: “I was *hungry*” (Walls, 2006: 69, italic).

Considering Jeannette’s attitude towards her mother and her strong relationship with her father, it can be concluded that she suffers from Freudian Oedipus complex. Freud postulates Oedipus complex is just not only for the son who wishes to defeat the father figure owing to the penis envy but also for the daughter who has “a need to get rid of her mother as superfluous and to take her place” owing to “an affectionate attachment to her father” (Freud, 1991: 376). Jeannette’s way of speech towards Rose Mary seeing a rival and an untrustworthy figure in her and her attachment to her father refer to the fact that she suffers from Oedipus complex: “I would never lose faith in him. And I promised myself I never would” (Walls, 2006: 79).

On the other hand, since the water “is the commonest symbol for the unconscious” (Jung, 1980: 18), one may claim, Jeannette reaches her unconscious mind. Her resistance to swim in the sea stands for the isolation of man and detachment from his own *Self*. Yet, when she moves to the depths of the water, she becomes fearful because for the first time she realizes her unconscious’ depth:

whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor (Jung, 1980: 20).

Whereas the fire is an archetype representing soul or *Self*, water refers to the unconscious mind. The fire and the water are the significant elements in nature and they resist to each

other. When there is fire, there is no water. When there is water, the fire cannot evoke. That is to say, Jeannette, who has experienced the fire, which stands for her soul or her *Self*, now comes across with the water, which refers to her unconscious level. Once she was unconsciously “fascinated with [the fire]” and her tendency to play with matches in order to see the flames of the fire stand for her desire to reach her own *Self* which is in the unconsciousness (Walls, 2006: 15). Hence, she puts out the fire on her psyche with water by reaching her unconsciousness.

3.3. Welch

3.3.1. The Effects of the Traumas on the Psyche

Every psychic advance of man
arises from the suffering of the soul
(Jung, 2014: 5215).

From Jeannette’s perspective throughout the novel, Rex is described as a protective, supportive and adventurer figure but he is fond of alcohol and gambling. After the whole family moves to Welch where Rex’s family lives owing to the fact that Rex has got no proper job to earn money and Rose Mary rejects working as a teacher, Jeannette describes her father’s psychological situation as “he'd rarely been sober since we had arrived in Welch” (Walls, 2006: 140). To Jung, one’s alienation to his own self triggers what he calls a neurosis, and this alienation occurs on the psyche with some problems: attempt to drink alcohol, gambling and changing moods (Jung, 1964: 82). It is clear that the reason of Rex’s alienation to his *Self* lies behind the traumas he has faced in his life.

To be able to reach a healthy personality, man must find a balance between his conscious and unconscious mind in order to negotiate his inner and outer world. Therefore, man can reach *the total psychic equilibrium* which means wholeness, peace, and happiness in the psyche (Jung, 1964: 50). When there is a crash during the development of the personality called as *the individuation process* by Jung, psychological problems occur on the psyche. In the light of Jung’s psychoanalysis, one may claim that there is a crash in the process of Rex’s personality development because he suffers from various addictions and he is aggressive. Furthermore, Jeannette’s description underlines the fact that Rex is not satisfied with the man he is. He wishes to be a different person; the one who lives in his dreams, in his stories told to the children:

Dad was a dramatic storyteller [...] he'd tell us about how, when he was in the air force and his plane's engine conked out, he made an emergency landing in a cattle pasture and saved himself and his crew. Or about the time he wrestled a pack of wild dogs that had surrounded a lame mustang. Then there was the time he fixed a broken sluice gate on the Hoover Dam and saved the lives of thousands of people who would have drowned if the dam had burst. [...] Dad always fought harder, flew faster, and gambled smarter than everyone else in his stories. Along the way, he rescued women and children and even men who weren't as strong and clever (Walls, 2006: 24).

His attempt to link himself to a hero in the stories is related to the Jungian hero archetype. Since the individuation process means “a person becomes a psychological ‘in-dividual,’ that is, a separate, indivisible unity or a whole” (Jung, 1980: 275), it is closely connected to a quest, where man resembles a kind of hero of his own life because when he accomplishes the quest to his psyche, he finally reaches his *Self* and embraces not only himself but also his surroundings (Jung, 1980: 109). To Jung, the hero archetype is:

in fact, symbolic representatives of the whole psyche, the large and more comprehensive identity that supplies the strength that the personal ego lacks. Their special role suggests that the essential function of the heroic myth is the development of the individual's ego-consciousness — his awareness of his own strengths and weaknesses—in a manner that will equip him for the arduous tasks with which life confronts him (Jung, 1964: 110).

As in the heroic myths, heroes “must face and overcome various monsters and forces of evil” (Jung, 1964: 111). Like in the heroic myths, Rex in his stories is a representative of the hero he wants to be in his real life. Thus, he can reach his *Self*, which means that he needs to develop *ego-consciousness*. Yet, he has got none of it in his psyche; and therefore, the hero archetype surfaces on his psyche. Although Rex is not a child anymore, he suffers from fragmentation owing to the lack of developing an ego-consciousness in his psyche. The reason of why still having remained of the heroic tendency in his stories is because his unconscious is stuck in the childhood period: “Once the individual has passed his initial test and can enter the mature phase of life, the hero myth loses its relevance. The hero's symbolic death becomes, as it were, the achievement of that maturity” (Jung, 1964: 110). That is to say, Rex is in a heroic quest in order to reach his own *Self* to complete his individuation process.

Rex has no ego-consciousness; therefore, he cannot reach his *Self* which brings the individuation process to a halt and as a consequence, he has addictions. The reason

behind is the sexual abuse he experienced in his childhood. In his childhood, his development of ego cannot be completed owing to the psychic energy that flows backward to the unconscious mind (Jung: 1959: 88). However, in Freudian psychoanalysis, it is not because of the lack of ego-consciousness and the psychic energy but it is because there is no balance between Id and Superego which led Ego to feel unbalanced; as a result of it, trauma occurs (Herman, 1997: 14). Freud defines trauma as “premature sexual experience, occurrences which belong to the earliest years of childhood” (Freud, 1962: 203). In this sense, Rex’s addictions and his aggressiveness depend on the sexual abuse he experienced as a child. Therefore, with Jeannette’s sentences, it is understood that Rex does not prefer to mention about her family and the place where he was raised; Welch: “As much as dad liked to tell stories about himself, it was almost impossible to get him to talk about his parents or where he was born” (Walls, 2006: 26). When the family moved to Welch, like Rex who was abused by his parents, Jeannette and her brother Brian come across with childhood abuse. Erma, Rex’s mother, tries to abuse Brian:

Erma, who'd been drinking since before breakfast, told Brian that his britches needed mending. He started to take them off, but Erma said she didn't want him running around the house in his skivvies or with a towel wrapped around him looking like he was wearing a goddamn dress. It would be easier for her to mend the britches while he was still wearing them. She ordered him to follow her into Grandpa's bedroom, where she kept her sewing kit. They'd been gone for a minute or two when I heard Brian weakly protesting. I went into Grandpa's bedroom and saw Erma kneeling on the floor in front of Brian, grabbing at the crotch of his pants, squeezing and kneading while mumbling to herself and telling Brian to hold still, goddammit. Brian, his cheeks wet with tears, was holding his hands protectively between his legs (Walls, 2006: 146).

By witnessing this abuse, Jeannette, her sister Lori and her brother Brian argue with the grandmother Erma who at the end of the it “slap[s] her so hard” and “relegate[s] [the children] to the basement” (Walls, 2006: 147). Although Rex should protect the children, as soon as he learns what Erma did to them, he becomes “furious at all of [them], [Jeannette] for back-talking Erma and making wild accusations, and Lori even more for daring to strike her own grandmother, and Brian for being such a pussy and starting the whole thing” (Walls, 2006: 147). What Rex’s attitude underlines is that he, who also once experienced abuse, repressed his feelings and now he projects this repression onto them unconsciously because what happened to Brian triggers his unconscious, as a result, his

repressed feelings come to the surface suddenly. His fury is not for the children but because he is forced to face himself and his mother. The way of Jeannette's describing her father's attitude at that moment is a proof of it: "He was shaking his head, but wildly, almost as if he thought he could keep out the sound of my voice. He wouldn't even look at me [...] Dad was really weird" (Walls, 2006: 148). Furthermore, Jeannette keeps on saying:

It was gross and creepy to think about, but it would explain a lot. Why Dad left home as soon as he could. Why he drank so much and why he got so angry. Why he never wanted to visit Welch when we were younger. Why he at first refused to come to West Virginia with us and only at the last possible moment overcame his reluctance and jumped into the car. Why he was shaking his head so hard, almost like he wanted to put his hands over his ears, when I tried to explain what Erma had been doing to Brian (Walls, 2006: 148).

Erma has no healthy psychology because "Erma's parents had died when she was young [...] and she had been shipped off to one relative after another who had treated her like a servant" (Walls, 2006: 144). One may conclude, Erma has got childhood trauma as well. "Erma can't let go of her misery" (Walls, 2006: 144) because as emphasized by Freud, Jung and Lacan, childhood period is so crucial in shaping one's personality that it creates the whole psyche. She, who also had a traumatic life, suffers from its devastating effects, therefore, owing to them, she turns into an aggressive one:

After Mom and Dad left, Erma became even more cantankerous. If she didn't like the look on our faces, she would hit us on the head with a serving spoon [...] She talked on and on about how much she'd suffered as an orphan at the hands of her aunts and uncles who hadn't treated her half as kindly as she was treating us (Walls, 2006: 146).

Not only Rex and Brian, Jeannette also becomes the victim of sexual abuse. Uncle Stanley, probably abused by their mother like Rex, tries to abuse Jeannette in turn. She narrates that moment as follows:

One time I was sitting next to Uncle Stanley on the couch in his room [...] I felt Stanley's hand creeping onto my thigh. I looked at him, but he was staring at the Hee Haw Honeys so intently that I couldn't be sure he was doing it on purpose, so I knocked his hand away without saying anything. A few minutes later, the hand came creeping back. I looked down and saw that Uncle Stanley's pants were unzipped and he was playing with himself (Walls, 2006: 184).

After Rex's furious reaction to what happened, Jeannette chooses to tell to her mom. What her mom does shocks Jeannette because Rose Mary claims that "Poor Stanley, he's so lonely" (Walls, 2006: 184). Here, mom's reaction to Jeannette can be explained with Freudian denial term which is one of the most common defence mechanisms. Freud demonstrates denial by stating that "the method of denial [...] is employed in situations in which it is impossible to escape some painful external impression" (qtd. in Anna Freud, 2018: 94). When psyche tends to repress unwanted emotions and feelings resulting from any moment, these dynamic drives such as anger, hatred, sadness, fear, shame and pain remain in the unconscious. However, when these drives start to trigger the Ego and try to become conscious, the Ego responsible of keeping the balance between conscious and unconscious is surrounded by dilemma. Therefore, defence mechanism bursts on the psyche (Freud, 2018: 33). What makes Rose Mary unresponsive is the unconscious denial of the reality which evokes on her psyche. In this sense, it can be claimed, although in the book it is not directly given by Jeannette, her mother Rose Mary may be abused in her childhood. The biggest proof for such a claim may be her unconscious association with what Jeannette went through that keeps her silent and thus blocks the memory of her own story. Jeannette describes her mom's unresponsive attitude with these words:

Mom asked me if I was okay. I shrugged and nodded. "Well, there you go," she said. She said that sexual assault was a crime of perception. "If you don't think you're hurt, then you aren't," she said. "So many women make such a big deal out of these things. But you're stronger than that." She went back to her crossword puzzle (Walls, 2006: 184).

Furthermore, Rose Mary suffers from depression after she learns uncle Stanley's attitude towards Jeannette although no direct connection between two is emphasized. Of course, she has also problems with her *Self* and her weird attitude becomes more visible with the diamond ring found by Jeannette and Brian. The children see the ring as a source of money which may enable them to buy some food. However, their mother is unwilling to sell it and feels an attachment to the object. As Jung states "self is symbolized with special frequency in the form of a stone, precious or otherwise" (Jung, 1964: 206), thus, this diamond ring symbolizes Rose Mary's *Self* which she unconsciously wishes to achieve. Rather than the material value of the diamond ring, for Rose Mary it has a deeper meaning. When Jeannette tells her mom to sell it in order to supply the needs of the family such as food, water, and clothes, her respond highlights the deeper meaning of the ring:

“That's true [...] but it could also improve my self-esteem. And at times like these, self-esteem is even more vital than food” (Walls, 2006: 186). Since the diamond is a kind of stone, and “man' s innermost center is in a strange and special way akin to it (perhaps because the stone symbolizes mere existence at the farthest remove from the emotions, feelings, fantasies, and discursive thinking of ego-consciousness)” (Jung, 1964: 206), it triggers her unconscious mind where she has her own desires and wishes, in other words, her own *Self*. Therefore, the reason behind why the mother cannot be a careful mother for her children is that she has got wishes and desires repressed in her own unconscious mind. She is like her husband Rex in being not satisfied with who she is. Although she is a teacher, she does not want to work as a teacher because, with Jungian terms, there is no balance between her conscious and unconscious mind. On one hand she needs to work as a teacher in order to earn money to take care of her family, on the other hand, she wants to fulfil her own desires. Jeannette describes her dilemma: “What really bothered [Rose Mary] was that her mother had been a teacher and had pushed [her] into getting a teaching degree so she would have a job to fall back on just in case her dreams of becoming an artist didn't pan out” (Walls, 2006: 73). Even though she has no wishes for being a teacher, she starts to work at a school in Welch just for earning money and taking care of the family. This attempt triggers her unconscious mind but “the unconscious is life and this life turns against us if suppressed, as happens in neurosis” (Jung, 1980: 288). The Jungian term neurosis is closely connected with the psychic energy which refers to the coherence between conscious and unconscious mind. The more it is repressed and suppressed, the more its effects become devastating such as depression, aggressiveness or lack of living energy (Jung, 1980: 288). Therefore, one may claim, she feels fragmented and her realization of her own fragmentation drives her to depression:

Mom's self-esteem did need some shoring up. Sometimes, things just got to her. She retreated to her sofa bed and stayed there for days on end, crying and occasionally throwing things at us. She could have been a famous artist by now, she yelled, if she hadn't had children, and none of us appreciated her sacrifice. The next day, if the mood had passed, she'd be painting and humming away as if nothing had happened (Walls, 2006: 186).

Like her mother, Jeannette is also fascinated by the stones in the novel. She mentions her desire about the stones and states that: “[the stones] were so beautiful that [she] could not bear the idea of leaving them there. So, [she] started a collection” (Walls, 2006: 59). Her desire can be also associated with the desire of reaching her own *Self*:

Perhaps crystals and stones are especially apt symbols of the *Self* because of the "just-so-ness" of their nature. Many people cannot refrain from picking up stones of a slightly unusual color or shape and keeping them, without knowing why they do this. It is as if the stones held a living mystery that fascinates them. Men have collected stones since the beginning of time and have apparently assumed that certain ones were the containers of the life-force with all its mystery (Jung, 1964: 206).

Furthermore, Jung associates the process of reaching *Self* with desert (Jung, 2009: 235). As Jeannette is fascinated by the stones while she "was exploring [the stones] in the desert" (Walls, 2006: 59), one may claim that Jeannette is in a quest, a journey to find her *Self*. Rose Mary, Rex and Jeannette, who are in their own psychological journey, decide to stay in Welch which means for the first time they will have a home which refers to the unification both with their own *Self* and with the whole family members. Yet, since each of them cannot find the balance in their own psyche yet, they cannot move on their lives there as well. Although home symbolically represents the unification, it is described as a place which is rotten, dark and full of moist because in order to survive in the modern world, Rose Mary decides to work as a teacher. Although she tries to keep her soul alive with the drawings and coloured bottles she hangs around, she finds herself in the darkness of a depression because she cannot follow her dreams. Even though Jeannette appreciates her mother's attempt to work saying "We're in the process of building a new set" (Walls, 2006: 194), the description of Rose Mary when she decides to work underlines her dilemma and depression:

She sat down at her easel. She had run out of canvases and had begun painting on plywood, so she picked up a piece of wood, got out her palette, squeezed some paints onto it, and selected a brush [...] Mom worked quickly, automatically, as if she knew exactly what it was, she wanted to paint. A figure took shape in the middle of the board. It was a woman from the waist up, with her arms raised. Blue concentric circles appeared around the waist. The blue was water. Mom was painting a picture of a woman drowning in a stormy lake. When she was finished, she sat for a long time in silence, staring at the picture. "I'll get a job, Jeannette," she snapped. She threw her paintbrush into the jar that held her turpentine and sat there looking at the drowning woman (Walls, 2006: 195).

The water in the painting represents her unconscious mind and her reluctance is symbolized by the drowning woman. She is surrounded by depression owing to the reality of the world in which she lives: she needs to work to earn money rather than following her dreams in order to reach her *Self*. Circles "has had enduring psychological

significance from the earliest expressions of human consciousness to the most sophisticated forms of 20th-century art” (Jung, 1964: 229). Rose Mary draws concentric circles, unconsciously she draws her wish to reach the wholeness in her psyche because “circles are a symbol of the Self. It expresses the totality of the psyche in all its aspects, including the relationship between man and the whole of nature [...] it always points to the single most vital aspect of life its ultimate wholeness” (Jung, 1964: 237). Therefore, while Rose Mary works as a teacher, she suffers from “tantrum” (Walls, 2006: 196). The reason why she suffers from tantrum is because her psychic energy cannot be repressed anymore in her unconscious and it triggers her Ego to be realized by the psyche. The more she attempts to repress it, the more it flows to the surface. Therefore, neurosis occurs on her psyche (Jung, 1959: 19). Jeannette, who is witness of her mother’s depression while staying in Welch, decides not to be like her mother because Rose Mary “lay[s] wrapped up in blankets on the sofa bed, sobbing about how much she hate[s] her life” (Walls, 2006: 207). She expresses her feelings:

It was hard for me to believe that this woman with her head under the blankets, feeling sorry for herself and boohooing like a five-year-old, was my mother. Mom was thirty-eight, not young but not old, either. In twenty-five years, I told myself, I'd be as old as she was now. I had no idea what my life would be like then, but as I gathered up my schoolbooks and walked out the door, I swore to myself that it would never be like Mom's, that I would not be crying my eyes out in an unheated shack in some godforsaken holler (Walls, 2006: 208).

While Jeannette promises herself not to be like her mother, Rose Mary cannot resist the triggers coming from her unconscious mind. She starts out a journey by quitting her job saying she needs to go to Charleston for eight weeks to take “college courses to renew her teaching certificate” (Walls, 2006: 209). This journey is not only a physical one but also a psychological because after she returns from the journey, Jeannette describes her as:

She seemed different [...] She had lived in a dorm on the university campus, without four kids to take care of, and she had loved it. She'd attended lectures and she'd painted. She'd read stacks of self-help books [...] She intended to quit her teaching job and devote herself to her art. "It's time I did something for myself," she said. "It's time I started living my life for me." (Walls, 2006: 218).

She summarizes her journey as a “breakthrough” because she becomes aware of her own self, her own wishes she cannot accomplish, her own desires for her life rather by realizing

that “she’d been living her life for other people” (Walls, 2006: 218). Her journey can be interpreted as a journey to her *Self* and her individuation process in order to gain the total psychic equilibrium in her life.

3.3.2. The Glass Castle

The formation of the I
is symbolized [...] by a fortress
(Lacan, 2001: 4).

Jeannette and her family are constantly on a journey in the novel. They do not have many domestic utensils owing to the fact that suddenly they need to leave the place they live in. Furthermore, they do not have a proper house to live in Welch. Therefore, Rex promises to build a house called Glass Castle which Jeannette cannot wait to live in. She pictures it as follows:

It would have a glass ceiling and thick glass walls and even a glass staircase. The Glass Castle would have solar cells on the top that would catch the sun's rays and convert them into electricity for heating and cooling and running all the appliances. It would even have its own water-purification system. Dad had worked out the architecture and the floor plans and most of the mathematical calculations. He carried around the blueprints for the Glass Castle wherever we went, and sometimes he'd pull them out and let us work on the design for our rooms (Walls, 2006: 25).

The Glass Castle can be seen as a place to live their lives, but, it has actually deeper meaning for both Rex and Jeannette. On one hand, Rex who is suffering from his traumatic past, wishes to have a safe place where he can live happily with his wife and children. On the other hand, Jeannette, who has got traumatic parents owing to their own traumas in the childhood, wishes to feel as a family, in other words, as a whole. Moreover, although she seems she is joyful for being on a journey during her childhood, the more she grows up the more she perceives her parents' traumas and its effects on the family. In this sense, whereas The Glass Castle symbolizes hope for Rex, for Jeannette it symbolizes both hope for the future and trust on her dad that one day the family will be able to become a whole thanks to her dad's construction of the building. Yet, her attempt to help her dad by digging a hole becomes useless because rather than appreciating her attempt, Rex wants her to dump the garbage into the hole for the Glass Castle's foundation. Although Rex states “it's a temporary [...] [I will] hire a truck to cart the garbage to the dump all

at one”, the garbage is never taken away from the foundation, and “the hole for the Glass Castle's foundation slowly filled with garbage” (Walls, 2006: 155). Since The Glass Castle symbolizes hope and trust for Jeannette, one may suggest, she begins to lose her hope and trust. In Rex’s perspective, he is unconsciously aware of the fact that he first needs to realize his own traumas which affect his life and relations. Therefore, he is unconcerned with the garbage in the foundation by associating the garbage to his childhood memories. In other words, he needs to find the balance between his conscious and unconscious mind in order to get rid of his traumas because only by doing so he can reach his *Self* which brings the total psychic equilibrium.

When Rose Mary leaves Welch for eight weeks, Jeannette has to take care of her dad, her siblings, and of course the household chores. Rex becomes more addicted to alcohol and gambling day by day in Welch. Furthermore, he even ignores what Robbie does to Jeannette in the bar and just advises her: ““keep your legs crossed, honey, and keep 'em crossed tightshakes” (Walls, 2006: 212). His words destroy Jeannette’s hope and trust one more time: “Dad had said to holler if I needed him, but I didn't want to scream. I was so angry at Dad that I couldn't bear the idea of him rescuing me” (Walls, 2006: 213). Starting from her childhood to her adolescence, Jeannette has been abused; however, since neither of her parents protect her, she chooses to be silent every time she faces with this reality. In time she even becomes as unresponsive as her mother: “Mr. Becker got so randy that he came behind me while I was cleaning the display case and rubbed up against my backside. I'd pull his hands off and walk away without saying a word” (Walls, 2006: 215). The only moment she decides to react to her father and says “What are you going to do [...]? Stop taking me to bars?” (Walls, 2006: 220), she is beaten by her dad, which breaks Jeannette’s final hope and trust to her father. After what Rex does to her, she runs away from home and she “throw[s] up” owing to the fact that she “want[s] to leave everything from the past behind” (Walls, 2006: 239). In this sense, her throwing means that she unconsciously wishes to get rid of her past, her traumas, and of course Welch. She expresses her feelings as follows:

The first was that I'd had my last whipping. No one was ever going to do that to me again. The second was that [...] I was going to get out of Welch. The sooner, the better. Before I finished high school, if I could. I had no idea where I would go, but I did know I was going. I also knew it would not be easy. People got stuck in Welch. I had been counting on Mom and Dad to get us out, but I now knew I had to do it on my own (Walls, 2006: 221).

Why she decides to leave Welch is because “[she] 'd spent so much time in Welch trying to make things a little bit better, but nothing had worked” (Walls, 2006: 237). Since her hope and trust has already broken, their house, which she tried to transform once into a liveable place for her family by starting to paint the walls, is now described in her point of view as follows: “In fact, the house was getting worse. One of the supporting pillars was starting to buckle. [...] the stairs had completely rotted” (Walls, 2006: 237). In the light of Lacanian psychoanalysis, her decision can be interpreted that her attempt to leave Welch is actually related to her desire to be an individual. To Lacan, “the formation of I is [...] symbolized by a fortress”, in other words, by a castle (Lacan, 2001: 4). Jeannette, who had been in the imaginary order and had appreciated her mother previously, faced with the reality that she had a separate body from her mother in the mirror stage. This created dilemma and fragmentation on her psyche, as a consequence of which she unconsciously lost her trust to her mother. Moreover, she learnt the authority – *the-Name-of-the-Father* in symbolic order and she held to him and his rules. Yet, she finally becomes conscious of the fact that it is the time she needs to form her own *Self* by keeping herself away from the family. Therefore, having lost her hope, trust, and faith into her father, Jeannette says “you'll never build the Glass Castle” and her determinacy is shown with these lines: “as soon as I finish classes, I'm getting on the next bus out of here. If the buses stop running, I'll hitchhike. I'll walk if I have to. Go ahead and build the Glass Castle, but don't do it for me” (Walls, 2006: 238). That is to say, she realizes that the only way to become an individual is to break away her ties with her parents and to transform herself into an independent one.

Self cannot reflect itself. Therefore, it creates archetypes and motifs in order to be realized by the psyche. To Jung, house “represent[s] a kind of image of the psyche”. (Jung, 1963: 160). Houses are the places in which the family lives together. It evokes the feelings of unity and wholeness. Castles, houses, apartments are the places where the individuals feel safe. Nothing can be harmful there because they represent the mother's womb where each individual was once a whole away from all dangers in life with the mother. Jeannette wishes to have a Glass Castle that symbolically stands for her desire to reach the wholeness of her consciousness and unconsciousness. Furthermore, mother is a representative of caretaking and safety. Thus, Jeannette's dream of a Glass Castle refers to the mother's womb which stands for her need of safety because she is surrounded by fragmentation and dilemma. That is to say, the desire for The Glass Castle can be

interpreted as a psychic message from Jeannette's unconscious representing her need of a *Self*.

On one hand, the chapter's title Welch is connected with the place where the family stays, on the other hand, according to Merriam-Webster Dictionary, it means "to break one's word" (Merriam-webster online dictionary). The dictionary meaning can be associated both with Rex's promise to build The Glass Castle one day for Jeannette and his breaking this promise. As the meaning indicates, The Glass Castle is never built throughout Jeannette's life. Rex's giving his favourite jackknife to Jeannette while she leaves Welch can be interpreted that contrary to himself, he unconsciously wishes her to find her *Self* in her psychological journey. He cannot accomplish his own quest, his own journey because he is not courageous enough to realize his psyche as it is. The Jungian shadow archetype is defined "as the dark half of the personality" (Jung, 1980: 246). Whereas persona is defined as "which in reality one is not, but which oneself as well as others think one is" (Jung, 1980: 123), shadow is the real personality which man "overlook, disregard, and repress" (Jung, 1964: 62). Since it is such dark energy that "it has to be repressed into the unconscious" (Jung, 1980: 267). That is why man tend to ignore his shadow. Furthermore, the shadow that "is the half of the personality is for the greater part unconscious. It does not denote the whole of the unconscious, but only the personal segment of it" (Jung, 1980: 244). Nonetheless, since it "is a living part of the personality", its' drive is "to live with in some form" on human psyche (Jung, 1980: 20). Hence, one may claim that man should not tend to suppress or repress his shadow to the unconscious because it easily finds a way to evoke itself in the consciousness. What happens on the psyche when man tends to ignore it burying to the unconsciousness is explained by Jung as follows:

Unfortunately, there is no doubt about the fact that man is, as a whole, less good than he images himself or wants to be. Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. If an inferiority is conscious, one always has a chance to correct it. Furthermore, it is constantly in contact with other interests, so that it is steadily subjected to modifications. But if it is repressed and isolated from consciousness, it never gets corrected. It is, moreover, liable to burst forth in a moment of unawareness. At all events, it forms an unconscious snag, blocking the most well-meant attempts (Jung, 1938: 93).

Rex resist to perceive his shadow or his dark energy on his psyche. In order to get rid of his shadow, he tries to repress it by drinking alcohol. Alcohol is a way to repress “inner feelings of self- depreciation, self-hate, self-pity, guilt, and all-encompassing remorse” (Josephson, 1962: 396). Man, who cannot explain these inner feelings unless he accepts dark energy on his psyche, tend to hide and repress them. Hence, alcohol helps this repression by causing a kind of trance for it “reduces accuracy of judgment, especially about the self” (Josephson, 1962: 397). Rex’s resistance to accept his shadow is made clear as follows: “He had been chasing Demon for years” (Walls, 2006: 36). The Demon is certainly the reflection of his shadow. Moreover, when Jeannette thinks she sees something moving in her bedroom in the moonlight, which can be related with the shadow full of darkness because moon appears on the sky at night, Rex offers her to chase the Demon together in the desert, which also stands for self archetype. In this sense, Rex chases his shadow in his *Self*, his soul and in his psyche while his drive to repress it to the unconscious is underlined by saying “That was the thing to remember about all monsters. They love to frighten people, but the minute you stare them down, they turn tail and run. All you have to do, Mountain Goat, is show old Demon that you're not afraid” (Walls, 2006: 37). Furthermore, Jeannette wishes Rex to quit drinking alcohol. Upon trying to set himself free from alcohol, he suffers from “delirium for days” (Walls, 2006: 117). It is the result of his tendency to repress his shadow drinking alcohol. As soon as his psyche becomes clear, his dark shadow tends to show itself owing to the fact that it is repressed so deeply for many years by Rex. Rose Mary responds Jeannette’s call for help upon witnessing Rex’s delirium and says: “Your father's the only one who can help himself. Only he knows how to fight his own demons” (Walls, 2006: 117). That is to say, The Glass Castle stands for the wholeness, unity and safety, is never built by Rex because he should first embrace his own shadow, which will lead him to attain the *total psychic equilibrium* on his psyche. Giving his favourite jackknife to Jeannette which was used by him chasing the demons can be referred to his unconscious desire for her to embrace her shadow, and therefore she can reach her real *Self*. Jeannette expresses her feelings while leaving the town:

At first I resolved not to turn around. I wanted to look ahead to where I was going, not back at what I was leaving, but then I turned anyway. I wondered if he was remembering how he, too, had left Welch full of vinegar at age seventeen and just as convinced as I was now that he'd never return. I wondered if he was hoping that his favorite girl would come back, or if he was hoping that, unlike him, she would make it out

for good. I reached into my pocket and touched the horn-handled jackknife, then waved again. Dad just stood there. He grew smaller and smaller, and then we turned a corner and he was gone (Walls, 2006: 241).

With Jeannette begins to her quest, namely her journey to New York, Rex's sentence clearly summarizes his feeling in turn: "This family is falling apart" (Walls, 2006: 230).

3.4. New York City

"Man's dead, long live the thing!"
(Fromm, 1998: 27).

Jeannette's idea to get rid of the bad living situations in Welch and to be able to earn money by moving into New York represents American Dream which means to get rid of bad living standards and to reach economic prosperity in a metropolis. She associates New York with money, freedom and power, and as a consequence of them, happiness in her life. The strong belief on American Dream is reflected by Lori's comment on New York as "Emerald City – this glowing, bustling place at the end of a long road where she could become the person she was meant to be" (Walls, 2006: 223). Therefore, Jeannette's desire to move to New York begins.

Once Jeannette moves to New York, although she is fascinated with the American Dream, she has to face the harsh conditions there. Still, she is not ready to face with the reality yet and continues to associate happiness with money, purchasing power, and status:

I'd never been happier in my life. I worked ninety-hour weeks, my telephone rang constantly, I was always hurrying off to interviews and checking the tendollar Rolex I'd bought on the street to make sure I wasn't running late, rushing back to file my copy, and staying up until four a.m. to set type when the typesetter quit. And I was bringing home \$125 a week. If the check cleared (Walls, 2006: 248).

Her words prove that The American Dream is an illusion. Living conditions, and working hours are not fair, people need to work too much in order to survive in New York, and it turns them into dehumanized, mechanized, emotionless, routinized, selfless, automatized and insensitive creatures. Her description underlines modern man's alienation and fragmentation: "They gazed off down the block, their faces closed" (Walls, 2006: 246). Modern men's "lives are no longer focused on people but on their houses and possessions, on the struggle for status" (Josephson, 1962: 299). Modern man becomes nothing but a

living machine controlled by capitalism, materialism and industrialism. He is away from nature in all means and is now exposed to the demands of greedy capitalist world. Therefore, he associates the real happiness, serenity and peace with purchasing power and belongings. Man's disconnection from nature, his own surrounding, and his ties with the ancestors has driven them into "alienation [...] [man's] loss of self, anxiety states, anomie, despair, depersonalization, rootlessness, meaningless, apathy, social disorganization, loneliness, beliefs or values" (Josephson, 1962: 12-13). Jeannette's attempts not to live together again with her family in New York highlight the fact that modern world has caused her to lose her ties with her family. Upon learning her family has moved to New York, she narrates her feelings: "After talking to Mom, I looked around my room. It was the maid's room off the kitchen, and it was tiny, with one narrow window and a bathroom that doubled as a closet. But it was mine. I had a room now, and I had a life, too, and there was no place in either one for Mom and Dad" (Walls, 2006: 253).

In order to keep up with the modern world's requirements, modern man wears personas, which lead him to fragmentation. Thus, he reflects himself as a different person in the outer world in order to gain acceptance while he has to repress his desires and wishes in the unconscious. In this sense, Jeannette, who was closely connected with the nature once in her childhood, is now surrounded by the modern world's requirements and she needs to wear a mask; persona in order to survive there. Her attempt to tell lies about her family to people surrounding her in New York proves that she suffers from fragmentation. Her dilemma emerges on her psyche when she becomes in touch with her family again:

I didn't know what to do. Part of me wanted to do whatever I could to take care of Mom and Dad, and part of me just wanted to wash my hands of them. The cold came early that year, and every time I left the psychologist's apartment, I found myself looking into the faces of the homeless people I passed on the street, wondering each time if one of them would turn out to be Mom or Dad. I usually gave homeless people whatever spare change I had, but I couldn't help feeling like I was trying to ease my conscience about Mom and Dad wandering the streets while I had a steady job and a warm room to come home to. (Walls, 2006: 256).

Jeannette, who believed she was happy and peaceful living alone in New York, now suffers from dilemma because her repressed feelings trigger her Ego to find the balance between conscious and unconscious. The moment she realizes her repressed feelings

about her family is when she visits her family who lives in an abandoned building. She describes her feelings:

I looked around, and it hit me that if you replaced the electric heaters with a coal stove, this squat on the Lower East Side looked pretty much like the house on Little Hobart Street. I had escaped from Welch once, and now, breathing in those same old smells of turpentine, dog hair, and dirty clothes, of stale beer and cigarette smoke and unrefrigerated food slowly going bad, I had the urge to bolt (Walls, 2006: 267).

Jeannette wants to leave that abandoned building as soon as possible because it reminds her of her own past which she has been trying to escape for years. Yet, the one thing she understands is that whereas she is ashamed of her family and their living style, they are the ones “who live unruly lives battling authority and who like it that way. After all those years of roaming, they found home” (Walls, 2006: 267).

The Walls family except Jeannette finally finds a place to live in accordance with their own living style. Jeannette cannot reach a home to live in although she has got money and a job. Her house is just a place to survive for herself because she never calls it a home. Therefore, one may conclude, Jeannette is still on her quest to find her *Self*. She believes she is happy with what she has gained in New York but unconsciously she wears her persona and she even is not aware of this fact.

3.5. Thanksgiving

You will never make the One
unless you become one yourself.
(Jung, 2014: 7008).

With the death of her father Rex, Jeannette’s psychological journey to her own *Self* ends. Losing her father leads her to be aware of her fragmentation and dilemma on her psyche. As it is noted before, her parents are the representatives of Jeannette’s natural side, in other word, her uncorrupted side like the nature itself. She, who has already detached herself from nature by abandoning her mother, now has completely lost her connection with it by her father’s death. With Rex’s death, Jeannette knows she loses all her ties to nature -to her own *Self* which is not corrupted, and is pure like nature- and this knowledge affects her psyche. For the first time, she takes attention to the psychic energy that triggers her conscious. She understands that she needs to find the coherence between

conscious and unconscious. How the psychic energy affects her conscious is reflected as follows:

In the months that followed, I found myself always wanting to be somewhere other than where I was. If I was at work, I'd wish I were at home. If I was in the apartment, I couldn't wait to get out of it. If a taxi I had hailed was stuck in traffic for over a minute, I got out and walked. I felt best when I was on the move, going someplace rather than being there (Walls, 2006: 280).

The psychic energy forces her to become aware of her dilemma, fragmentation, and incoherence between conscious and unconscious. Her only need is to negotiate both of them. By realizing that she “need[s] to reconsider everything” in her life, her psychological quest is accomplished; that is, since she accepts herself and her family as they are, she embraces the total psychic equilibrium on her psyche, which is one’s “ultimate goal” (Jung, 1964: 50). In this sense, the reason for her break up with Eric, her husband, can be explained with her never being able to feel as a whole when she was with him. Eric, on one hand, becomes the symbol of the modern world; he was rich with a prestigious job and more importantly, Eric did not know the reality about Jeannette’s family because she told lies about them. On the other hand, he is the reflection of her corrupted side. Furthermore, he stands for Jeannette’s persona which she believed is her own reflection in the modern world. Jeannette, who reaches her *Self* by finding the balance on her psyche, does not need personas anymore in her life and leaves Eric.

Unlike Eric, Jeannette’s second husband John’s ties with nature are emphasized. Just like Jeannette, he “had moved around a lot while growing up” (Walls, 2006: 286). Before meeting John, Jeannette portrays the surroundings of New York as “the spires and blocky tops of buildings [...] a huge island jammed tip to tip with skyscrapers, [...] air pollution” (Walls, 2006: 245). However, after her second marriage, her narration takes a detailed form and focuses more on nature like she did in her childhood while she was on the way home:

The winding road back to the house led under stone bridges, through woods and villages, and past marsh ponds where swans floated on mirrorlike water. Most of the leaves had fallen, and gusts of wind sent them spiralling along the roadside. Through the thickets of bare trees, you could see houses that were invisible during the summer (Walls, 2006: 286).

Her detailed narration can be accepted that she has accomplished her journey. Her quest to *Self* is accomplished because she becomes aware of her persona and regains her attachment with the nature by keeping away from modern world and its requirements. This break with nature destroyed the traditions and customs that once tied people together and built up an organic society. People with a bond to nature and their own psyche, and *Self* could be able to give a meaning to their existence. However, in the industrial cities they now lived in, they were away from their own roots, beliefs, customs and from the most significant thing; a purpose in life. Jeannette becomes aware of the fact that it is crucial to rediscover her connection with nature with the aim of finding a coherence on her psyche. That is to say, Jeannette, who lost her connection with nature first by leaving her mother and then with the death of Rex, now regains and faces it in her relation with John. Her happiness in relation to this rediscovery of her ties to her nature is emphasized by focusing on the time she spends in nature:

the gardens [...] were ready for winter. John and I had done all the work ourselves: raked the leaves and shredded them in the chipper, cut back the dead perennials and mulched the beds, shoveled compost onto the vegetable garden and tilled it, and dug up the dahlia bulbs and stored them in a bucket of sand in the basement. John had also split and stacked the wood from a dead maple we'd cut down, and climbed up on the roof to replace some rotted cedar shingles (Walls, 2006: 287).

Furthermore, John is the one and the only person in Jeannette's life who for the first time appreciates her wound caused by burning herself while cooking hot dogs at the age of three. It is her first memory and first trauma that she is able to remember, and John is the first man in her life who finds it "interesting" using the word to define her wound "textured" claiming that "smooth [is] boring but textured was interesting" (Walls, 2006: 286). John's attitude lets Jeannette feel proud of her wound on her body, in other words, traumas in her life: "the scar meant that I was stronger than whatever it was had tried to hurt me" (Walls, 2006: 286).

Having been accepted as she is in her life by her husband John, for the first time after she decides to move into New York, she names the place where she lives in as "our home—the first house I'd ever owned" (Walls, 2006: 287). To Jung, since "the individuation process is often symbolized by a voyage of discovery to unknown lands" (Jung, 1964: 277), her journey, quest or voyage is not only a physical one to New York but also a psychological one to find her *Self*. Jeannette, who accuses her parents and, as a result of it, feels ashamed of her mother while she is digging the trash, eventually

perceives that “the change must indeed begin with an individual” (Jung, 1964: 101). After she chooses not to repress her real feelings towards her family, she learns not to judge them for their decisions in life. That is also the same point where she starts paying attention to the warnings of her psychic energy on the way of defining her *Self*.

Jeannette, who once could not bear the idea of staying with her mother together in a place, now wishes Rose Mary to “stay awhile” with them (Walls, 2006: 288). In this sense, her transformation underlines the fact that she has finally reached her *Self* during her psychological quest and has come to a realization of her hidden wishes and desires already repressed in the unconscious. The chapter’s title *Thanksgiving* refers to her psychological journey because she finally negotiates her conscious and unconscious mind, and as a consequence of the negotiating, she actually thanks not only her *Self* but also her family. That is to say, Jeannette, who is aware of her *Self* now -her true *Self*- and her psyche, embraces firstly the equilibrium in her psyche. The wholeness of her psyche helps her embrace her own surroundings: a place she can now name as a home where she feels unified as a whole with both herself and her surroundings toasting to her father.

CONCLUSION

People got dirty through too much civilization
Whenever we touch Nature, we get clean
(Jung, 2002: 1).

This study has attempted to analyse Jeannette Walls' characters in order to present their estrangement and alienation from their own *Self*, and the harsh consequences upon the individual's psyche in the light of Freudian theory on personality development, and trauma theory, Lacanian mirror stage, and Jungian hero, shadow, and self archetypes which are the reflections of man's inner *Self*. The archetypes, discussed in the dissertation, shed light on not only Jeannette's own personality but also her parents' psychic conditions. Since Jeannette, Rose Mary and Rex Walls are ordinary but real individuals, their representations thorough Jeannette's perspective stand for man in general.

Walls' memoir depicts the problems of the individual lives in the modern world. Human beings, who have never stopped dealing with the land inherited from their ancestors for centuries, and know how to live together with nature, has distanced themselves from these ties, consciously or unconsciously, with the modernization, mechanization and the industrialization of the society. Regarding this state of alienation as a positive change and an improvement, human beings have turned themselves into insatiable creatures, tended to mechanize at each turn, and preferred to break these ties inherited from ancestors even more. They started transition from rural areas to urban life, preferred machines over manpower and started to produce even more machines. This change and production initially gave human beings enough pleasure as they have turned themselves into a so-called creator. This game of playing God has caused human beings to completely break away from their past ties. Due to the conditions required by the modern world they created, man has become a living dead who has become automatized and has lost his soul that keeps him alive. In this sense, as the members of the modern world, Walls' characters suffer from the lack of *Self*, and all of them seek a way to regain their own souls throughout the novel.

Furthermore, the modern man has to face his inner conflict after realizing that this modern world that he lives in and that he himself has created actually gives him temporary pleasure which is far from real happiness. The catastrophe caused by the two world wars within the first half of the 20th century, bitter social and economic experiences that followed them and the decline of the belief in the so-called American dream in the USA

caused disappointment and depression for the individuals that triggered a desperate search for happiness in the rising materialism and consumerism in the post-war American society. Those who have been aware of the situation and unable to deceive themselves, yet with an instinct to hide their disappointment, has to wear a social mask that Jung calls *persona*. From the outside, this human may seem like an individual who keeps up with the modern world, but in fact, he is in an internal conflict in his inner world that even he himself cannot make sense of.

The social mask he has to wear as a result of his dilemma and the urge to impose himself on the world he lives in and the conflicts he experiences due to his wishes that he has to imprison in his subconscious lead man to the inability to continue with the flow of life and even to the emergence of psychological symptoms such as neurosis and trauma. Such experience will deepen the fragmentation in the individual's soul and drag him to a continuous anxiety because the most basic step for finding happiness is to be able to find happiness and peace within himself first. Therefore, whenever an individual makes a negotiation between the conscious and the subconscious, then he will fully integrate with himself. In this way, he will attain absolute peace, which will shed light on the individual's understanding of his environment, because the individual who negotiates with his own *Self* and provides peace will reach serenity and calmness by negotiating with his own environment as well.

Focusing upon the memoir, *The Glass Castle* by Jeannette Walls, the characters underline the fact that the more man detaches himself from his own *Self* owing to *persona* he has to put on his face in the modern world, the more he becomes a lonely, isolated, fragmented, and selfless creature. The only aim throughout his psychological journey must be to get awareness of his *persona*, and his dark side of the psyche; his shadow. Therefore, he succeeds in reaching his unconscious, which leads him to attain the total psychic equilibrium in his life thanks to the help of perceiving his own *Self*. That is to say, since Jeannette and her parents are constantly on the way, their journey is not only for seeking a place to fit themselves but also for more spiritual aim; creating a balance between the conscious and unconscious realizing their own *Self*.

Since the drastic changes owing to the technological and political developments has affected man's life, Jeannette cannot keep herself away from these developments, and she, therefore, begins to forget her own nature by becoming corrupted one in the modern world due to the fact that her migration from rural areas to urban life has caused her to

lose her nature ties. Thus, as a member of the society, modern world made her more alienated, dehumanized, mechanized, routinized, selfless and insensitive day by day in the memoir. This theme of alienation, and as a result; the lack of *Self* runs through Walls' memoir as a main outcome of the modern world. Hence, Jeannette's tendency not to be seen by her mother while on a taxi is a proof of man's insensitiveness, which is one of the outcomes of alienation from both her own *Self*, and her own surrounding. Furthermore, man was once the subject of his life preserving his relation to the nature, his roots, family bonds, his surrounding, most importantly, to his own *Self*. Instead, he becomes the object of his own life due to modernization and industrialization. Therefore, because of his estrangement from the nature, from himself, and from others, he has become nothing but a soulless and selfless one. In this sense, Jeannette is the representation of modern man in the memoir because she both perceives New York with money, wealth, prestigious job, luxury, and economic freedom by associating the city to "a sort of Emerald City—this glowing, bustling place at the end of a long road" (Walls, 2006: 223), and keeps herself away from her family due to the belief that she needs to get rid of them in order to gain her own freedom. That is to say, she is fascinated by the idea of American dream, and she becomes soulless and selfless one. Yet, she later realizes that it is actually an illusion, and her only need is her *Self*.

Jeannette has been raised up in a family who never had enough money to supply her basic needs. Her wish to move New York stands for man's desire to earn money for a better life, which underlines man's materialistic tendency in the modern world. Her wish evokes alienation and fragmentation on her psyche because being in New York means that she keeps her away from the nature, in other words, she moves to a city full of machines, artificiality and personas. Since "the alienated man is everyman and no man, drifting in a world that has little meaning for him and over which he exercises no power, a stranger to himself and to others" (Josephson, 1962: 11), Jeannette, as a representative of modern man, becomes alienated from both her *Self* and her surroundings. Nevertheless, thanks to her transformation at the end of the memoir, she finally realizes the fact that materials do not bring the eternal peace, serenity and wholeness to the psyche. Thus, she perceives that she needs to set herself free from her persona and welcome her shadow to regain the balance between the conscious and unconscious because "you find manifold meaning only in yourself not in things" (Jung, 2009: 273). Once she seeks the happiness in material things, she, now, realizes that the solely need is her own *Self* due to the fact that "The meanings that follow one another do not lie in things, but lie in [her], who are

subject to many changes, insofar as [she] take[s] part in life” (Jung, 2009: 273). In order to attain the happiness, serenity, and peace in her life, she finally understands that she needs to change herself because, as Jung states, “you do not notice this if you do not change. But if you change, the countenance of the world alters (Jung, 2009: 273).

Besides Jeannette, as her parents are members of modern world, whereas Jeannette suffers from isolation, fragmentation and alienation, Rose Mary’s tantrum is related to the fact that she cannot come to terms with the expectations of the modern world. That is; her only need is to be an artist rather than working as a teacher in order to earn money. Moreover, Rex’s problems like alcohol and gambling as well as his being captured by anger and hate are the outcomes of his being the victim of sexual abuse in his childhood. Since childhood period has got an immense effect on the development of personality (Freud, 1964: 50), which is accepted as the development of *Self* for Jung, considering the characters in the memoir, one may conclude, each of them has got a fracture while forming their personality. Hence, due to the lack of *Self*, trauma and neurosis occur on their psyche.

Despite Rex’s delirium and Rose Mary’s tantrum, they, like Jeannette, are in search for the unity and wholeness in order to attain the coherency between the outer and inner worlds. They are conscious of the idea that man should be in a harmony with nature where artificiality no longer exists. In other words, since “the unconscious [is] pure nature” (Jung, 2014: 4327), man can only achieve his *Self* unless he detaches himself from the nature because “we all need nourishment for our psyche. It is impossible to find such nourishment in urban tenements without a patch of green or a blossoming tree. We need a relationship with nature” (Jung, 2002: 155). In this sense, Jeannette’s physical, spiritual and psychological quest in order to reach her own *Self* come to an end with her father’s death, which also symbolizes a unity with nature because when man dies, he is buried in the ground. Since the ground, the earth, the soil are the natural elements, and all are considered as “she” in language, its connotation is related to Jeannette’s wish to turn back to her mother’s womb, where she may reach wholeness. Although Jeannette abandons Rose Mary previously, she unites with her in the later part of their lives. Rose Mary, being the representation of Jeannette’s nature side, in other words, her uncorrupted side, she is finally appreciated by Jeannette gradually becoming aware of the fact that “nature life is the nourishing soil of the soul” (Jung, 2002: 120).

To sum, both Jeannette and her family suffer from the lack of *Self*. The parents’ traumas are related to the main theme of this dissertation; selflessness, and soullessness

of the modern man. In this sense, to be able to reach the happiness, each character unconsciously seeks their own *Self*. They, therefore, are constantly on the way throughout the novel.

To conclude, the aim of this dissertation has revealed traumas, childhood memories and uncompleted stages of personality development's devastating effects on the individual's psyche through the main characters of *The Glass Castle* demonstrate in the light of Freudian trauma theory, Lacanian mirror stage. Furthermore, on one hand, it has enlightened why modern man suffers in the light of Jungian hero, shadow archetypes, and above all, self archetype, on the other hand, it has argued how a healthy personality can be developed by reaching total psychic equilibrium and a negotiation between the conscious and the unconscious minds.

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