A STUDY OF THE GREAT MOTHER ARCHETYPE IN AN INDUSTRIALLY TRANSFORMED WORLD IN SELECTED STORIES OF SARAH ORNE JEWETT, SHERWOOD ANDERSON, AND EUDORA WELTY

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DENİZLİ

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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.

Mehmet DURGUT

To my family and the Great Earth Mother, with gratitude and reverence.

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ABSTRACT

A STUDY OF THE GREAT MOTHER ARCHETYPE IN AN INDUSTRIALLY TRANSFORMED WORLD IN SELECTED STORIES OF SARAH ORNE JEWETT, SHERWOOD ANDERSON, AND EUDORA WELTY

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According to Carl Gustav Jung's theory, the collective unconscious is not based on individual experience, but every person's experience is stored side by side, which each person acquires through genetics as well as being recalled by individuals when necessary. People share the same morals, ethics, and sense of justice regardless of their culture. The unconscious contains the earliest shapes, symbols, and images in relation to the shared values. He uses human imagery and symbols to understand the collective unconscious, and these are called archetypes, which may surface in dreams, art, and literature. One of these *beginning imprints* is The Great Mother archetype suggested and developed by Erich Neumann following Carl Gustav Jung's theory of the collective unconscious. Human minds established a parallel between the earth's life-giving qualities and the female body, attributing both with sacredness. Furthermore, this sacred female figure owns different faces which contribute to the stages in a woman's life. This study aims to analyse selected stories of three chronologically consecutive authors, Sarah Orne Jewett, Sherwood Anderson, and Eudora Welty, in terms of changing society/order under the influence of industrialisation and urbanisation and how this change is reflected through the mother archetype. In the stories of these three authors, the mother archetype will be examined in two dimensions: as Mother Nature and as the human representatives of the Great Mother. Female characters from different generations and their connections to the archetype will therefore help illuminate this transformation.

Key Words: Collective Unconscious, Mother Archetype, Great Mother, Mother Goddess, Industrialisation, Urbanisation

ÖZET

SARAH ORNE JEWETT, SHERWOOD ANDERSON VE EUDORA WELTY'NİN SEÇİLMİŞ KISA ÖYKÜLERİNDE ENDÜSTRİYEL ANLAMDA DEĞİŞEN DÜNYADA ANNE ARKETİPİ İNCELEMESİ

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Carl Gustav Jung'un teorisine göre, kolektif bilinçdışı bireysel deneyimlere dayanmaz, ancak her insanın deneyimi yan yana depolanır ve her insan genetik olarak edindiği gibi gerektiğinde bireyler tarafından da geri çağrılır. İnsanlar kültürlerinden bağımsız olarak aynı ahlak, etik ve adalet duygusunu paylaşırlar. Bilinçdışı, paylaşılan değerlerle ilgili en eski şekilleri, sembolleri ve imgeleri içerir. Kolektif bilinçdışını anlamak için insan imgelerini ve sembollerini kullanır ve bunlar rüyalarda, sanatta ve edebiyatta ortaya çıkabilen arketipler olarak adlandırılır. Bu başlangıç izlerinden biri, Carl Gustav Jung'un kolektif bilinçdışı teorisini takiben Erich Neumann tarafından önerilen ve geliştirilen Büyük Anne arketipidir. İnsan zihni, dünyanın hayat veren nitelikleri ile kadın bedeni arasında bir paralellik kurarak her ikisine de kutsallık atfetmiştir. Dahası, bu kutsal kadın figürü, bir kadının hayatındaki aşamalara katkıda bulunan farklı yüzlere sahiptir. Bu çalışma, kronolojik olarak birbirini takip eden üç yazarın, Sarah Orne Jewett, Sherwood Anderson ve Eudora Welty'nin seçilmiş öykülerini, sanayileşme ve kentleşmenin etkisiyle değişen toplum/düzen ve bu değişimin anne arketipi üzerinden nasıl yansıtıldığı açısından incelemeyi amaçlamaktadır. Bu üç yazarın öykülerinde anne arketipi iki boyutta incelenecektir: Doğa Ana ve Büyük Anne'nin insan temsilcileri olarak. Dolayısıyla, farklı kuşaklardan kadın karakterler ve onların arketiple olan bağlantıları bu dönüşümü aydınlatmaya yardımcı olacaktır.

Anahtar Kelimeler: Kolektif Bilinçdışı, Anne Arketipi, Büyük Ana, Ana Tanrıça, Sanayileşme, Kentleşme

TABLE OF CONTENTS

ACKNOWLEDGEMENTS i
ABSTRACT ii
ÖZET iii
TABLE OF CONTENTS iv
TABLE OF FIGURES vi
INTRODUCTION 1

CHAPTER I

THE INDUSTRIALISATION OF THE NEW WORLD

1.1. The Industrial Revolution in the USA 7
1.2. Urbanisation 8
1.3. The Industrial Impact and a Time of Crisis 10
1.3.1. The Industrial Impact on the Environment 10
1.3.2. The Industrial Impact on Society 14
1.3.3. The Industrial Impact on Family 18
1.3.4. The Industrial Impact on the Individual 25

CHAPTER II

FOUNDATIONS OF THE MIND – FROM PSYCHOLOGY TO THE UNCONSCIOUS

2.1. The Emergence of Psychology as a Science 30
2.2. A Brief Introduction to Freud's Unconscious 35
2.3. Archetypes and the Collective Unconscious: A Journey into the Depths of the Human Psyche 38

CHAPTER III

THE GREAT MOTHER ARCHETYPE: LONGING FOR HOME

3.1. Definition of Archetypes 46
3.2. The Role and Function of Archetypes 49
3.3. The Great Mother Archetype 50
3.4. Transformation, Culture, and the Feminine 56
3.5. Conclusion and Modern Implications 58

CHAPTER IV

IN THE FOOTSTEPS OF THE GREAT MOTHER: A COMPARATIVE ANALYSIS OF *A WHITE HERON*, *DEATH IN THE WOODS*, AND *A WORN PATH*

4.1. Traces of the Great Mother 62
4.1.1. Trees and Forests 62
4.1.2. Heron, Phoenix and Other Animals 70

4.1.3. Betrayal of Nature 76
4.1.4. Destruction of the Individual, Family, and Society 80
4.1.5. Recognizing Her 84

CONCLUSION 87
BIBLIOGRAPHY 91

TABLE OF FIGURES

Figure 1. Historical Timeline 60
Figure 2. Key Findings in the Analysis of the Stories 86

INTRODUCTION

GREAT MOTHER by Ricardo Aleixo

"all
the waters of the world are
Hers. they flow
reflow in Her rhythms.
She sees it all.
sees it again. all
the waters
of the world are
Hers.
flow reflow
in Her rhythms.
She sees everything.
sees everything again.
all the waters
of the world
are Hers. flow
reflow
in Her rhythms. She sees
it all.
sees it again"
(Aleixo, 1995: 799).

The purpose of this thesis is to analyse the changing world in Sarah Orne Jewett's *A White Heron*, Sherwood Anderson's *Death in the Woods*, and Eudora Welty's *A Worn Path* in light of the Great Mother archetype, which is a concept developed by Erich Neumann. These American short stories were selected because they were published consecutively, from the 1880s to the 1940s—a period when industrialisation in the USA peaked and influenced writers and their work. Although industrialisation may have led to some positive developments, there is no doubt that it has also transformed the fabric of life negatively throughout the world. As a form of art, literature deals with social, philosophical, psychological, and spiritual themes. Therefore, apart from reading history through the writings of historians, literature can also be a valuable tool for understanding the conditions of people and life in a specified period, especially in understanding the collective consciousness of an era. Through this timeline, traces of the impacts of industrialisation on individuals, families, society, and the environment will be examined to show that the Great Mother emerges in times of difficulties.

The central theme of this study is the Great Mother archetype. This concept, developed by Erich Neumann following Carl Gustav Jung's theory of the collective unconscious, is thoroughly analysed in *The Great Mother: An Analysis of the Archetype*. The archetype represents a powerful symbolic force within the human psyche. It is not a concrete image but an abstract structure that influences human consciousness, culture, and psychological development. The archetype exists both in individuals and in collective societies, shaping early consciousness and facilitating psychological growth.

To describe the structure of the Great Mother archetype, Neumann emphasizes that it is not a "concrete" entity but rather an abstract form that operates within "the human psyche" (1963: 3). This abstract and symbolic representation manifests as the "Great Goddess" in the myths and artistic creations of humanity. Its presence can be traced from the rituals and legends of ancient civilizations to the "dreams, fantasies, and creative works" of modern individuals (1963: 3). The Great Mother archetype appears explicitly in myths, symbols, and artistic representations across cultures—as goddesses, fairies, demons, or nurturing and destructive maternal figures. Thus, the Great Mother, in its many variations, holds a significant place in the human psyche and in all cultures. The feminine archetype has provided invaluable insight into the mysteries of human consciousness and evolution. Furthermore, as emphasised by both Jung and Neumann, this archetype becomes especially prominent in times of crisis, when humanity seeks security and the possibility of rebirth.

The main argument of this study is that the Great Mother archetype emerges in literature during times of crisis, when people seek her guidance, protection, and the reassurance needed to return to the source of life. Through her symbolic presence, individuals search for salvation—for their souls, Mother Earth, and the environment. In this regard, the various manifestations of the archetype will serve as a lens through which the three consecutive short stories are analysed, allowing for the tracking of the goddess figure in a changing world. The theoretical framework of this study will be interdisciplinary, drawing on research from history, sociology, psychology, and literature.

In the first chapter, the origins and development of industrialisation in the United States—and its role in driving urbanisation—will be explored. Initiated by the rise of new technologies such as factories and electrical power, the mid-nineteenth century marked the beginning of a second phase of industrialisation. Smaller towns were gradually abandoned and weakened by the decline of local industries and the migration of inhabitants, as much of the labour force and economic activity shifted to urban centres. The adverse outcomes of urbanisation and their effects on individuals who had long belonged to agricultural communities will be examined to better understand how the conditions of the period are reflected in the selected short stories. Subsequently, the adverse impacts of industrialisation on the environment, society, family, and individuals will be discussed. These aspects will help illustrate how the Great Mother archetype emerges in times of hardship.

In the second chapter, how psychology emerged as a science and how Freud put forward his ideas on the unconscious will be handled briefly to lead the way to a journey into the depths of the human psyche where Carl Gustav Jung's theory of archetypes and the collective unconscious will be explained in a detailed way. A comprehensive exploration of Jung's ground-breaking ideas, such as dissecting the multiple layers of the unconscious mind, the function of archetypes, and their significant influence on human cognition and behaviour will be explained. The content will take the route through the complexities of the personal and collective unconscious, including some basic archetypes such as the shadow, anima, animus, and mother archetype, all within the context of the complex interplay between form and content in archetypes.

The third chapter will set out on a detailed study of archetypal symbolism, by particularly focusing on the Great Mother archetype. The scope of the discussion will cover both the structure and the functions of the archetypes within the sociocultural context. The focus will also be on the role that the Feminine plays in the processes of cultural change and individual self-development. In this way, the chapter will illuminate the enduring and evolving influence of the Feminine within modern reality.

In the fourth chapter, drawing on the theoretical background established in the first three chapters, a comparative analysis of *A White Heron* by Sarah Orne Jewett,

Death in the Woods by Sherwood Anderson, and *A Worn Path* by Eudora Welty will be carried out. What is common about these authors is that they usually wrote about the places that were already changing fast. Their works focus on the anxieties about the industrialisation boom of the period. They reflected the significant cultural shifts of the time, moving from a rural, agrarian society to an urban, industrial one. With a societal shift, many Americans began to question the values of industrial capitalism, and this period of economic hardship and social upheaval influenced their writing. Small communities such as towns, plantations, and farms were disrupted in some way. Therefore, how industrialisation and urbanisation have upset and changed many of the towns and affected societies and individuals, as well as nature, will be examined through the lens of the Great Mother.

As an author known for exploring the female experience, the importance of nature and community, and a sense of nostalgia, Sarah Orne Jewett infuses *A White Heron* with rich feminine archetypal and goddess symbolism. Elements such as the great pine tree, the white heron, and the milk-giving cow embody aspects of the Great Mother archetype, representing shelter, protection, and nourishment. However, this feminine world is threatened by the forces of industrialism, symbolised by a male hunter seeking to kill the rare white heron. The young protagonist, Sylvia—whose name evokes "the spirit of the woods"—is only nine years old, yet she is chosen by the Great Mother to protect the bird and, by extension, the natural world. Sylvia's journey to locate the heron's nest evolves into a spiritual quest and a moment of awakening, revealing her deep connection to Mother Nature.

Following the publication of *A White Heron*, the world went through a devastating war, and the impacts of economic depression were in progress. During this period, Sherwood Anderson wrote *Death in the Woods*, a pessimistic story, as the name suggests. Similarly, the heroine is a woman who embarks on a journey, but this time, she looks old and weary, although she is not forty yet. A victim of industrialism's harsh consequences, she experiences abuse and neglect from those around her. While she embodies the nurturing aspect of the Great Mother archetype, she is unable to fulfil this role due to a lack of resources and support. Thus, her fate is shaped by the intervention of the Great Mother.

Nearly a decade after the publication of *Death in the Woods*, Eudora Welty's *A Worn Path* comes out – though publication dates do not always reveal the exact dates when these stories were actually penned. This sequence, which begins with a young heroine and continues with a middle-aged one, now pictures an older woman who, similarly, is on an arduous journey to get medicine for her grandson - her only companion in life.

As the heroines in these selected stories age, so too does the world around them, and the conditions of life and the struggles they face become harder. Over time, the Great Mother archetype evolves and adapts to new challenges and transformations. This study will trace her presence throughout these stories and examine how she manifests in a rapidly changing world.

CHAPTER I

THE INDUSTRIALISATION OF THE NEW WORLD

The world today, with its cities, people, economy and nature, seems to be the natural result of the Industrial Revolution. To fully understand the meaning and structure of contemporary life, one must examine how industrialisation has shaped and continues to shape it. It has been changing and affecting every field of life for a long time, and it still continues to do so. As Peter N. Stearns puts in his *The Industrial Revolution in World History*, "Industrialisation is not, however, a historical episode alone. It continues to shape the contemporary world. Even the oldest industrial societies are still adapting to its impact, for example, on family relations and the environment" (2013: 1). From this passage, it can be inferred that industrialisation is not only a single occurrence but is a living organism. Just as a human is born, develops and transforms, industrialisation was born and continues to live and change through time. Some might think that industrialisation was initially a local occurrence within the West and then became global. However, "It was a global process from the first. It resulted from changes that had been occurring in global economic relations, and then it redefined those relations still further - and continues to do so" (2013: 1).

Furthermore, the Industrial Revolution was not just a series of technological advancements, as some might believe, but a complex process with many factors contributing to it. It definitely affected human lives and changed the structure of relationships, work-life, the environment, families and individuals. "The Industrial Revolution has progressed in three major historical phases: the first, when it began and spread" only inside the Western world; the second, "when it matured and began" to expand beyond Western borders; and the third, when it became genuinely global (Stearns, 2013: 14). This ongoing third phase is shaping our lives today. In each phase, industrial extension crossed more traditional historical boundaries, "such as the French Revolution or World War I. Industrial history has its own chronology" and must be viewed as a continuous process (Stearns, 2013: 14).

Industrialisation transformed cities, families, and even the way people felt about themselves. By combining ideas from history, sociology, and psychology, this

chapter aims to explore the significant changes brought by industrialisation, from crowded, noisy cities to the breakdown of traditional ways of life and the growing feeling of being disconnected or lost. The main idea is that the Industrial Revolution was not only about progress and technology but also human struggles, sacrifices and transformation. Using the ideas of key thinkers like Marx, Parsons, and Fromm, the chapter shows how the modern world was shaped in terms of how we think about work, community, and our relationship with nature.

1.1. The Industrial Revolution in the USA

The industrialisation of the United States, which began in the 1790s, transformed the nation from an agricultural society into an industrial power. Several factors contributed to this transformation, including an abundance of natural resources, technological innovation, and entrepreneurship. This change was both an economic and technological evolution, as well as a societal revolution that impacted everything from population distribution to the daily lives of individuals. Although industrialisation in the U.S. began approximately 30 years after that of Great Britain, the country quickly caught up with its European counterparts. Various factors within the United States facilitated its rapid industrial development.

One of the key factors in this transformation was the availability and abundance of resources. “America’s business civilization took root in a country that enjoyed an abundance of the three great factors of production: capital, land, and labour.” (Greenspan, 2018: 11). Americans developed “new ways of squeezing more wealth from their environment.” (Greenspan, 2018: 35). The discovery of resources such as iron ore, silver, copper, and gold played an important role in powering industrial growth. The transition from wood to coal and oil also played a significant role: “In the early 1800s, Americans relied almost entirely on wood for energy, but by 1880, this had decreased to 57% as coal and oil became vital new sources of power” (Greenspan, 2018: 45). When these resource advantages were coupled with capital and a strong work-force, the USA realised an effective and fast industrialisation. The abundance of natural resources, money and work-force enabled the USA to outperform Europe, where industrialisation began in 1760, 30 years before her.

Technological advancements were another major driver for the growth of industrialisation. The U.S. became the world's biggest workplace for entrepreneurs. By 1810, it had had the most patents per person and had been the best at making steamboats, farm machinery, machine tools, and sewing machines, all of which were important to the productivity revolution (Greenspan, 2018: 42). The ingenuity and inventiveness of Americans played a significant role in the rapid pace of industrialisation. America's preference for mechanised, large-scale production influenced the entire industry and enabled her to be the world's first mass-consumption economy (Morris, 2012: ix). Furthermore, "America did more than any other country to transform two new technologies—electricity and the internal combustion engine—into a cornucopia of consumer products," including "cars and trucks, washing machines and radios" (Greenspan, 2018: 13). This also shows the creativity of American entrepreneurs. Additionally, infrastructure development, particularly railroads, also played a critical role because "Railroads knitted the country together into the world's biggest single market", making efficient transportation possible (Greenspan, 2018: 13). This integration helped industries like steel flourish all of which increased mass production and transformed life in all means.

The economic impact of industrialisation was immense. "By mid-century, the United States had the second-largest GDP in the world, and the second-largest per capita GDP." Though Britain still had nearly three times the output, "the United States had the fastest growth rate in industrial production" (Morris, 2012: 168). American manufacturing became so dominant that, for instance, by 1908, "the United States had surpassed France as the world's leading producer of automobiles" (Greenspan, 2018: 272). These statistics clearly show that the industrialisation process in the USA was much faster and more efficient than in the European countries. Consequently, the abundance of natural resources and the creativity of Americans played a significant role in this rapid industrial growth.

1.2. Urbanisation

As industrialisation spread, one of its most visible effects was the rapid growth of cities, which became hubs of economic activity. The Industrial Revolution significantly changed urban life, leading to speedy growth. Cities grew quickly to

make space, especially for the workers whose labour force was needed in factories and related jobs. At the same time, new industrial machines started to replace traditional farm work, forcing people to seek employment outside their familiar environments, which triggered migrations from the rural into the urban. Along with this population surge, metropolitan centres kept expanding. Half the population by 1919 was concentrated in roughly 12 American cities as people migrated from rural areas in pursuit of employment in the newly established factories and businesses. Between 1860 and 1900, the population more than doubled from 31 million to 76 million, which was one of the most significant population changes at that time. This growth resulted not only from rural-to-urban migration but also from a surge in global immigration. People from all over the world came to America to find opportunities and a better life. This arrival of many different cultures and ways of thinking changed older ideas about what it meant to be American. Ultimately, it helped create a lively and ever-changing society (Vanspanckeren, 1994: 47).

There were significant social and cultural consequences when this largely rural agricultural civilization gave way to a more urban, industrial one. The fast expansion of cities led to many problems, including "poor and overcrowded housing, unsanitary conditions, low pay (called 'wage slavery'), difficult working conditions, and inadequate restraints on business" (Vanspanckeren, 1994: 47). Some other related problems in cities were deplorable living conditions, health issues, and noise pollution which were paradoxically both the reasons and the results of a distorted lifestyle in the city. Cities were growing so fast that they were far from meeting the needs of the newcomers. People would pour their "potato peelings, animal and vegetable waste, and dirty water from washing clothes and houses into a gutter" in the middle of the street, where they would sit and rot because there was no municipal direction to prevent this (O'Brien, 1993: 231). Cities in the new industrial period were extraordinarily unhealthy and had a terrible odour since they could not handle human waste. At their core, urban areas were deadly mazes. A continuous influx of people from the countryside was the primary factor keeping many cities alive and growing throughout the first part of the nineteenth century, when deaths exceeded births (O'Brien, 1993: 231).

What is more, cities became noisy places because of machines and cars, along with the human crowd, which added to the stress experienced by the residents. This highlights the mismatch between artificial urban life and the natural rhythms that had long shaped human existence. Although it was not thought or researched at the time that city life could disturb people this way, today's research shows this is the case. In a study that was published in Harvard Medical School Magazine, it was stated that noise pollution "not only drives hearing loss and hypersensitivity to sound but can cause or exacerbate cardiovascular disease; sleep disturbances; stress; mental health and cognition problems, including memory impairment and attention deficits; and childhood learning delays" (Dutchen, 2022).

1.3. The Industrial Impact and a Time of Crisis

Though a time of wealth, progression and prosperity, the Industrial Revolution also led to many problems for both humans and nature. While it enriched the nation in terms of gross national product, the working class became increasingly impoverished. A variety of conflicts among men, women, children and the elderly emerged. In other words, it created exploitation, inequality and a sense of alienation. People felt these effects economically, physically and psychologically. As with people, nature also suffered greatly and still continues to be affected by the consequences of Industrialism. As in every aspect of life, these troubles attracted the attention of the field of literature, which will be the primary focus of this study. Before going into a deep analysis of the effects of industrialism in Jewett, Anderson and Welty's works, looking at how Industrialism impacted the environment, society, family, and the individual will be useful.

1.3.1. The Industrial Impact on the Environment

Jason W. Moore, in his *Nature and the Transition from Feudalism to Capitalism* challenges the idea that environmental destruction started only with the Industrial Revolution. He argues that the roots of today's ecological crisis go back to early capitalism. Capitalism's exploitation of nature and its focus on profit initiated ecological problems. Industrialisation worsened the environmental damage (2003: 101). He does not approve of the views that blame only technological advances for

environmental harm. Instead, he stresses that capitalism itself is the leading cause of ecological breakdown. “However significant the Industrial Revolution, if it can be shown that a new era of historically unprecedented ecological degradation began not in the long nineteenth century (1789 - 1914) but in the ‘long’ sixteenth century (1450 - 1640), then we have good reason to question the prevailing orthodoxy concerning the origins of today’s global ecological crisis” (2003: 101). In other words, Moore argues that ecological crises have been ongoing since the birth of capitalism, long before the rise of industrial factories and mechanised production.

Moore suggests that this crisis began with the historical transition from feudalism to capitalism. Under feudalism, agricultural production was subsistence-based mainly and operated within more stable ecological limits (Moore, 2003: 107). The feudal economy allowed for a food cycle that helped maintain soil fertility. However, as capitalism emerged, this relationship was disrupted. Industrial agriculture, urbanisation, and large-scale commodity production brought new forms of environmental crisis, such as deforestation, soil depletion, and pollution. Moore highlights how early capitalism created an “irreparable rift” between humans and nature by creating a mode of production that constantly exploited resources without renewing them (Moore, 2003: 100). This shift led to a constant search for new lands to exploit due to declining soil fertility in the countryside and fuelled colonial expansion, which in turn contributed to global environmental degradation (Moore, 2003: 118).

Another key argument in Moore’s analysis is that capitalism’s expansion was driven not only by economic necessity but also by environmental limitations. He explains that early capitalist economies in Europe faced ecological crises due to the overexploitation of land and resources. For example, in the sixteenth century, soil exhaustion and deforestation in Western Europe prompted capitalist states to expand into the Americas and beyond (Moore, 2003: 109). He calls this type of expansion a “spatial fix”, meaning that rather than addressing the root causes of ecological decline, capitalist economies sought new lands to exploit (Moore, 2003: 116). The result was an endless cycle of environmental destruction because as new landscapes were abused and left unfertile, they needed more expansion.

Moore argues that capitalism transformed the relationship between humans and nature leading to large-scale environmental degradation. One of his central concepts, the "metabolic rift," describes the way capitalist production disrupts natural cycles by extracting resources from rural areas and sending them into industrial centres, which breaks the organic connections that once sustained ecological balance (Moore, 2003: 100). He asserts that prior to capitalism, most environmental problems remained local or regional in scale. However, with the rise of capitalism, environmental degradation became gradually globalised because "local environmental transformations were no longer localized—at once they necessitated, and were predicated upon, changes in other locales and the world-economy as a whole" (Moore, 2003: 99). Nature was no longer exploited within the limitations of cyclical renewal. However, it was instead abused by an economic system that demanded endless resources and expansion.

The constant need for "more" that is a part of capitalism has badly affected how humans connect with nature. Although the Industrial Revolution is seen as a time of great progress, it also changed how humans and the environment relate to each other. The rapid growth of industry and technological advancements led to increased isolation and disconnection among people. The damage to the environment that is caused by this disconnection from nature led to significant societal issues and negatively affected how people felt and how they lived. This shows how the drive for more has far-reaching effects on both society and the environment, and sustainability. Indeed, this transformation changed the ways that humans structured their lives, for as Theodore L. Steinberg in his *An Ecological Perspective on the Origins of Industrialisation* argues, "The enduring struggle to make a living from the land, for one, has always been part of human history. What has changed is the method of production" (1986: 265). Moreover, this new way of relating to the natural world also involved a shift in the way that human beings approached energy since, "for humans to exist as organisms, they must capture and make use of energy. Cultures therefore exist to harness energy, to make the arrangements for the energy transformations" (1986: 273).

An important consequence of this new era was that humans began to feel increasingly separated from nature. Industrial development began to break the good relationship between people and the natural world. As machines took over the

processes of production, nature increasingly came to be seen not as a living presence with spiritual value, but merely as a resource to be exploited. As Fritz Pappenheim explains in his *The Alienation of Modern Man*, "The belief in the blessings of technological advancement has yielded to a clearer insight into the antagonism between the machine and the human soul" (1968: 71). The exploitation of nature caused a feeling of disconnection. This shift in perspective is further elaborated by Theodore Steinberg, who states: "The Industrial Revolution had redefined the environment; it was now a vast 'natural resource'" (1986: 273). This transformation was also driven by rapid population growth. As Steinberg notes, led to a shift in economic priorities: "more people pressing against a limited resource base inspired the shift to the agricultural mode" (1986: 266).

This growing sense of separation from nature was intensified by the desire for more, which created a pattern of exploiting and devaluing nature. As this disconnect deepened, people's attitudes toward nature grew increasingly indifferent—even hostile. People began to overlook the natural beauty of the world, seeking fulfilment in human-made objects and gradually forgetting their deep-rooted connection to 'Mother Earth'. This longing gave rise to a desire for "souvenirs" of nature—an attempt to possess fragments of the natural world to fill an emotional void. Like the Uroboros serpent devouring its own tail, humanity began consuming its own mother: Nature. Before industry became so powerful, nature could often repair itself and stay in ecological balance. However, now, nature no longer has the power to do this because it is irreversibly being consumed by humans. Ultimately, the shift towards wanting more comes at the cost of our origin, the Earth. This new relationship with nature was also coupled with a new way of relating to energy, as "the biological need to reproduce complicates the unending cycle of expending, producing, and consuming energy. Existence is an elaborate balancing act, a precarious try at juggling the production and consumption of energy with reproduction" (Steinberg, 1986: 267). Therefore, to understand the shift in lifestyle created by the Industrial Revolution, it is important to consider not only the changes in the mode of production but also the transformation in how human societies feel related to the natural world.

1.3.2. The Industrial Impact on Society

Just as the environment bore the impact of industrialisation, so did society. Traditional structures and relationships were reshaped by the demands of industrial life. While all people were affected by the Industrial Revolution, the degree and nature of that impact varied considerably. Peter N. Stearns categorises those affected into three distinct groups. The first group included factory owners who, despite some concerns, primarily perceived industrialisation as a source of opportunity and progress. The second group consisted of new or displaced workers who, like the factory women of New England, could sometimes adapt and benefit but often experienced industrial life as disorienting and deteriorative due to limited control and flexibility. The third and initially largest group comprised individuals who remained in rural areas or small-town businesses, observing industrialisation unfold around them and facing the challenge of determining its implications for their lives (Stearns, 2013: 5).

Talcott Parsons' *The Social System* argues that industrialisation "necessitates a shift from traditional, ascriptive kinship systems to a more achievement-oriented system" (1951: 153). This transition, he argues, leads to a weakening of the traditional family unit, forcing children to develop independence. Industrialisation is so complex that it is unlikely for one set of values to apply to everyone. "There will, therefore, have to be institutionalization of secondary or subsidiary or variant value patterns…" (1951: 160). This "secondary" institutionalization of value patterns, often found in education and other social institutions, becomes a crucial part of socialization. "The school system…operates to socialize different personality orientations…so that in spite of the diversity of their basic personalities, they may still fulfil the same set of role-expectations" (1951: 207). However, this change can lead to a complicated conflict. Children in this system are caught between the need for love and the demands of a competitive world (1951: 198).

The Industrial Revolution also led to changes in social norms. For example, it led to more disciplined behaviour and a greater awareness of the perception of time, which led to fundamental changes in the habits of individuals in contrast to the order of agricultural society. Things changed for old people, too. "The Industrial Revolution

in Europe and the United States gave the elderly some new functions, such as babysitting for their working adult children, but it diminished their status" (Stearns, 2013: 13). The shift in job requirements that prioritized energy and adaptability also marginalized older individuals in society and put them in a less valuable position in society due to their deficiencies in these features.

These changes are just one aspect of the more significant impact of the Industrial Revolution on human society. The Industrial Revolution influenced not only parent-child relationships and general family relationships but also politics and international connections. Peter Stearns notes, "By the 1850s, the Industrial Revolution was encompassing history" (2013: 13), which shows its dominance not just in industrialising countries but across the world. The incomplete nature of change resulted in significant inequalities among industrial societies and prevented uniformity even by the 1990s. "Continuing pre-industrial cultural and political structures" and various industrial revolution experiences kept significant differences (2013: 13). "The history of the Industrial Revolution is the history of the contemporary world," as no other element can explain what has happened and what still happens as basic human systems are adjusted (2013: 13). For example, nationalism grew during this time. Industrialisation destroyed local communities and traditions, so people looked for new identities. Stearns says: "People became nationalistic to find identities that could replace the meanings the Industrial Revolution destroyed" (2013: 14). In short, the Industrial Revolution did not just create machines and factories—it changed how people see themselves and their world.

Society shifted from sincere personal relationships to a state that gives more importance to material things which led to alienation. One key force which drives alienation in the modern world is the rise of Gesellschaft (society), which is a concept that was developed by sociologist Ferdinand Tönnies to describe a society characterized by impersonal, agreed relationships. As society's transition from Gemeinschaft (community), where individuals are bound by tradition, shared values, and deep personal ties, to Gesellschaft, people gradually relate to each other as means to an end, rather than as entire beings. Tönnies observes that "so deep is the separation between man and man in Gesellschaft that everybody is by himself and isolated, and there exists a condition of tension against all others." He further suggests that

addressing the transition from Gemeinschaft to Gesellschaft may help restore social peace and collective responsibility (Tönnies qtd. in Pappenheim, 1968: 73).

The society has also been transformed through consumerism. Capitalism encourages a culture of consumerism where individuals are bombarded with messages to make them purchase more and more. This culture of consumption is also deeply rooted in modern society. It is driven by mass production and advertising that encourage an endless demand for material goods. The consequences of this materialistic culture are widespread since they impact both individuals and society as a whole. The psychological impact of this materialistic worldview is undeniable. Individuals develop a "Materialistic Value Orientation" (MVO), which prioritizes the acquisition of possessions as a measure of worth and success. Materialistic Value Orientation is a term in Tim Kasser's *Psychology and Consumer Culture* which refers to the shared habits, purposes and beliefs of people when they are consumers. This materialistic worldview is raised through various methods, including advertising that often presents "idealized versions of life within the context of the advertisement". These tactics create "associations between the product and desirable outcomes" and teach "consumptive behaviour through modelling". Studies have shown a strong correlation between television watching and materialism, suggesting the powerful influence of media in shaping values and aspirations (2004: 16-17). When taken into account together with the above mentioned transformation of community into society, the increase in the habit of consumption makes more sense. However, it is clear that these changes in behaviours resulted in a more materialistic society. While it is difficult to decide whether the commodification of human relationships drove materialism or the other way around, these processes probably reinforced one another. The shift to Gesellschaft's material relationships may have created a void in humans so consumerism may have filled this void by equating self-worth with material possessions. As people increasingly define themselves through possessions, they grow more detached from meaningful relationships. Together, they form a cycle: as people increasingly treat others as means to an end, they also turn to objects to define meaning, which result in more alienation and materialism.

This emphasis on materialism has damaging effects on the individual's well-being. People with a strong "Materialistic Value Orientation" tend to be "less focused

on having autonomy" and are "more susceptible to normative influence, such that their buying choices are more influenced by wanting others to approve of their purchases" (Kasser, 2004: 18). Furthermore, they are "more likely to compete than cooperate with their friends" and are less likely to engage in behaviours that encourage genuine connection, such as "sharing, helping, and being personally trusting and warm" (Kasser, 2004: 18). This focus on material acquisition comes at the expense of "relatedness needs" – the need for close, trusting, and warm relationships – ultimately preventing individuals from finding true fulfilment in their social connections. At the same time, their autonomy – "the feeling of choice, ownership, and deep engagement" in their actions – is also undermined, as they prioritize external rewards over intrinsic motivations (Kasser, 2004: 18-21). In a way, materialism led to a decrease in autonomy and genuine human connections. The endless pursuit of possessing more to achieve happiness traps humans in a cycle of addiction and isolation. People become both the agents and the victims of a system which gives importance to mechanised relationships rather than meaningful ones as Tönnies describes in his Gesellschaft.

The societal implications of this materialistic culture are further worsened by the global spread of free-market economics. *The Psychology and Consumer Culture* also explains the societal consequences of this materialistic culture. The spread of free-market economics globally has worsened the "interaction of forces promoting inequality and encouraging materialistic values". This creates a situation where "children in family structuring and community" are increasingly exposed to messages that emphasize material possessions as markers of success. This, in turn, leads to a greater likelihood of children developing an MVO, perpetuating the cycle of materialism across generations (Kasser, 2004: 19).

Although celebrated for its technological and economic advances, the Industrial Revolution completely transformed society. Industrialisation led to a more materialistic worldview and a break with traditional family and social ties. This kind of worldview has created a void in people, causing them to find themselves in a culture of consumption. These transformations have been aligned with productivity and profit-based capitalism and have led to inequality. Vulnerable groups such as the elderly have been devalued. Consumer dependency has become the new keystone of society, which in turn strengthens capitalism.

In conclusion, the Industrial Revolution has created a paradox by pushing humanity towards modernity while eliminating the systems that provide human fulfilment. It is necessary to understand the roots of this transformation in order to analyse crises such as alienation, inequality, environmental degradation, systems that values mechanised efficiency more than human dignity. In order to analyse these crises in more depth and find solutions, it will be of great benefit to examine the collective unconscious and the grandmother archetype by making use of the science of psychology in the following chapters. Perhaps in this way we can break out of the cycle of materialism and show that a society that prioritises community, autonomy and inner meaning can exist.

1.3.3. The Industrial Impact on Family

As society adapted to industrialisation, the family unit underwent significant changes. Traditional roles and relationships were redefined in the face of new economic realities. Changes such as the transition from rural to urban life and the transformation of work have had a major impact on families. Traditional roles for men, women and children were disrupted, leading to significant changes in the functioning of families. Historians have paid more attention to the personal aspect of the Industrial Revolution, examining the individual experiences and challenges that influenced this historic change. “Industrialisation has been a set of human” transformations from the beginning, and historians' awareness of this human aspect has guided a new understanding of its effects. Researchers observe that among the main elements and overarching processes “there were individual faces, some in pain and some excited.” The first entrepreneurs in the manufacturing sector had to break with their parents’ traditions, a strategy that sometimes cost great personal sacrifices and caused family conflicts. These changes show that industrialisation is not only about economic progress, but also a profound human experience that affects lives and families (Stearns, 2013: 2).

Women as the core of family institution were affected negatively. The Industrial Revolution narrowed women’s opportunities, often confining them to domestic roles as industrial technology began to challenge traditional female roles early on. They may have taken up other family duties, including morality in middle-

class households, “but their economic importance” declined. As it replaced home spinning, industrial “technology challenged women’s work early.” Men’s work was somewhat protected from mechanical competition before the Industrial Revolution since they were better at manufacturing. When production moved out of the home, many families struggled to balance childcare, shopping, and housework. The answer frequently emphasized a new and clear “labour division between men and women: men worked and earned while women did” housework (Stearns, 2013: 76-77).

Of course, not all the women were housewives. Some contributed to work life outside of their homes and they had problems of their own. For example, the removal of work from the home and its reorganization within factories fundamentally changed family dynamics, especially for working women. As Accampo explains,

> “The key change came with the removal of work from the home and its reorganization outside the context of the family. Industrialisation posed the greatest challenges to working women, for it made coordinating productive and reproductive activities in traditional ways impossible” (Accampo, 1989: 76).

Though some artisans worked long hours in their homes, they had the freedom to interrupt their work for meals, childcare, and chores. In contrast, factory work made such flexibility nearly impossible, creating additional strain on married and single women, who now faced increasing difficulties managing family responsibilities (Accampo, 1989: 82). The reorganization of labour outside of the home created major difficulties for women who had previously managed work and childcare in a more flexible way.

With its emphasis on productivity and success, industrialisation significantly influenced traditional gender roles and frequently reinforced women’s roles as caregivers and homemakers. According to Parsons, “the industrialisation of a society...[tends] to accentuate the universalistic-specific-achievement patterning of occupational roles...This obviously means that family and occupational unit must be sharply segregated”. In other words, industrialisation emphasises achievement, causing a greater separation between family and work life and influencing gender roles (Parsons, 1951: 343). This type of gender role segregation resembles the

transformation of the community (Gemeinschaft) into society (Gesellschaft) where materialistic relationships took the place of genuine human bonds.

This segregation of work and family can create situations where women, especially those in higher social classes, feel forced to compensate for their lack of power in the workforce through their appearance. In such situations, women often "compensate for their lack of power in the achievement system through style and beauty" (Parsons, 1951: 198). This pressure to conform to changing expectations created new societal rules for women, even while they still had to maintain previous roles (Parsons, 1951: 174). Family, class, community, ethnicity, and national identity became key points of connection for people in this new type of society (Parsons, 1951: 198).

However, Parsons suggests that industrialisation also contains the potential for change within family structures. While the changes in families have emphasised gender differences, Parsons also notes that "the differentiation of such a social system beyond the level of extreme localism, partly through the exigencies of integration of power, partly through the problems of cultural uniformity transcending the local unit, has involved also a hierarchical differentiation" (Parsons, 1951: 193). That is, as societies become more complex, hierarchies of power and cultural values develop, creating a more stratified social system. This suggests that women's roles may evolve in increasingly complex and dynamic ways, though he acknowledges the significant challenges they face.

The drive to control women's roles sometimes resulted in violence and abuse, revealing how gender roles were deeply questioned during industrialisation. In an attempt to assert a "masculinity that was being" questioned by the loss of power and "skills in the factory, some working-class males" also attacked or ridiculed women in the workplace through violent sexual prowess. The rising economic power gap "between men and women, as well as men's" resulted in attempts to compensate for their occupations, which they saw as humiliating, by seeming strong in other ways, most likely contributed to an increase in domestic abuse as well. "I found my wife was out when I returned home after closing hours [of the local tavern], so when she did come in, I knocked her down; surely a man can do a thing like that to his wife," said a

British employee, expressing a recurring sentiment. Despite some factory owners sexually abusing their female employees, middle-class gender relations were less open. However, women's loss of economic status also led to presumptions about their frailty and stupidity in the middle class (Stearns, 2013: 78).

The Industrial Revolution's restructuring of gender roles, on the one hand, shattered women's economic freedom and, on the other, strengthened patriarchal structures. The confinement of women to the domestic sphere and the rigid separation of work and family life reflected a broader social shift from the organic bonds of Gemeinschaft to the productive and materialism of human relations of Gesellschaft. For middle-class women, this meant replacing economic power with compensatory roles as moral guardians or objects of beauty. Working-class women, on the other hand, were confronted with the harsh reality of exploitative factory labour and unpaid domestic work. What united these two groups was the alienation from economic and social autonomy. The increase in domestic violence and workplace abuse towards women shows that Industrialism clearly shattered the traditional gender roles. Men's attempts to reclaim masculinity through domination reveal the fragility of patriarchal norms.

While the Industrial Revolution reshaped the roles of men and women, it also profoundly impacted children, who were often thrust into the workforce at a young age, facing harsh conditions and long hours. For most people, "they had always worked. They assisted their parents with chores around the house and farm, as well as performing some routine work for craft factories—typically under the watchful eye of their bosses" (Stearns, 2013: 3-4). Another result of the new conditions on children was the issue of childcare which greatly suffered as women left the house for manufacturing jobs. Older siblings, grandparents, or neighbours in the neighbourhood used to often look after children in the past. Families had to seek other day-care since both parents worked outside the house. In Indigenous communities, grandparents and grandchildren once had a unique and close relationship. Like friends, grandparents shared family, society, and the sociocultural past of their location with their grandkids. They were there for their grandkids when they needed someone to talk to and look after them. In significant respects, industrialisation has disrupted this crucial bond between generations. People have had to relocate as corporations occupy property and

economies have grown more cash-based; nuclear families have caused family members to be less near. Family networks used to be a tremendous means of support for one another, but nowadays, their strength is waning. Children and elderly persons thus feel more alone. This has caused the ties between grandparents and grandchildren to weaken rather than once strong. Thus, children no longer gain from the guidance and assistance of their grandparents, and the elderly no longer get the emotional support and care they used to. Worse, ineffective recovery plans have not stopped the social disintegration of communities and families compelled to relocate. Pay and job opportunities in the sectors have also caused family conflicts; younger individuals have been blaming and enraged at their older relatives (Bag, 2022: 73-75).

Early child labour was not seen as unusual, but its exploitation and harsh conditions were often overlooked. Various parties early on acknowledged that child labour in the workplace was not just conventional. “The classic studies of industrialisation, along with recent restatements, emphasise a qualitative dimension: changes in the nature of children’s work” (Thompson, 1963: 217). The shift from family to individual work constituted even another significant qualitative change. Children sometimes worked alongside other family members and even for adult kin in subcontractor systems of employment in domestic industry and even certain early industrial operations. Later, these possibly protective traces of family production vanished, leaving young people to stand alone in the workforce and classroom (Horrell, 1995: 486-7).

Some critics claimed that children were taken from beautiful rural environments where they had carried out a variety of duties under parental guidance and alongside other family members and left to suffer in the cotton mills (Thompson, 1963: 331). Numerous youngsters were ruthlessly exploited, particularly during industrialisation, and the work speed imposed extraordinary stress on young labourers. Accidents were common, especially as youngsters frequently operated alongside running machinery; in cotton spinning, there existed a class of labourers known as “‘bobbin boys’, who repaired broken threads while the machines” continued to operate. With the formalisation of labour monitoring, “child workers were more distanced from their parents” and relatives, coming under the authority of unfamiliar individuals. “Their treatment” may not have worsened because uncles and fathers had

put pressure on children as well—but parents were worried about this violation of custom (Stearns, 2013: 79).

The well-being of children was greatly impacted by the new working and living conditions of industrialisation, causing great concern. The individuals who had power, authority and influence had a great impact on children's social, personal and physical well-being (Woodhead, 2004: 24). Often, children were separated from their families, subjected to harsh working conditions and risks of chemical, biological and psychological factors (2004: 84). Their negative experiences were not only cumulative but were enhanced by harmonic interactions between negative factors (ILO, 1996: 9). The combination of factors created long-term physical and psychological damage to children.

The pressures of industrial work led to stress, anxiety and depression in children. The pressure children faced in balancing work, school and other responsibilities, especially in dangerous and exploitative working conditions, often caused helplessness, low self-esteem and "learned helplessness". They felt trapped and powerless to make changes to their situation. These feelings also had long-term consequences for children's psychological and social development (Woodhead, 2004: 5).

Industrial accidents could lead to further challenges for children as those who were disfigured or disabled faced higher risks of social isolation and stigma. Children who had accidents at work and were disfigured or disabled faced increased risks of social isolation and stigmatization, and they could be forced to drop out of school and miss out on further opportunities (Woodhead, 2004: 5). This social stigma could further perpetuate the cycle of poverty and marginalization that resulted from working in factories.

As children faced the harsh realities of industrial labour, the pressures of factory work also began to strain the relationships between parents and their children, creating new tensions within families. The emphasis on fast-paced production created a conflict between parents' moral responsibilities to their children and the demands of their work. The industry's need for quick work gets in the way of parents' moral duties

to their kids. This could be seen as a big step forward in the family problem between parents and kids. In addition, moms play a big part in teaching their kids how to be good members of society. Getting resources that belong to everyone and working under tight deadlines in factories put them over their heads with work and duties, especially for the mother. In order to do this, they leave the little (junior) kids in the care of the older girl kids in the family. The effect is that it is hard for girls to get to school. In this changed situation, the mother fails to do her job as a caretaker and a person who helps kids make friends. During post-industrialisation, the mental pain of the mother caused by losing her job and the breakdown of the family has a direct effect on the health of the children. Children learn how to take care of and lead themselves. As a result, a gap between parents and children gets bigger as the child gets older. The changes include a shift from similarity based on friendship, having the same job and location, ethics, values, and norms, to differences based on job, location, and gender (Durkheim, 1984: 135). In turn, this changes how parents feel, and the bond between parent and child starts to weaken (Bag, 2022: 68-69).

The Industrial Revolution's exploitation of children by systemic dehumanisation reveals a moral decline. While children had contributed to the household economies in a community near their families, industrialisation seized and exposed them to a mechanised exploitation. Previously, in an agricultural community, work had been done by the whole family, including grandparents. However, factory conditions took children away from their protective bonds and left them exposed to dangerous machinery and psychological breakdown. In return, this caused a deepened generational divide and estranged children from both parents and grandparents.

The consequences of child exploitation were both bodily injuries and economic suffering. In addition to physical suffering, psychologically, learned helplessness and anxiety disrupted their self-confidence and made them passive members of an economy that prioritized productivity over humanity. On the other hand, mothers had to pass their role as caring parents to older siblings, which also led to gender inequalities in education. Meanwhile, fathers often projected their frustration in the workplace into domestic violence.

Industrialisation, with its technological advancements, demanded not just adult labour but the literal and metaphorical sacrifice of childhood. By commodifying children, industrialisation broke the organic ties that once sustained families and communities. In return, it caused the replacement of collective resistance with fragmented individualism. The traces of this kind of disengagement can also be seen today in modern-day work life and social policies, reminding us that the price of progress is often paid by those least equipped to bear it. In this light, understanding the situations which those children were in will be helpful to analyse the period's three consecutive short stories by Sarah Orne Jewett, Sherwood Anderson and Eudora Welty - a demand to interrogate whose humanity is marginalised in the name of advancement, and what futures are lost when societies prioritise profit over care.

1.3.4. The Industrial Impact on the Individual

Apart from transforming families and societies, industrialisation also affected individuals by changing the perception of how they experienced work, identity, and their sense of self. Erich Fromm, in his *Marx's Concept of Man*, examines Karl Marx's views on human nature and the significant effects of capitalism on individual identity. According to Fromm, Marx's critique goes beyond an economic analysis. It investigates the anthropological and psychological consequences of a system based on private property, alienated labour, and the unsatisfied pursuit of profit (1980: 26).

The concept of alienated labour is the central theme in Marx's critique. Under capitalism, labour, which ought to be a meaningful manifestation of human creativity and promise, is transformed into a "means to an end" in the "accumulation of capital (Marx, 2000: 79). But the worker firstly becomes estranged from the product of his labour, then the process of production, and ultimately from himself. Meanwhile, the worker has been turned into a "cog in the machine", doing standard tasks in a mechanical manner, almost totally devoid of the feeling of possession and the bliss of creating something. As Marx writes in *Economic and Philosophical Manuscripts of 1844*, "The more the worker immerses himself in his work, the more powerful the alien, objective world becomes, which he creates outside himself, the poorer he and his inner world become, and the less they belong to him" (1959: 145). In other words, workers produce goods that they neither can own nor can control. Marx describes this

as the creation of an “alien, objective world”. The more workers invest in production, the more wealth they generate for capitalists. However, their own material and spiritual poverty worsens. Labour is also mechanized and standardized by reducing workers to “cogs in the machine” (1959: 145). Repetitive, soulless tasks replace the creative nature of work.

The commodification of labour can be described as forcing workers to sell their labour as an external commodity. As Marx notes, “external labour, labour in which man alienates himself, is a labour of self-sacrifice, of mortification” (1959: 167). Having been forced to sell his labour as a commodity, the worker becomes objectified. Therefore, he is treated as an instrument of production rather than a human being with inner dignity and value. “The result is that man (the worker) feels that he is acting freely only in his animal functions -- eating, drinking, and procreating, or at most in his dwelling and adornment -- while in his human functions, he is nothing more than animal” (1959: 168). He produces goods that he does not own and often cannot even afford to consume. This separation creates a sense of estrangement and meaninglessness in the worker’s daily life (1959: 168).

This alienation experienced by the worker is worsened by Capitalism systematically distorting human needs and desires. This, in turn, leads to a deeper sense of alienation and dehumanisation. Marx distinguishes between “constant human drives, such as hunger and the sexual urge, and relative appetites, which are not an integral part of human nature, but which owe their origin to certain social structures and certain conditions of production and communication” (Fromm, 1980: 28). Capitalism, he argues, generates artificial needs, the most remarkable being the “need for money”:

> “The need for money is therefore the real need created by the modern economy, and the only need which it creates.... This is shown subjectively, partly in the fact that the expansion of production and of needs becomes an ingenious and always calculating subservience to inhuman, depraved, unnatural, and imaginary appetites” (Marx, 1959: 181).

In other words, this sense of having, constant pursuit of money and the status it provides traps individuals in a constant cycle of production and consumption. Thus, people seek fulfilment in external objects rather than in their own creative potential.

This also alienates man from his true needs and from genuine human connection (Fromm, 1980: 45).

Capitalism encourages a “sense of having,” where individuals define their worth by what they own and consume. As Marx states, “Private property has made us so stupid and partial that an object is only ours when we have it, when it exists for us as capital or when it is directly eaten, drunk, worn, inhabited, etc., in short, utilized in some way.” Here the question of whether people owned private property before industrialism arises because owning things goes back as much as human history. Probably, what Marx tries to say is trying to possess more than one needs. This unsatisfied desire for material possessions creates an endless cycle of production and consumption. It also creates artificial needs and desires that keep individuals lost in a state of continuous wanting (1959: 161).

Moreover, a strong Materialistic Value Orientation often leads to a focus on “rewards on the inherent fun of the activities in which they are engaged, which in turn can undermine feelings of intrinsic motivation and more alienation in one’s leisure, work, and relationship activities”. This suggests that materialism creates a vicious cycle in which individuals constantly seek external approval and material gains. However, this leads to a more decreased autonomous motivation and a sense of detachment from their true selves and passions (Kasser, 2004: 15).

This cycle of alienation and materialism gives way to another paradox. While industrialisation promises freedom through technological progress, it traps individuals in systems that reduce their humanity to economic relations. Marx’s concept of “sense of having” and Kasser’s “Materialistic Value Orientation” together reveal how capitalism’s demands deflect not just labour but also the very basic human relationships. The alienated worker must fill the void in themselves and head towards consumption. However, he finds out that materialism deepens his estrangement from authentic selfhood. This production and consumption duality as sources of alienation highlights the systemic nature of dehumanisation under industrial capitalism. The worker is alienated because he is estranged from the product he produces through machines, and to fix this alienation, he is swept into more consumption.

On an individual level, alienation causes psychological fragmentation, which reduces one's sense of self-worth and authenticity. As Pappenheim illustrates, this detachment extends beyond workspaces into personal lives, where standardized and mechanical processes dominate the lives of people. In contemporary society, individuals are often dissatisfied with the fundamental offerings of nature and continuously seek improvements such as luxurious homes, gourmet cuisine, limitless options, and best quality in all aspects (Pappenheim, 1968: 78). As humans moved away from nature and began to exploit it, their inner natures were also ruined. However, they are unaware of the fact and keep behaving the same, only in a more intense way.

In contrast to the "sense of having," Marx introduces the "sense of being", which is a state of self-realisation achieved through meaningful and productive activity. This resembles the feeling of people who produced locally without machines in an agricultural settlement. The "sense of being" grows when individuals are free to express their creativity, engage in fulfilling work, and connect with others in a genuine and meaningful way. Marx imagines a society where alienated labour is abolished, where individuals are free to develop their full potential through creative and fulfilling work, and where the "sense of being" overcomes the "sense of having." By understanding their historical roots and systemic causes, humanity can begin to heal these divides and thus form a society that values connection, creativity, and sustainability. Marx's critique of capitalism is not merely an economic analysis but a strong accusation of its dehumanising effects on the individual (Fromm, 1980: 26). Similar to Marx's idea of getting rid of alienated labour, the salvation of society through the reviving of Great Mother Archetype - which will be discussed in the following chapters - might be an alternative.

In conclusion, the Industrial Revolution changed the perception of labour a lot. It used to be something that gave people meaning, but it turned into a mechanised way of making money. This shows how capitalism can hurt our minds and our sense of purpose. Karl Marx called this "alienation", by which he meant that workers feel estranged from their jobs, the things they make, and even themselves. Instead of being creative, work becomes boring and repetitive, so people start caring more about possessing goods than feeling good about what they do.

Capitalism keeps this going by making people want things they do not really need. They try to figure out who they are by consuming more, but it does not work. The more they purchase, the emptier they feel inside and then the more they consume to fill the void. It is like a trap they cannot escape. This is not just about the materialism. As Pappenheim says, people are losing their connection to nature. Industrialisation is breaking both the world around us and how we feel inside. However, Marx's idea of "sense of being" offers a labour which would be creative and collaborative and would help people go back to their basics. To make this happen, though, we cannot just fix the labour system. We need to change how we think and stop believing that having lots of things makes us important.

CHAPTER II

FOUNDATIONS OF THE MIND – FROM PSYCHOLOGY TO THE UNCONSCIOUS

2.1. The Emergence of Psychology as a Science

Unlike most fields of sciences, the field of psychology represents a striking paradox: it is “among the oldest of all scholarly disciplines as well as one of the newest” (Schultz, 2015: 3). While philosophical questions related to the nature of the mind and human behaviour spread through two and a half millennia, psychology's formal establishment as a separate and independent scientific discipline is relatively new, starting in the late 19th century (Schultz, 2015: xvi). Understanding this evolution requires examining the historical context, the intellectual influences, and the key figures who shaped its path because “the history of psychology is not a straightforward tale...the important stuff is inevitably a matter for interpretation and debate” (Banyard, 2010: 24).

The study of human nature was mostly limited to the field of philosophy. “Ideas and speculations about human nature and behaviour” (Schultz, 2015: 3) can be traced back to the fifth century BC, “when Plato, Aristotle, and other Greek philosophers were grappling with many of the same issues that concern psychologists today” (Schultz, 2015: 3). These philosophical explorations, which Kurt Danziger terms as the “prehistory” of modern psychology (Danziger qtd in Schultz, 2015: 4), laid the foundation by identifying basic questions regarding “memory, learning, motivation, and perception” (Schultz, 2015: 3). These early explorations set “the framework within which practically all subsequent work has been done” (Mandler qtd in Schultz, 2015: 3). Moreover, psychology is “not purely a Western invention. For example, the psychological descriptions by the Chinese sage Lao-tzu were extremely acute and are still relevant to us today” (Benjafield, 2009. 16) which reflects the widespread and diverse nature of the subject.

Since they mostly relied on intuition and generalization from personal experience, early philosophical methods were primarily speculative and subjective, as

Schultz mentions: “Until the last quarter of the nineteenth century, philosophers studied human nature by speculating, intuiting, and generalizing based on their own experience” (Schultz, 2015: 3). A turning point arrived with the increasing influence of the natural sciences such as biology and physics. The idea that the ability to use the physical and biological sciences to explore mental processes was a legacy of seventeenth- to nineteenth-century physiological research as well as philosophical ideas that marked a critical shift. At this point, psychology emerged as a separate field with unique research methodologies and theoretical justifications. (Schultz, 2015: 3-4).

Several factors contributed to this scientific reorientation. The Zeitgeist, or intellectual climate, of the 17th to 19th centuries was characterized by “the spirit of mechanism, the image of the universe as a great machine” (Schultz, 2015: 22). This mechanistic worldview, influenced by figures like Newton, suggested that all natural processes, including human behaviour, were “mechanically determined and are capable of being explained by the laws of physics and chemistry” (Schultz, 2015: 22). Newton's contributions to physics had a significant impact on psychology. He began by creating a scientific ‘method’ that included observation, the creation of theories intended to forecast occurrences and results, and the testing of these theories by more observation (Banyard, 2010: 24). This adoption and alteration of scientific methods also led to the perception of people as part of the machinery of the natural world.

The rise of technology, especially the abundance of machines and clocks, strengthened the view that humans are machine-like creatures and popularised the idea of reductionism which meant complex systems could be understood by breaking them down into their basic components (Schultz, 2015: 23). This gave rise to questions of whether such methods could explain the nature of human behaviour: “If the universe was a machine-orderly, predictable, observable, and measurable-could human beings be considered in the same way? Were people, and even animals, also some type of machine?” (Schultz, 2015: 24). The application of this thought led to the view that human behaviour and functioning were governed by mechanical principles. It was also believed that human nature could be understood through the same experimental and quantitative methods – methods made possible by clocks and automata - that had

proven so effective in uncovering the mysteries of the physical universe (Schultz, 2015: 25).

Physiologists like Hermann von Helmholtz played a crucial role by demonstrating that mental processes could be studied empirically. Helmholtz emphasized "a mechanistic and deterministic approach, assuming that the human sense organs functioned like machines" (Schultz, 2015: 55). His ground-breaking research on the speed of neural impulses provided the first evidence that mental processes were not instantaneous but rather measurable physical events (Schultz, 2015: 57). Moreover, "Helmholtz...extended the law of specific nerve energies by theorizing that qualities of stimuli within a sensory modality are encoded in the same way that they are encoded among modalities" and thus provided the basis for studying brain function and psychological response (Freedheim, 2012: 2). Ernst Weber's work on two-point discrimination further illustrated the possibility of quantifying sensory experiences, challenging Immanuel Kant's assertion that psychology could never be a science because psychological processes were impossible to measure or experiment on (Schultz, 2015: 63). Fechner's approaches have shown to be more useful for a broader range of psychological issues than he could have predicted. Most importantly, he provided psychology with what any subject needs to be considered a science: exact and elegant measuring tools (Schultz, 2015: 63). Specifically, it was Fechner who "hypothesized a mathematically precise relation between stimulus values and sensation that could be tested by means of experimental data" (Benjafield, 2009: 77).

Wilhelm Wundt is widely considered the "founder of psychology as a formal academic discipline" (Schultz, 2015: 66). In his *Principles of Physiological Psychology* (1873–1874), he wrote, "The work I here present to the public is an attempt to mark out a new domain of science" (Wundt qtd in Schultz, 2015: 66). In 1879, Wundt established the first psychology laboratory at the University of Leipzig which marks a symbolic birth of psychology as a science (Banyard, 2010: 24). Wundt's approach, which involved the use of introspection under controlled conditions to analyse the basic elements of consciousness, provided a framework for experimental investigation. He determined the new science's "goals, subject matter, research methods, and topics to be investigated" (Schultz, 2015: 16-17). However, Wundt's experimental methods relied on making the unreliable reliable:

> "The introspective method, which relied on a process of self-report about the 'goings-on' in one's psychological world, had previously been dismissed by scientists and philosophers alike because of its unreliability and inherent subjectivity. Wundt himself doubted its effectiveness. He had responded, however, by trying to transform this unreliable act of internal perception into something akin to scientific observation" (Banyard, 2010: 32).

Wundt's influence was immense in the field of psychology, but his approach was also criticized. In America, William James offered an alternative perspective, emphasising the functional aspects of the mind and suggested "that the goal of psychology is not the discovery of the elements of experience but rather the study of living people as they adapt to their environment" (Schultz, 2015: 136). However, Wundt criticised the work of James by saying "it is literature, it is beautiful, but it is not psychology" (Wundt qtd in Schultz, 2015: 121). James' functionalist perspective, which was influenced by Darwinian evolutionary theory, shifted the focus from the structure of consciousness to its purpose and adaptive value. Psychology in Europe had adopted Newtonian science, and this foundation led to the centre's being "mental structures and underlying explanatory mechanisms" (Banyard, 2010: 35-6). James, on the other hand, adopted Darwinian evolutionary theory by focusing on the "functional and adaptive significance of consciousness" (Banyard, 2010: 36). The movement also led to an effort to determine the nature of human intellect itself:

> "Another Darwinian idea to have a profound influence on psychology was variation between members of the same species...Individual members of a species differed from each other, and these individual differences determined how well or how poorly individuals adapted to the environment. The measurement of individual differences became the focus of a great deal of work in psychology" (Benjafield, 2009: 73-4).

Discussions of modern psychology would be incomplete without acknowledging Sigmund Freud's impact. Freud introduced a radical perspective by emphasizing the unconscious. He suggested that mental life consists of two parts: the small, visible conscious and the vast, hidden unconscious, "like the visible part of an iceberg" (Schultz, 2015: 309). According to Freud, unacceptable memories and desires are excluded from consciousness and sent into unconscious, which is called repression and which "lies at the cornerstone on which the whole structure of psychoanalysis rests" (Schultz, 2015: 307). Although Freud's methods were completely different from

the controlled laboratory experiments of his contemporaries, his ideas influenced how both clinicians and theorists understood human behaviour and psychopathology (Schultz, 2015: 287–289). However, the following quotation shows how Freud, in fact, wanted his studies to be scientific in the first place:

> "Freud himself, "defined his Newtonian "intention ... to furnish a psychology that shall be a natural science: that is, to represent psychical processes as quantitatively determinate states of specifiable material particles", reflecting a desire to apply the model to human behaviour (Freud qtd in Banyard, 2010: 34).

These early psychological movements, although sometimes in conflict, represented a growing field and were making progress. As the twentieth century progressed, the field continued to evolve. The rise of behaviourism by figures such as John B. Watson and later B.F. Skinner, attempted to make psychology a purely objective science by focusing solely on observable behaviour. Watson's manifesto declared that "Psychology, as the behaviourist views it, is a purely objective branch of natural science" (Banyard, 2010: 37–8), and this view led to extensive research in learning and conditioning. Eventually, cognitive science emerged in the 1960s: "Cognitive science's tendency to exploit the behaviourist experimental model, combined with a focus on information processing, has made psychology look like a 'natural science of the mental' once again" (Banyard, 2010: 40). It reintegrated the study of internal mental processes within an experimental framework. Therefore, it reaffirmed psychology's dual identity as both a natural and a social science.

The development of psychology as a science was not solely driven by internal intellectual factors. Schultz declares that "a science such as psychology does not develop in a vacuum, subject only to internal influences. Because it is part of the larger culture, psychology also is affected by external forces that shape its nature and direction" (2015: 9). Social, economic, and political forces also played a significant role. The rise of applied psychology in the early 20th century, driven by economic factors, saw psychologists applying their knowledge to solve real-world problems. Wars also influenced the growth of the discipline by creating demand for psychological testing and personnel selection (Schultz, 2015: 9).

In conclusion, the emergence of psychology as a science was a complex and varied process. It started with philosophical speculation and intuition around 500 BC. Thanks to technological improvements, especially machines, it gained momentum on the path to becoming a science. From Wundt's experimental laboratories and Helmholtz's physiological measurements to James's functional approach and Freud's exploration of the unconscious, each phase of development has contributed to a discipline characterised by its diversity and dynamism. Kant's point that the mind is both objective and subjective proved true in that psychology is both. Scientific developments and social factors all contributed to psychology science today. All these key figures contributed to the establishment of psychology as a scientific discipline committed to understanding the complexities of human behaviour through systematic observation and experimentation. Psychology has evolved through controversy, innovation, and a desire to apply scientific principles to the study of the human mind: "Psychology finally seems to be accepting its position at the divide between the natural and social sciences, and acknowledging that to take full advantage of this position it really has to retain a foot in both these" (increasingly connected) camps. (Banyard, 2010: 41).

2.2. A Brief Introduction to Freud's Unconscious

Sigmund Freud, the founder of psychoanalysis, is very famous for his theory about the unconscious mind. Even though the idea of the unconscious was not wholly new, Freud made an exceptional contribution by giving it a vital role in how people behave and finding a way to study it systematically. As Peter Barry mentions in his *Beginning Theory: An Introduction to Literary and Cultural Theory*, "all of Freud's work depends upon the notion of the unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions" (1997: 96-97). This part will briefly introduce Freud's idea of the unconscious, looking at how it developed, its main features, and why it is important.

Schultz, in *A History of Modern Psychology* explains that "In his early work Freud suggested that mental life consisted of two parts: conscious and unconscious." (2015: 309) The conscious mind is like the small part of an iceberg that one can see above the water, and it only shows a small quantity of the whole personality. On the

other hand, the unconscious mind is much bigger and stronger, like the part of the iceberg under the water, and it has the instincts that make people do things. Schultz describes it as “the vast and powerful unconscious—like the portion of the iceberg that exists beneath the water’s surface—contains the instincts, those driving forces for all human behaviour” (2015: 309).

Later, Freud changed his idea and made a new model with three parts: the id, the ego, and the superego. The id is similar to the unconscious, the ego is like consciousness, and the superego is like the conscience. Barry writes that “Later in his career Freud suggested a three-part, rather than a two-part, model of the psyche, dividing it into the ego, the super-ego, and the id, these three levels of the personality roughly corresponding to, respectively, the consciousness, the conscience, and the unconscious.” (1997: 97) The id is the oldest and most basic part of the mind, working entirely unconsciously. It has life instincts, which are about sex, and for death, which is about aggression, and it wants to get what it wants right away without thinking about what is real or right. Freud said that the id is “a cauldron full of seething excitations. [The id] knows no judgments of value, no good and evil, no morality” (Freud qtd. in Schultz, 2015: 310).

The unconscious has some unique features. It is hard to reach it directly, affecting how we act through desires and instincts that are pushed down or repressed. Repression is when we forget or ignore things that are too difficult or painful, like conflicts or desires that we do not want to admit, so they go into the unconscious. Barry defines repression as “the ‘forgetting’ or ignoring of unresolved conflicts, unadmitted desires, or traumatic past events so that they are forced out of conscious awareness and into the realm of the unconscious” (1997: 97). Even though they are repressed, these elements still influence us, often in ways that are hidden. For example, through sublimation, sexual desires that are repressed might come out differently, like in strong religious feelings (1997: 97).

Freud thought that the unconscious is very important in dreams and in being creative. Dreams are a way for the unconscious to show repressed desires, but in a symbolic way:

"Freud compared the unconscious to a capitalist who has lots of money but does not know what to do with it. The preconscious is like an entrepreneur who has lots of good ideas but no money. They both need each other to accomplish their own ends, and so they join forces to produce a dream" (Benjafield, 2009:150).

Also, artists often say that their best ideas come from the unconscious like they just appear without thinking. Schultz mentions that "the notion that unconscious forces may overtake and dominate a person's more rational being soon appeared in the popular literature," for example, in the story of Dr. Jekyll and Mr. Hyde (2015: 289).

However, not all thinkers accepted Freud's view of the unconscious as primarily a repository of repressed sexuality and conflict. Carl Gustav Jung, for instance, had a different idea about the unconscious, seeing it as something neutral, not necessarily bad. Jung said, "The unconscious is not a demonic monster but a thing of nature that is perfectly neutral as far as moral sense, aesthetic taste, and intellectual judgment go" (Jung qtd. in Schultz, 2015: 145). Also, Freud's focus on the unconscious made people question old ideas about how rational and free humans are: "To say that the unconscious governs our behaviour is to problematize all of the notions on which philosophy, theology, and even literary criticism have conventionally rested" (Habib, 2008: 571).

In conclusion, Sigmund Freud's concept of the unconscious changed how we think about the mind. By saying that a lot of what we do is controlled by things we are unaware of, Freud helped us understand human psychology in a new way. His model with the id, ego, and superego shows how conscious and unconscious parts of the mind work together. As Freud explained:

"The division of the psychical into what is conscious and what is unconscious is the fundamental premise of psycho-analysis; and it alone makes it possible for psycho-analysis to understand the pathological processes in mental life, which are as common as they are important, and to find a place for them in the framework of science." (1921: 115)

This quotation clearly explains the essential role of the unconscious in shaping human thought and behaviour. Freud's other perspective in *On Metapsychology*, gives an idea about the psyche: "the unconscious is the larger circle which includes within itself the smaller circle of the conscious; everything conscious has its preliminary step in the

unconscious, whereas the unconscious may stop with this step and still claim full value as a psychic activity" (1966: 356). Even with some criticisms, Freud's ideas remain significant in psychoanalysis and continue to influence fields such as psychology and literature. As Freud himself said, "the assumption of the unconscious helps us to construct a highly successful practical method, by which we are enabled to exert a useful influence upon the course of conscious processes" (Freud, 1963: 117).

2.3. Archetypes and the Collective Unconscious: A Journey into the Depths of the Human Psyche

In the field of psychology, Carl Gustav Jung's theory of archetypes and the collective unconscious has gained considerable scholarly interest and debate. A comprehensive exploration of Jung's ground-breaking ideas, such as dissecting the multiple layers of the unconscious mind, the function of archetypes, and their significant influence on human cognition and behaviour, will be explained in this essay. The content will take the route through the complexities of the personal and collective unconscious and will encounter and introduce some basic archetypes such as the shadow, anima and animus and mother archetype, all within the context of the complex interplay between form and content in archetypes.

In its simplest definition, the word archetype is an "inherited idea or mode of thought in the psychology of Carl Gustav Jung that is derived from the experience of the race and is present in the unconscious of the individual" (Merriam-Webster.com). *Oxford Concise Dictionary of Literary Terms* defines archetype as "a symbol, theme, setting, or character-type that recurs in different times and places in myth, literature, folklore, dreams, and rituals so frequently or prominently as to suggest that it embodies some essential element of 'universal' human experience" (Baldick, 2001: 19). Another definition is "a basic model from which copies are made; therefore a prototype. In general terms, the abstract idea of a class of things which represents the most typical and essential characteristics shared by the class" (Cuddon, 1999: 53).

To grasp its meaning, the origin and background of the term need to be explained. Jung goes back to the earliest use of archetype and claims, "the term "archetype" occurs as early as Philo Judaeus, with reference to the Imago Dei (God-

image) in man" (Jung, 1959: 5). Jung goes on to tell that the subsequent use of the term is as "archetypal light" for the definition of the god and states that "it expresses the idea that he is the prototype of all light; that is to say, pre-existent and supraordinate to the phenomenon 'light' (Jung, 1959: 149). He also asserts the idea that "archetype" is "synonymous with "Idea" in the Platonic usage" (Jung, 1959: 149).

As early as paragraph 3 in Book 9, Jung mentions the term "archetype", and this clearly suggests that the collective unconscious means the source of archetypes for him. He then describes how archetypes operate in the brain: "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear" (Jung, 1959: 6). For Jung there are always "uncanny" things that lie in the man's unconscious and the man does not lack some other strong images to send those uncanny thoughts away into "cosmic space" as those strong images can have "protecting" and "healing" features" (Jung, 1959: 21).

As archetypes are the contents of the human unconscious, they also appear "in our myths, literature, dreams, religions, and rituals of social behaviour" (Frye qtd in Tyson, 2006: 223). In other words, the images or symbols in the human brain are reflected in these areas. According to Frye, as "archetypes are structural in nature", a literary device such as "an image, character type, or other narrative element must serve as a structural model that generates numerous different versions of itself, that is, numerous different surface phenomena with the same underlying structure." (Frye qtd in Tyson, 2006: 223)

Jung's fascination with archetypes is intense. He describes them as a "wonder-world", emphasizing their profound impact. These archetypes are both deep and ancient, shrouded in the "mists of time". Remarkably, both language and interpretation draw upon these "primordial images". Any significant idea should have its roots in "historical antecedents", ultimately connecting to "primordial archetypal forms" that existed before conscious thought (Jung, 1959: 69).

Jung contends that, as humans, we actively "assign meaning" to our experiences. Regardless of the method we employ to designate meaning, we encounter

"the history of language," replete with images and motifs that trace directly back to a primitive wonder-world (1959: 67). This direct alignment of meaning with "archetypes" (1959: 67) represents one of the most straightforward approaches. Similar to the instincts guiding animals, humans possess unconscious thinking, which Jung terms "pre-existent" (1959: 69). To bring this latent thinking to consciousness, we must reinforce it with "traditional symbols" (1959: 69). In essence, our minds resemble computers with all components ready to function yet lacking the essential operating system. Just as a computer relies on an OS, our mental processes benefit from the activation of archetypal symbols.

Jung suggests that since all psychic elements are preformed, this also applies to individual functions, particularly those stemming directly from the unconscious predisposition. Among these functions, creative fantasy stands out. In the realm of fantasy, the primordial images become visible, and this is precisely where the concept of archetypes finds its specific relevance. While Plato deserves credit for recognizing this connection, Jung emphasizes that archetypes are not solely transmitted through tradition, language, or migration. Instead, they can spontaneously re-emerge independently of external influences at any time and place. (Jung, 1959: 27)

According to Jung, heredity plays a crucial role in transferring "gifts, talents, and even instinctive behaviours" across generations (1959: 151). The reappearance of complex instincts in animals that have never seen their parents is clear evidence that these behaviours are not learned but somewhat innate. In our contemporary understanding, "no fundamental distinction between humans and other creatures regarding predisposition" exists (Jung, 1959: 152). Like any animal, humans possess a preformed psyche that adheres to species-specific patterns. Upon closer examination, this preconscious psyche reveals distinct features inherited from family lineage. However, the nature of the preconscious psychic disposition that enables a child to react in a distinctly human manner remains elusive. Jung explains the matter as follows: "We can only speculate that these behaviours arise from patterns of functioning, akin to images. These primordial images, unique to entire species, likely originated alongside the dawn of humanity. They constitute the very essence of our human quality, shaping our activities and behaviours." (Jung, 1959: 152) This specific

form, encoded in our germplasm, persists across generations, silently guiding our responses and actions.

All human activities are influenced by an “a priori factor: the inborn, preconscious, and unconscious structure of the psyche” (Jung, 1959: 151). Contrary to the notion that the preconscious psyche is an empty vessel, it is, in fact, a highly intricate and precisely defined individual entity. “Although we may perceive it as indistinct due to our inability to directly observe it, the moment visible signs of psychic life emerge, their unique individual character becomes unmistakable”—revealing the essence of each person’s personality (Jung, 1959: 151).

In relation to the ideas mentioned so far regarding the organization of the human mind, Jung sees the unconscious mind as divided into two layers: the personal unconscious and the collective unconscious. The personal unconscious is a superficial layer based on personal experiences, while the collective unconscious is a deeper layer that is innate and not derived from personal experience. The term 'collective' has been chosen because this aspect of the unconscious is universal, not individual. It contains “contents and modes of behaviour” (Jung, 1959: 3) that are consistent across all individuals and cultures. Therefore, it is identical in all people and constitutes a common psychic substrate of a suprapersonal nature that is present in every individual. After describing the form of the unconscious, he describes its content: “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, 1959: 3).

To exemplify, when a man gets into the “tight passage” of the unconscious and reaches a “deep well” he meets with the “shadow” (Jung, 1959: 45). The collective unconscious takes control when a man needs help while he is suffocating in his personal unconscious. At this stage, Jung describes how contradictory features of the personal unconscious and collective unconscious are. The Collective unconscious is “sheer objectivity, as wide as the world and open to all the world” and “I am the object of every subject” there, unlike the personal unconscious: “There I am utterly one with the world, so much a part of it that I forget all too easily who I really am. Lost in

oneself" is a good way of describing this state. But this self is the world, if only a consciousness could see it" (Jung, 1959: 46).

In the following passages, Jung describes how dark and frightening the man's unconscious is. He regards the unconscious as "incapsulated fragment of our most personal and intimate life" (1959: 42). He resembles it to the Bible's definition of "heart" where "all evil thoughts" reside along with "wicked blood-spirits, swift anger and sensual weakness" (1959: 42). On the other hand, consciousness sees everything "separately" and in "isolation" (1959: 42). Therefore it sees the unconscious as separate from itself. Jung finally makes consciousness and unconscious meet and describes the scene: "Anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychic underworld are supposed to harbour" (1959: 42).

Having described the personal and collective unconscious, Jung mentions some basic archetypes, including the archetypes of nature. The personal unconscious is like looking yourself on the surface of the sea. However, some are able to dive into the waters where the "treasure" lies, which Jung prefers to resemble to sea creatures (Jung, 1959: 52). Among these animals, there is the "nixie: a female, half-human fish": "The nixie is an even more instinctive version of a magical feminine being whom I call the anima" (Jung, 1959: 53). In her essay *The Feminine as Archetype* Shubhangana Atre describes anima along with animus which is the male version of anima. Every individual carries both anima and animus. However, Atre emphasizes that "predominance of one of them in human personality is dependent on gender roles and their socio-cultural perceptions. However, the innate urge of the human mind is to bring them together and evolve into fullness, completeness" (Atre, 2011: 156).

Jung gives a great deal of importance to the archetype "anima". He claims that "with the archetype of the anima we enter the realm of the gods, or rather, the realm that metaphysics has reserved for itself" where everything becomes numinous, dangerous, and taboo (Jung, 1959: 59). It serves as a serpent in a harmless man's paradise, offering reasons not to pry into the unconscious (Jung, 1959: 59). The anima's message is that life is not only good but also bad, as she desires both good and

bad. Jung also compares the encounter with the anima archetype to the "shadow" archetype and says: "If the encounter with the shadow is the "apprentice-piece" in the individual's development, then that with the anima is the "master-piece." The anima "appears as an angel of light" (Jung, 1959: 60).

As well as being evident in all humans, Jung clearly states that archetypes are "alive": "They are living dispositions, ideas in the Platonic sense, which preform and continually influence our thoughts and feelings and actions" (Jung, 1959: 154). Archetypes are not determined by their content but by their form. He resembles the form of archetypes to a crystal which "preforms the crystalline structure in the mother liquid, although it has no material existence of its own" (Jung, 1959: 155). Archetypes are empty forms where there is no content. When they are ready to be used, the content is loaded in them. Jung explains the content versus form structure of archetypes through the example of the mother archetype and states that "the specific appearance of the mother image at any given time cannot be deduced from the mother archetype alone, but depends on innumerable other factors" (Jung, 1959: 155). Moreover, an archetype could diversify in terms of its aspects. Again, the mother archetype may show itself as a woman with whom a person has relationships. These might be one's "personal mother and grandmother, stepmother and mother-in-law" (Jung, 1959: 156). Then comes the second-degree related women, such as "a nurse or a governess". At the same time, the other types might be some figurative or mythological contents such as "Mother of God, the Virgin, Demeter and Kore" (Jung, 1959: 156). "Paradise and the Kingdom of God" are representations of man's salvation and the things that make us feel admiration – "heaven, earth, the woods" – and "things and places standing for fertility and fruitfulness: ploughed field, a garden" (Jung, 1959: 156) are some other representations to fill in the form the mother archetype. Jung finalizes his examples of the content of the mother archetype by mentioning that these symbols may both have a positive and a negative meaning as follows:

> "It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus. Because of the protection it implies, the magic circle or mandala can be a form of mother archetype. Hollow objects such as ovens and cooking vessels are associated with the mother archetype, and, of course, the uterus, yoni, and anything of a like shape. Added to this list there are many animals, such as the cow, hare, and helpful animals in general" (Jung, 1959: 156).

Having attributed a variety of different contents to the form of the mother archetype, Jung explains how these contents relate to maternity. The mother archetype embodies a range of qualities. These include maternal care, sympathy, and the mystical authority associated with femininity. Beyond rational understanding, it encompasses wisdom and spiritual elevation. Additionally, the mother archetype represents helpful instincts, nurturing, and growth. She presides over realms of magic transformation, rebirth, and the underworld. However, on a darker note, it can symbolize secrecy, darkness, and the inexorable forces of fate. For example, it symbolizes "the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate" (Jung, 1959: 158). Both the Virgin Mary in Christianity and Kali in India possess the characteristics of "the loving and terrible mother" (Jung, 1959: 158). Sankhya philosophy also attributes three aspects to the mother archetype. These are goodness, passion, and darkness (Jung, 1959: 158). In his book *The Fear of the Feminine*, Neumann describes the dual nature of the mother archetype as follows:

"The mode and manner in which the archetypal realm becomes visible does not correspond to the essential nature of its reality, which is beyond the range of our conscious minds and can only be grasped by means of a borderline concept that limits our experience but implies something beyond. It is in terms of opposites and of the multiplicity qualities that we experience what really exists "in itself' in the form of a unity of opposites beyond all qualities. That is why, when we are talking about one archetype, we are constantly compelled to refer to another archetype, which from our point of view constitutes its opposite; and it only by making a serious attempt not to lose sight of the unitary nature of the archetype as it exists beyond the differentiation of our conscious minds that we can hope to include our own unitary nature, i.e.; the totality of our psyche, within the compass of our enquiry" (Neumann; et. al. 1994: 165-66).

The universal image of the mother found in folklore undergoes a significant transformation when it enters an individual's psyche (Jung, 1959: 159). While literature often attributes influences on children to the mother herself, these effects primarily stem from the archetype projected onto her— endowing her with mythological significance and authority (Jung, 1959: 159). The impact of the mother can be categorized into two groups: (1) traits directly present in the mother's character or attitudes, and (2) traits seemingly possessed by the mother due to fantastic archetypal projections by the child (Jung, 1959: 159). Interestingly, children are more likely to develop generally than neurotically, and disturbances are often traced back to parental causes, especially maternal ones. Abnormal fantasies in children sometimes

allude to “mythological elements, portraying the mother as a wild beast, witch, specter, ogre, or hermaphrodite” (Jung, 1959: 159)

As Jung emphasises, archetypes are patterns based on experience that strike us like destiny and have a profound impact on our most private lives (1959: 62). Every human being is in search of a meaning in their way. Jung believes life is both “crazy” and “meaningful” at the same time (1959: 65). If we do not ridicule one side of life and suspect the other, life will be too dull. When we look for meaning, there is both sense and nonsense. If we think about things, there is no meaning in anything. If we do not understand something, then there is meaning in it. Jung suggests that “man woke up in a world he did not understand, and that is why he tries to interpret it” (1959: 65). ‘Anima’ and life have no meaning unless they are presented with interpretation. However, there is interpretation in their nature because anything meaningful relies on its opposite. Human reasoning proves weak because it is useless in trying to find meaning in traditional ways. Thus, man is down with “an utter and unmistakable defeat crowned with the panic fear of demoralization” (Jung, 1959: 66). Jung concludes his aphorism with the following sentences:

> “Only when all props and crutches are broken, and no cover from the rear offers even the slightest hope of security, does it become possible for us to experience an archetype that up till then had lain hidden behind the meaningful nonsense played out by the anima. This is the archetype of meaning, just as the anima is the archetype of life itself.” (Jung, 1959: 66)

In conclusion, archetypes constantly shape our thoughts, feelings, and actions. These concepts offer a lens through which we can interpret both the external world and our internal psychological world. As we examine these concepts, we see that they make self-understanding easier and strengthen a sense of completeness and wholeness. As Jung himself expressed, “only when all props and crutches are broken, and no cover from the rear offers even the slightest hope of security, does it become possible for us to experience an archetype that up till then had lain hidden behind the meaningful nonsense played out by the anima. This is the archetype of meaning, just as the anima is the archetype of life itself” (Jung, 1959: 66). Thus, the journey into the universe of the unconscious is a journey of self-discovery and a quest for finding meaning in life.

CHAPTER III

THE GREAT MOTHER ARCHETYPE: LONGING FOR HOME

The current chapter sets out a detailed study of archetypal symbolism as applied to the Great Mother archetype. Broadly speaking, the scope of the discussion covers both the structure and the functions of the archetypes within the sociocultural context. The focus will also be on the role which is played by the Feminine in the processes of cultural change and individual self-development. Therefore, it will reflect the implemented influence of the Feminine in our modern reality.

To comprehend the Great Mother archetype, it is essential to study Erich Neumann's book titled *The Great Mother: An Analysis of the Archetype* (1955). Erich Neumann was a German psychologist, philosopher, writer, and student of Carl Jung. Like Jung, he studied medicine and then focused his studies on analytical psychology. After Neumann met Carl Jung at a conference, they became friends, which lasted for 25 years. Therefore, he dedicated his book *The Great Mother: An Analysis of the Archetype* to Carl Jung. (www.jungian-confrerie.com)

3.1. Definition of Archetypes

In his work, Neumann attempts to draw "a structural analysis of an archetype," struggling to demonstrate its internal development and "dynamic," as well as its appearance in "myths and symbols of mankind" (1963: xli). He states that he focuses on "the Feminine archetype" or "the Great Mother." The Great Mother archetype exists both in the individual and the group, as well as both in the man and the woman. This dominant archetype of the Great Mother shapes the human psyche in its initial stages by encouraging a slow and gradual development of consciousness. It leads to liberation from unconscious control mechanisms. Similarly, Carl Jung and his followers think that there is a relationship between "myth" and "human consciousness". Therefore, the growth of the female psyche and "the role of woman in the family" have the utmost significance (Makowski, 1985: 74).

In order to describe the structure of “the Great Mother archetype”, Neumann reminds the reader that this archetype is no of a “concrete” one but rather an abstract form which is on duty in “the human psyche” (1963: 3). This abstract and symbolic representation manifests as the “Great Goddess” in the myths and artistic creations of humankind. Its presence can be traced from the rituals and legends of ancient civilizations to the “dreams, fantasies, and creative works” of modern man. Although Jung asserts that “archetype” is two-dimensional, Neumann claims that it has four dimensions. These are “Its emotional-dynamic components, its symbolism, its material component, and its structure” (1963: 3). The mother archetype is not an “innate image” but an “inner dynamic” which operates in the psyche. Remnants of this “dynamic” show themselves in the “myth” and “artistic creations” of humankind (Stevens, 1990: 89).

The dynamic effect of the archetype shows itself “both in the unconscious and consciousness as positive and negative emotions” (Neumann, 1963: 3). Whichever temper a person is in, that is “an expression of the dynamic effect of an archetype” (1963: 4). The symbolism of an archetype is expressed in particular images. Just as Jung states that an archetype varies in content, Neumann suggests that distinct features of an archetype, such as being “terrible or kind”, may show themselves in “diverging images”. In other words the mother archetype may be both kind and terrible. However, these two opposite aspects can also appear in the father archetype. Marion Woodman and Elinor Dickson elaborate on the idea of the dynamic effect of the mother archetype, stating, “The image ‘mother’ is a tuning fork that sets off vibrations far beyond the realm of the personal mother. It resonates in the creative matrix at the core of the psyche—the matrix that contains both the devouring mother and the cherishing mother” (1996: 25). In other words, the Great Mother is not just a personal maternal figure but also an encompassing archetypal force that operates in the centre of human psyche. The feature of the Great Mother as both devouring and cherishing symbolises life and death, creation and destruction aspects.

Another dimension of an archetype is “the material component”, which refers to “sense content that is apprehended by consciousness” (1963: 4). The final dimension of the archetype is its structure by which Neumann suggests “the complex network of

psychic organization, which includes dynamism, symbolism, and sense content, and whose centre and intangible unifier is the archetype itself" (1963: 4).

Archetypes establish "human behaviour unconsciously" regardless of personal experience. The fact that archetypes are primordial, they have the capacity to determine the psychology of a person because "it is always accompanied by a strong emotional component". The dynamic effect of the archetype works as an "unconscious will", which defines the "mood, inclinations, and tendencies of the personality". (1963: 4)

Neumann defines how archetypes function in the mind by referencing Jung's description: "anything psychic can only be a conscious content if it can be represented as an image". This includes instincts, which are crucial for psychological totality. These images have a "compelling effect on consciousness", drawing attention and provoking reactions. The archetypal image symbol, with its "impressiveness, significance, energetic charge, and numinosity, corresponds to the primal importance of instinct for human existence" (1963: 4).

Neumann also explains how complex the structure of an archetype is by giving the example of the Great Mother. The complexity arises from the multi-dimensional nature of archetypes, which can exist simultaneously in various contexts. The expression of an archetype ranges from unconscious drives in primitive individuals to sophisticated philosophical concepts in modern individuals. Erten agrees with this point of view and elaborates it further by saying, "While the existence of the Archetypal Feminine goes back to the first human beings, the abstraction of some part of the archetype as the Great Mother is the product of a more developed consciousness in a late period" (Erten, 2008: 56). She distinguishes between archetypal feminine and the great mother: the former is the primordial and encompassing root concept, the latter comes out of it as a more abstract and culturally refined symbol. She strengthens her argument by adding, "Whether with the name "the Great Mother" or without it, early humankind experiences the Archetypal Feminine in a paradox of good and evil or friendly and terrible at the same time. The worship of good and bad goddesses separately belongs to the level of a higher consciousness" (2008: 56). This comment clearly shows the difference between a primitive consciousness in which the feminine

archetype embodies both nurturing and destructive forces simultaneously and a more developed one where the good and terrible aspects of the maternal figure become distinctly conceptualized. Neumann also states that the archetype is associated with a “multitude of forms, symbols, images, views, aspects, and concepts”, which may seem contradictory or overlapping but are all “variations of a central theme” (1963: 9). Despite the diversity and apparent contradictions, these manifestations are all connected to the archetype, demonstrating its “eternal presence” and “symbolic polyvalence” (1963: 9).

3.2. The Role and Function of Archetypes

An archetype, described as a 'symbolic expression of the unconscious,' can manifest in two distinct ways in relation to an individual. It can appear “spontaneously”, “operating independently” of the individual’s “psychic situation”, and acting as an “autonomous force” that shapes the current situation. This is particularly evident in cases of “psychosis”, where the archetype emerges “unpredictably” and appears alien, making it difficult to establish a clear connection between the irruption and the individual affected (Neumann, 1963: 10).

“Archetypes and symbols are spontaneous and independent of consciousness”, meaning that “the ego, as the centre of consciousness, does not actively participate” in their creation or emergence. In other words, consciousness cannot deliberately create a symbol or “choose to experience an archetype”. However, this does not exclude a “relationship between the archetype or symbol and the totality of the personality and consciousness”. The appearances of the unconscious are “not only spontaneous expressions of unconscious processes but also reactions to the conscious situation of the individual”. These reactions, often seen in dreams, are “compensatory in nature”. Therefore, the manifestation of archetypal images and symbols is partly designated by “an individual’s typological structure, conscious attitude, age, and other personal factors” (Neumann, 1963: 10-11).

The development of the Mother archetype begins from “Uroboros through the Archetypal Feminine to the Great Mother and further differentiations” (Neumann, 1963: 18). At the beginning, the psyche was like the Uroboros, -the Greek name for the snake which eats its own tail- in which “positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious

elements are intermingled" (Neumann, 1963: 18). There are no borders among these concepts. From there the Great Father and the Great Mother probably developed.

Emerging from the primordial archetype, the Great Mother has three forms. These are "the good, the terrible, and the good-bad mother." Good Mother is structured by "good feminine elements", The Terrible Mother by "negative elements", finally, the Great Mother contains both "good-bad elements". Therefore, "Great Mother, Good Mother, and Terrible Mother form a cohesive archetypal group" (Neumann, 1963: 21).

3.3. The Great Mother Archetype

In the depths of our psyche, "the elements of the opposite sex—the anima in men and the animus in women—exist as inner realities". These aspects allow us to experience the opposite sex within ourselves. The man carries an unconscious inner experience of womanhood, while the woman similarly possesses an inner experience of manhood. Additionally, "the Archetypal Feminine", symbolized as "the Great Round and the Great Container", encompasses all that emerges from it. Even when an individual gains independence, this primal Feminine essence remains an eternal force, "relativizing independence into a mere variation of its perpetual existence" (Neumann, 1963: 25).

Jung also has a very similar attitude towards men having a feminine character. He asserts that:

"Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definite feminine image. The image is fundamentally unconscious, a hereditary factor of primordial origin engraved in the living organic system of the man, an imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman—in short, an inherited system of psychic adaptation. Even if no women existed, it would still be possible, at any given time, to deduce from this unconscious image exactly how a woman would have to be constituted psychically" (Jung 1981: 338).

"The Great Round," symbolized by the Uroboros, represents the origin and the mixing of opposites, including "elements of consciousness, unconscious elements, and elements hostile to consciousness" (Neumann, 1963: 18). It is seen as the "Great Container," a feature of the Feminine that "holds and surrounds everything that springs

from it", which claims its dominance even when individuals gain independence (1963: 25). The Great Round initially integrates the "transformative character" by turning all "changes back into its eternal sameness" (1963: 30). This archetype, "experienced as world or nature outwardly and as fate and the unconscious inwardly", dominates the "life feeling of every ego consciousness". In this stage, "the elementary feminine character", which contains the "transformative character, is "worldly," with natural existence and its regular changes depend on it." "The unity of life" among seasonal changes and simultaneous transformation of "living things" is the primary symbol of this group (1963: 30).

The "elementary character of the Feminine" emerges when the ego and consciousness are "small and undeveloped", whereas the unconscious is wide and operates dominantly. This feature of the archetype often has a "maternal" quality. Irrespective of gender, individuals relate to this quality in a childlike and dependent manner. The "elementary character", like the "transformative character", is instinctively "ambiguous and relative", with both "good" and "bad" aspects. It forms the foundation of the "conservative, stable, and unchanging" aspect of femininity, which is especially common in motherhood (Neumann, 1963: 25-26).

While a woman's journey to "motherhood" ends with the act of giving birth, this event starts a "new archetypal" pattern that changes her life. The fundamental feminine roles of providing "nourishment and protection, offering warmth", and holding the child securely contribute to the woman's ongoing transformation. The relationship between mother and child and the female group dynamics that evolve from it serve as the "foundation of social life and hence of human culture". Humans are unique among species because their infants are considered "extrauterine embryos" during their first year. Then, they go into a further developmental phase within a social context shaped mainly by the mother. This phase increases the mother's role in the child's life and intensifies her bond with the child. The baby's trust forms the basis of the mother's care on both a conscious and subconscious level. (Neumann, 1963: 32).

A comprehensive understanding of the fundamental roles associated with femininity—"life-giving, nurturing, providing warmth, and protection"—is necessary to comprehend the "central role of the Feminine in human symbolism". Since its

inception, the Feminine has been associated with “greatness.” This greatness is attributed to the Feminine because it encompasses, shelters nourishes, and makes “everything dependent on it and completely at its mercy”. The idea of the human being as ‘great’ finds perhaps its most powerful expression in the figure of the mother. A simple observation of “an infant or child” confirms her status as the Great Mother. “Her numinous superiority” creates a unique situation for the “human infant”, which is in “contrast to new-born animals” that show a higher degree of independence at birth (Neumann, 1963: 43).

Neumann asserts that the human body, remarkably a woman’s, resembles a ‘vessel’—a container holding many different things. How it gives life, nourishes, warms, and protects was a mystery to the early man, which is why it was sacred to them. Neumann gives natural examples of the “containing” function of the “vessel” from animals such as “the pig, the squid and the shellfish” and fruit like “pomegranate and poppy”. There are also cultural symbols of containers such as “the barrel, the box, basket, chest, trough, sack, and so on.” Apart from the containing function of the vessel, “mountain, cave, village, city, shirt, dress, coat, etc.” are some symbols which demonstrates the protective function of the “body-vessel” (Neumann, 1963: 45).

In their book titled *The Great Cosmic Mother,* Monica Sjoo and Barbara Mor discuss the concept of “Mother Earth”, stating, “The cave as female womb; the mother as a pregnant earth; the magical fertile female as the mother of all animals . . . the cave as the female tomb where life is buried, painted red, and awaiting rebirth” (1991: 8). Wherever we look on the earth, we see the symbols of the life-giving, nurturing elements of the Mother Earth. These are some features which probably made primitive people believe that the earth is a sublime mother. As a mother nourishes her child in the womb and after birth, so too do the earth and sky offer water to bring forth and sustain life. Neumann exemplifies “water and earth” symbolism in a detailed way:

“Water is the primordial womb of life, from which in innumerable myths life is born. It is the water below, the water of the depths, ground water and ocean, lake and pond”. But the maternal water not only contains; it also nourishes and transforms, since all living things build up and preserve their existence with the water or milk of the earth. Since the water can be symbolically related to the breast as well as the womb, the rain can appear as the milk of the celestial cow and the earth water as the milk of the earth

body, for the milk-giving animals, especially the cow and goat as central symbols of the nourishing, exist as cosmic entities both above and upon the earth" (1963: 47-48).

"The Great Earth Mother", the source of all life, is predominantly seen as the "mother of all vegetation". This archetypal context forms the basis for "fertility rituals and myths" worldwide. The tree, as a symbol of vegetation, is at the heart of this symbolism. As a "fruit-bearing tree of life", it "embodies femininity: it bears, transforms, and nourishes; its leaves, branches, and twigs are contained" within it and depend on it. The tree's protective nature is evident in the "treetop that shelters nests and birds". Moreover, the tree trunk serves as a container for its "spirit", akin to the "soul" residing in the body. As well as being a life-giver, the tree symbolizes death as in the example of "Osiris" whose dead body found in a cedar tree trunk (1963: 48-49).

Anthony Stevens, the author of the book *Archetypes: A Natural History of the Self* also shares a similar point of view. Mother archetype has a wide range of variations, such as "Mother Nature" or "Earth Mother", who represent prolificacy, food supply, life-giving and "psychic creativity". Mother archetype can also form into "divine animals" such as the "celestial cow who nourishes the earth with milky rain" (1990: 89). He summarises his idea as follows:

"The Great Mother is thus an aspect the central aspect - of the Archetypal Feminine. 'Great' expresses her timelessness and her numinous superiority over everything mundane and merely human. Like all archetypes Great Mother possesses both positive and negative attributes, and this 'union of opposites' within the same archetype is characteristic of preconscious components which the ego has not yet divided into its antitheses" (1990: 89-90).

The earth is the most inclusive symbol of the Feminine since it "rules over vegetative life, holds the secret of the deeper and original form of "conception and generation" upon which all animal life is based" (Neumann, 1963: 51). The earth and the mother are so similar to each other in terms of life-giving, nourishing and protecting that "the highest and most essential mysteries of the Feminine are symbolized by the earth and its transformation." The earth's life-giving starts underground and develops with the aid of air and water. Likewise, a mother's life-giving process starts and develops in her body with the help of air, water and food from Earth. Wherever the early man looked, he saw the "abundance of vegetative life".

"And this primordial world is also a world of the Great Mother; she is the protectress, the good mother, who feeds man with fruits and tubers and grains" (1963: 51-52). The following paragraph summarises what Earth meant to early man:

"And this world, too, is in transformation, bursting eggs and crawling young, corpses decomposing into earth, and life arising from swamp and muck. Everywhere mothers and suckling cubs, being born, growing, changing, devouring and devoured, killing and dying. But all this destroying, wild, terrifying animal world is overshadowed by the Great Mother as the Great World Tree, which shelters, protects, and nourishes this animal world to which man feels he belongs. Mysterious in its truthfulness. The myth makes the vegetative world engender the animal world and also the world of men, which thus appears merely as a part of the World Tree of all living things" (1963: 52).

The term "Great Mother", a part of the Archetypal Feminine, which is a "late abstraction", requires an immensely improved hypothetical consciousness. The term "Magna Mater" was used somewhat late in human history to denote the Archetypal Feminine, even though it was "worshipped" and depicted thousands of years prior. The terms "mother" and "great" are not conceptual combinations but "emotionally coloured symbols". "Mother" refers not just to a "filial relationship" but also to a "complex psychic situation of the ego". "Great" symbolizes the superiority of the archetypal figure over "everything human and nature" (Neumann, 1963: 11).

Although archetypes are "a priori" images that date back to the beginning of human evolution, their attributes may have changed over time. Neumann explains this situation by giving the example of the Great Mother as follows;

"Before the comprehensive human figure of the Great Mother appeared, innumerable symbols belonging to her still-unformed image arose spontaneously. These symbols —particularly nature symbol from every realm of nature— are in a sense signed with the image of the Great Mother, which, whether they be stone or tree, pool, fruit, or animal, lives in them and is identified with them. Gradually, they become linked with the figure of the Great Mother as attributes and form the wreath of symbols that surrounds the archetypal figure and manifests itself in rite and myth" (1963: 12).

These symbols cover not only one Great Mother but also her derivations. In this sense, both the signifiers and why they signify are various. If we are to name natural symbols of mother as signifiers, variations of the great mother will be "goddesses and fairies, female demons and nymphs, friendly and unfriendly, manifest

the one Great Unknown, the Great Mother as the central aspect of the Archetypal Feminine, in the rites and myths, the religions and legends, of mankind" (1963: 12).

Moreover, the "primordial archetype", a fundamental psychological concept, embodies both "positive and negative attributes", representing a union of opposites. This duality is "characteristic of the unconscious" mind, which does not distinguish between these opposites. Early humans perceived this blend of "good and evil, friendly and terrible" as a unified divine entity. However, as human consciousness evolved, these contrasting aspects were separated and began to be worshipped as distinct entities, such as "the good goddess and the bad goddess" (Neumann, 1963: 12).

At first, the content of "the primordial archetype" was blank in man's imagination. He then filled it with "monstrous and inhuman" representations, which were "chimerical creatures composed of different animals or of animal and man—the griffins, sphinxes, harpies, for example—and also of such monstrosities as phallic and bearded mothers". When consciousness learns to see sensations from far away, to respond to them in a more sophisticated way, to "differentiate and distinguish", only then primordial archetype is divided into sets of symbols (Neumann, 1963: 13). In other words, consciousness learned how to design and file them according to their types and relations. One example of this categorization of archetypes is given in the example of child and mother in the following passage;

"Early man—like the child—perceives the world "mythologically." That is, he experiences the world predominantly by forming archetypal images that he projects upon it. The child, for example, first experiences in his mother the archetype of the Great Mother, that is, the reality of an all-powerful numinous woman, on whom he is dependent in all things, and not the objective reality of his personal mother, this particular historical woman which his mother becomes for him later when his ego and consciousness are more developed" (1963: 15).

Neumann demonstrates "the structure of the archetype" by differentiating the "action of the symbol" in "primitive man" and modern man. Symbols mean different things to people long ago and people today. For people today, symbols help balance their thoughts. For people long ago, symbols helped shape and "strengthen their consciousness". Symbols helped people move from a stage where they did not have

clear thoughts or images, to a stage where creating images was important for developing their consciousness (1963: 17).

While explaining the projection process, Neumann resembles the content and the appearance of unconscious elements in movie theatre. The audience sits facing the screen, but the images are projected behind, letting them see the images on the screen. Therefore, if a "demon" archetype appears, it is not "part of the man to whom he appears, but as a being who is present and active in the outside world." The ego witnesses the contents of the archetypes both directly and indirectly: "directly by perceiving them on the inner projection plane as psychic images, indirectly by experiencing them in their projection into the world". Archetypes can also be seen indirectly in the outside world. "Figures (gods) or persons" in the outside world may be archetypal projections. The ego evaluates these images as real, just as the Greeks saw their gods as real (1963: 21).

3.4. Transformation, Culture, and the Feminine

Transformation is also another significant theme in Neumann's book. In nature, almost everything transforms. Seed transforms into grass which "becomes grain and is transformed into bread," and "wood is transformed into flame and light". Similarly, the human character also transforms. He not only transforms himself but also transforms the culture. "The preparation of food and drink, the fashioning of garments, vessels, the house, natural things and things transformed by nature are subjected to a higher mode of transformation by human intervention". And this transformation is the product of the Feminine, so it can be said that "the Feminine stand at the beginning of human culture" (1963: 59).

As well as a material transformation, there is also the "spiritual transformation" of humans. While the vegetation transforms into various aspects, it can turn into something toxic. Fermentation in fruit juice makes it intoxicating. When man digests it, he is transformed not physically but psychologically. It is one of the "deepest experiences of man." "Mankind relates" this transformation to an "invisible spiritual principle, by whose action the personality is changed" (1963: 60).

Whether it be a personal, cultural or psychological transformation, they are all created by the Feminine. Neumann describes the power of Archetypal Feminine as:

"If we survey the whole of the symbolic sphere determined by the vessel character of the Archetypal Feminine, we find that in its elementary and transformative character the Feminine as "creative principle" encompasses the whole world. This is the totality of nature in its original unity, from which all life arises and unfolds, assuming, in its highest transformation, the form of the spirit" (1963: 62).

In the matriarchal world, the "geocentric" perspective is all-encompassing, with the "tangible and visible reality" serving as the foundation for even its most profound "spiritual phenomena". The woman, seen as a "vessel", is not a creation of man or used for his reproductive needs. Instead, it is this vessel, with its inherent creative nature, that independently gives rise to the male (1963: 62).

The female group, which consists of mother and children, are the creators of early culture because they were on the settled part of life while men were on the go for hunting. The responsibility of providing "shelter and protection", traditionally associated with women, led to the development of the concept of a "home". This was manifested in tasks such as plaiting, weaving, binding and knotting", which were necessary for making "mats and screens", the primary tools of shelter (Neumann, 1963: 283).

"The woman is the natural nourishing principle and hence mistress of everything that implies nourishment. The finding, composition, and preparation of food, as well as the fruit and nut gathering of the early cultures, are the concern of the female group. This rule over food was largely based on the fact that the female group formed the center of the dwelling, i.e., the actual home to which the nomadic males again and again returned" (Neumann, 1963: 283-284).

Women were responsible for elevating the current situation "biologically, psychologically, and sociologically" (Neumann, 1963: 281). Through unconscious rituals such as "hunting, weaving pottery making, etc." early man rose up to consciousness. These activities were passed down to the next generations "secretly", as they were considered sacred. Repercussions of these rituals reach "deep into the Western" culture. Some traces of these repercussions are "the prayers and symbols that

accompany the various phases of life—the solemnities, gatherings, and processions of groups, associations, and societies" (1963: 281-281).

A woman primarily perceives herself as a life-giver. Moulded in the image of the "Great Goddess", she is intertwined with the principle of life that is both a creative force in nature and a cultural catalyst. The profound bond between a mother and her daughter, who are the core of the female community, is mirrored in the maintenance of their "primordial relationship". From the perspective of this female community, the male is an outsider who intrudes and forcefully separates the daughter from her mother. This holds true even if he stays within the female group and is even more pronounced if he takes the woman away to his own group (Neumann, 1963: 305-306).

3.5. Conclusion and Modern Implications

The Great Goddess—if under this name we sum up everything we have attempted to represent as the archetypal unity and multiplicity of the feminine nature—is the incarnation of the Feminine Self that unfolds in the history of humankind as in the history of every individual woman; its reality determines individual as well as collective life. This archetypal psychical world, which is encompassed in the multiple forms of the Great Goddess, is the underlying power that even today—partly with the same symbols and in the same order of unfolding, partly in dynamic modulations and variations—determines the psychic history of modern man and of modern woman.

Neumann claims that modern man is "sick" because society improved "patriarchally" using the "male intellectual consciousness". Therefore, "matriarchal world precedes the patriarchal world" (1963: 91). However, the patriarchal world replaces the matriarchal one as "the Great Father or of the Masculine with its different symbolism, its different values, and its different tendencies, becomes dominant" (1963: 92). As a result, modern man forgot the use of "matriarchal World of the psyche" whose job is to "balance" the psyche (1963: xli).

While acknowledging and stating the danger of a patriarchal intellectual, Neumann provides the solution;

> "Western mankind must arrive at a synthesis that includes the feminine world—which is also one-sided in its isolation. Only then will the individual human being be able to develop the psychic wholeness that is urgently needed if Western man is to face the dangers that threaten his existence from within and without" (1963: xlii).

Neumann believes in the fact that the society is no longer "fertile" and alive. In order for these features of society to be gained, man needs "a psychic wholeness" where both the feminine and the masculine are in balance. According to Jung, what formed "modern individualism" is "the worship of the woman". With this specific act, the man fortified his spirit significantly as female worshipping signified "worship of the soul" (Jung, 1959: 376). By solving the individual's masculine-sided psyche, he claims that society altogether will be saved because "it is this basic fact of human collective life" (Neumann, 1963: xlii). Although archetypes may seem antiquated and distant from the "everyday reality of modern man", they can bring a new point of view that prospers both the individual and the community (1963: xliii).

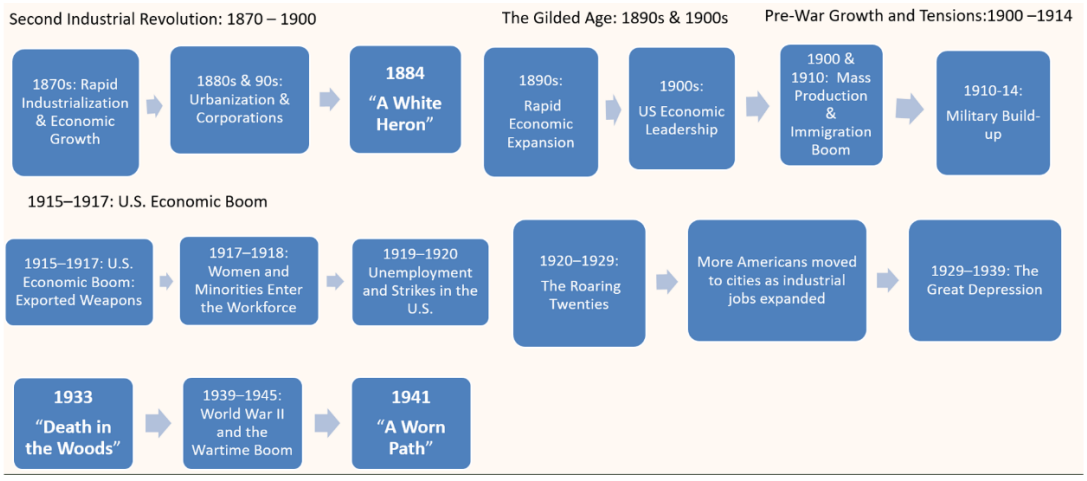
In conclusion, the Great Mother and its unlimited variations have been studied thoroughly to show how they affect the human psyche and culture. The relevance of these various implications of the feminine archetype to the creation and development of societies seem indisputably realistic. From time immemorial to the current era, the feminine archetype has given extremely valuable insights for decoding the mysteries of human consciousness and evolution. In this regard, they will be invaluable while analysing the three consecutive short stories regarding the Great Mother archetype and the changing world.

CHAPTER IV

IN THE FOOTSTEPS OF THE GREAT MOTHER: A COMPARATIVE ANALYSIS OF *A WHITE HERON, DEATH IN THE WOODS,* AND *A WORN PATH*

Both Jung and Neumann emphasise that archetypes become active when our personal or social experiences trigger them to surface. From this perspective, it is not a coincidence that the Great Mother becomes visible with her various faces in the literature of the period when the negative consequences of industrialisation and urbanisation became more concrete. These were the times when humanity sought security, a desire for connection to a higher being, and an opportunity for a rebirth. By analysing the three consecutive American short stories, whose publication dates correspond to some turning points in American society, the purpose is to track the Great Mother with the hope that she will show us a way out. The following timeline illustrates how these stories correspond to historical developments, including the Second Industrial Revolution and the Great Depression.

Figure 1. Historical Timeline



To clarify, *A White Heron* by Sarah Orne Jewett was published in 1884, when the Second Industrial Revolution began to shape humanity, modernity, culture, and cities. *Death in the Woods* by Sherwood Anderson was published in 1933, but many of the stories in the book were written between 1926 and 1930, when the world and the United States went through World War I and the Great Depression. The final story *A Worn Path* by Eudora Welty was written in the 1930s and published in 1941, during World War II. The stories are chosen for their common themes, although they are products of distant dates and stories of people from different regions of the same country. Thus, through these stories, one can track how the Great Mother archetype represents itself in various geographies and cultures as well as how it has evolved over time, which may help us to see if there is still hope for recreating a fresh bond with our roots in her.

Sarah Orne Jewett was born in Maine in 1849, and her work reflects her love of the New England countryside and her anxieties about the industrialisation boom of the period. Unfortunately, she was witnessing the destruction of nature and changing life in the region, where by the end of the Civil War, "textile mills and a cannery" had replaced agriculture, shipbuilding, and logging which were the economic basis of the village previously (Levine, 2017: 516). Likewise, Sherwood Anderson was from rural Ohio. His early life was marked by economic hardship and a colourful family dynamic, both of which found place in his writing in addition to his observations about the rural lives he witnessed. Having a childhood full of hardships, Anderson believed it was essential to his artistic development. Finally, born in Mississippi, Eudora Welty spent her whole life of 92 years there, primarily writing about Mississippians. Welty is thought to have had a "keen understanding of human nature" and her writing is believed to have reflected the events of her time, beginning with the Depression (Kreyling, 1980: 3). Her stories "came out of [her] response to it" as she says in the preface to *The Collected Stories of Eudora Welty* (Taylor, 1991: 6). At the time she began writing in the mid-1930s, the Agrarians were promoting a view of the South based on myths of a glorified past. However, Welty rejected this, choosing to focus instead on the reality of the South and on the experiences of ordinary people in the South during the Depression (Pitavy-Souques, 2000: 7).

4.1. Traces of the Great Mother

4.1.1. Trees and Forests

All these three stories share the woods as their setting. The heroines set off for a journey through the woods and the plots reach their climaxes there. Slyvia as the 6-year-old heroine embarks on a journey to the great pine tree through the woods. The majestic description of the great pine tree and its relation to Sylvia is made clear in the following quotation:

"Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. Now she thought of the tree with a new excitement, for why, if one climbed it at break of day, could not one see all the world, and easily discover whence the white heron flew, and mark the place, and find the hidden nest?" (Jewett, 1914: 12).

As Neumann suggests, "The Great Earth Mother", the source of all life, is seen as the "mother of all vegetation". This archetypal context forms the basis for "fertility rituals and myths" worldwide (1963: 48). Trees, as symbols of vegetation, are at the heart of this symbolism. As a "fruit-bearing tree of life", any tree "embodies femininity: it bears, transforms, and nourishes; its leaves, branches, and twigs are contained" within it and depend on it. The tree's protective nature is evident in the "treetop that shelters nests and birds". Moreover, the tree trunk serves as a container for its "spirit", akin to the "soul" residing in the body. As well as being a life-giver, the tree symbolizes death as in the example of "Osiris" whose dead body was found in a cedar tree trunk (1963: 48-49). Therefore, the great pine tree in this story symbolizes the Great Earth Mother. All the trees around it were cut down long before. Since the reason why that lonely pine tree was left is not clear, the author could only make some guesses about it and stresses the fact that "no one could say" the reason (Jewett, 1914: 12). However, the focus is the power of the archetype represented by the pine tree. According to Neumann,

"A vast number of forms, symbols, and images, of views, aspects, and concepts, which exclude one another and overlap, which complement one another and apparently emerge independently of one another, but all of which are connected with one archetype, e.g., that of the Great Mother, pour in on the observer who takes it on himself to describe, or even to understand, what an archetype, or what this archetype, is" (1963: 9).

That means archetypes are autonomous and appear independently. Since it was a time of change when industrialism led to the destruction of nature, Mother Nature took the initiative to remind people that nature is the ultimate being that should be taken into consideration. Sylvia here becomes the messenger to get the message and takes the initiative to stop danger, which she does by saving the heron from the hunter who is the representative of industrialism in the story. Mrs.. Tilley's "unlikely choice of Sylvia from her daughter's houseful of children" could also be interpreted as the unconscious, autonomous operation of the mother archetype (Jewett, 1914: 3). She can be interpreted as the vehicle through whom The Great Mother intervenes. Being just a child, she stands for the maiden face of the Goddess whose youth and freshness symbolize hope. She becomes the heroine who answers the call by The Great Mother and sets on a journey in the bosom of Mother Nature. Joseph Campbell in his *The Hero with a Thousand Faces* states that the call to adventure comes from "the dark forest, the great tree, the babbling spring" (2008: 47). Sylvia "knew the tree very well" and was very excited to climb it up. "She had always believed that whoever climbed to the top of it could see the ocean" (Jewett, 1914: 12). From these descriptions we infer that there is an unconscious communication between the tree and her. She also starts her journey "when the whippoorwills ceased, and she was afraid the morning would after all come too soon" (1914: 13). This means that she had to walk through the woods in the dark representing Campbell's statement of the dark forest.

Similarly, Clarissa Pinkola Estes in her *Women Who Run with the Wolves* talks about the strong and inevitable connection between women and nature. Estés explains that the phrase "Wild Woman" resembles an ancient, instinctual memory of our deep connection to the wild feminine. When women reconnect with this core, they gain an inner guide—a "knower, a visionary, an oracle" that is essential for maintaining a vibrant life:

"When women reassert their relationship with the wildish nature, they are gifted with a permanent and internal watcher, a knower, a visionary, an oracle, an inspiratrice, an

> intuitive, a maker, a creator, an inventor, and a listener who guide, suggest, and urge vibrant life in the inner and outer worlds. When women are close to this nature, the fact of that relationship glows through them. This wild teacher, wild mother, wild mentor supports their inner and outer lives, no matter what" (Estes, 1992: 5).

Her detailed explanation supports the idea of a strong bond between women and Mother Nature. From the endless source of Mother Nature, women have access to her wisdom. In Jewett's story, Sylvia becomes a watcher, a knower, or a visionary. She is at the right place at the right time to protect the endangered heron, namely Mother Nature.

Sylvia's ascent to the great pine tree can be likened to Campbell's "crossing of the first threshold," where "the hero goes forward in his adventure until he comes to the 'threshold guardian' at the entrance to the zone of magnified power" (2008: 71). "First she must mount the white oak tree that grew alongside" (Jewett, 1914: 13). The white oak tree, which she uses like a ladder to reach the great pine tree, could be resembled to the threshold guardian where Sylvia finally enters the zone of magnified power where she, "wholly triumphant," could see the "vast and awesome world" and recognize the greatness and the beauty of Mother Nature (Jewett, 1914: 13). Her "passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale" (Campbell, 2008: 82). The tree itself becomes a womb that gives her a chance of rebirth by showing her the vast view reaching towards the ocean and thus helping her gain a new and broader perspective. Although she goes there to detect the heron's nest, she does not tell the hunter because she becomes one with nature as the great pine tree, or the Great Mother, passes the wisdom onto her. Through the insight she gains, Sylvia does the right thing and arouses a feeling of hope in the battle between industrialisation and Mother Nature.

In contrast, the Great Mother becomes hostile in *Death in the Woods,* which was written almost half a century after *A White Heron.* The impacts of industrialism are not so dominant in *A White Heron.* That is not to say they do not exist; however, still, the story's overall vibe is positive as a result of Sylvia's wise decision. Yet, in *Death in the Woods*, the picture drawn is far gloomier and more hopeless. There is always something to feel sorry for in the nameless heroine, or, by her husband's name, Mrs.. Grimes. Her story starts as a bound girl who is abused. Despite her efforts to have a better life, tragedies never let her go. Poverty, a cruel husband, loss of her

daughter, an alienated son, and loneliness surround her, against which she has to struggle on a daily basis. Additionally, social and economic destruction caused by World War I and The Great Depression stands in the background.

The story is about the struggles of a middle-aged heroine who looks very old because of the difficulties of life. She regularly travels from the farm to the town through the woods to exchange a few eggs for "salt pork and some beans" (Anderson, 1961: 1). When she was young, the woods became a refuge when she was escaping from the German farmer. This time, however, the woods are not as nice and welcoming as before or as the woods in the former story. As Neumann suggests, emerging from the primordial archetype, the Great Mother has three forms. These are "the good, the terrible, and the good-bad mother" (Neumann, 1963: 21). The feature of the Great Mother as both devouring and cherishing symbolize the life and death, creation and destruction aspects of life; binary oppositions that gain meaning through each other. Although the Great Mother manifests herself as the good mother in the previous story, she turns into the terrible mother in *Death in the Woods*, where the tree and woods become the place of death rather than nurture. She reacts against the devastating consequences of industrialisation. Thus, her life-giving aspects fade away to be replaced by her wrath. The woods where Mrs.. Grimes dies are not a symbol of nurturing and safety but of cold, death and silence: "In a woods, in the late afternoon, when the trees are all bare, and there is white snow on the ground, when all is silent, something creepy steals over the mind and body" (Anderson, 1961: 3). The harshness of the winter described as "...the snow was heavy. She hadn't been feeling very well for several days..." strengthens the theme that nature is not only a source of nurturing but may turn into a trap. The Great Mother's defiant and aggressive aspect emphasizes the decline of both the natural world and the feminine (Anderson, 1961: 3).

Unlike the terrible identity of the Great Mother relieving itself in as the devouring Mother Nature, Mrs.. Grimes insists on representing the nurturing aspect of the archetype. Even though she has to experience and endure an entire life of grief, she dedicates herself to feeding – not only her family but also the animals they depend on: "She was feeding animal life before she was born, as a child...after she married..." (Anderson, 1961: 2). The natural nourishing principle is emphasized throughout the story and Mrs.. Grimes' entire life revolves around feeding:

> “Then she settled down to feed stock. That was her job. At the German's place she had cooked the food for the German and his wife. The wife was a strong woman with big hips and worked most of the time in the fields with her husband. She fed them and fed the cows in the barn, fed the pigs, the horses, and the chickens. Every moment of every day, as a young girl, was spent feeding something.” (Anderson, 1961: 2)

The activity of feeding, the life-giving aspect of the archetype, gives Mrs.. Grimes the role of the mother, which emerges as the successive faces of the goddess when considered together with Sylvia as the maiden. However, the nurturing mother is ultimately devoured by the Great Mother because of her wrath caused by the industrialisation’s adverse effects on society and nature. Unlike the wisdom-giving great pine tree, the tree in this story becomes the grave of the mother. As for the negative outcomes of the industrialisation process, the situation which Ferdiand Tönnies described as societies’ transition from Gemeinschaft (community), where individuals are bound by tradition, shared values, and deep personal ties, to Gesellschaft (society), where people gradually relate to each other as means to an end rather than as entire beings, can be observed (Tönnies qtd. in Pappenheim, 1968: 73). Anderson describes the loneliness and says “Mrs.. Grimes was one of the nameless ones that hardly any one knows … No one gave her a lift. People drive right down a road and never notice an old woman like that” (Anderson, 1961: 2). Mrs.. Grimes’ isolation is a clear indication that industrialism slowly destroyed society and broke the shared values and traditions. Mrs.. Grimes’ experience perfectly fits Tönnies’ observation that “so deep is the separation between man and man in Gesellschaft that everybody is by himself and isolated, and there exists a condition of tension against all others” (Tönnies qtd. in Pappenheim, 1968: 73). The Great Mother as Mother Nature in this story, by devouring a nurturing mother, probably is giving a warning to society that corruption may bring an end to humanity. As Tönnies suggests, addressing the transition from society to community back can help restore social peace and collective responsibility (Tönnies qtd. in Pappenheim, 1968: 73).

Another similarity between the woods in both stories is that there is a clearing near both trees where the climax of the plots occurs. In *A White Heron* the clearing is described as follows: “Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation (Jewett, 1914: 11). The great pine tree stands there alone because all the trees that had once

surrounded it were cut down long ago. Similarly, in *Death in the Woods* Mrs.. Grimes dies under a tree which is near a clearing: “The clearing was as large as a building lot in town, large enough for a house and a garden. The path ran along the side of the clearing, and when she got there, the old woman sat down to rest at the foot of a tree” (Anderson, 1961: 3). Possibly, the reason behind deforestation is urbanisation. Although the Great Mother as the great pine tree in *A White Heron* wins over the expansion of industrialisation, a nurturing mother’s death under a tree near a clearing half a century later strengthens the theory of this study that through time, industrialism transformed almost everything on Earth. That is to say, as industrialism emerged, the harmonious relationship between humans and nature was disrupted. As Moore suggests, industrial agriculture, urbanisation, and large-scale commodity production brought new forms of environmental crisis, such as deforestation, soil depletion, and pollution. Early capitalism created an “irreparable rift” between humans and nature by creating a mode of production that constantly exploited resources without renewing them (Moore, 2003, p. 100). This shift led to the constant search for new lands to exploit because of the decline in soil fertility in the countryside and accelerated colonial expansion global and environmental degradation (Moore, 2003, p. 118). Neumann offers the following solution for the destruction already caused:

> “Western mankind must arrive at a synthesis that includes the feminine world—which is also one-sided in its isolation. Only then will the individual human being be able to develop the psychic wholeness that is urgently needed if Western man is to face the dangers that threaten his existence from within and without” (1963: xlii).

The final story, *A Worn Path*, completes the cycle of stories that enables a meaningful comment on the emergence of the Great Mother archetype, specifically in the time period covering all three. Like the previous ones, this story is also set mainly in the woods. Nevertheless, before continuing with that, a comparison of the cycle and continuity of the heroines in the stories may be beneficial. The heroine in *A White Heron* is nine, while Mrs.. Grimes, in *Death in the Woods,* is about forty years old. Just as time flows and people age, Phoenix, the heroine in *A Worn Path*, is now old describing herself as “I the oldest people I ever know” (Welty, 1941: 3). In the first story a grandmother and her grandchild are present. There is one generation missing because Sylvia’s family is in the city. Although industrialisation broke families apart, Sylvia’s return to nature back symbolises hope. In contrast, Mrs.. Grimes, in *Death in the Woods* has no parents and a poor relationship with her husband. She is completely

isolated from her family and society, which shows industrialisation's effect on families and society. In *A Worn Path* there is once again a grandmother and a grandson with one generation missing, which suggests the family might have been separated as a result of industrialisation as in *A White Heron*. The grandson's illness may also represent the wounded condition of nature, yet as the representative of The Great Mother archetype in the form of an older woman, her grandmother's resilience while trying to heal him arouse a feeling of hope for future.

Having mentioned the ageing of the heroines through time, which I think is necessary to remind the reader that this study also focuses on a timeline along with the evolution of industrialism and the cyclical nature of the Great Mother archetype, it is necessary to continue with the symbolism of the woods and trees in *A Worn Path*. The story begins with Phoenix's "coming along a path through the pinewoods" (Welty, 1941: 1). One of the most striking symbols that support the incarnation of the Great Mother archetype in the personality of Phoenix Jackson as a grandmother appears when her outlook is described: "Her skin had a pattern all its own of numberless branching wrinkles and as though a whole little tree stood in the middle of her forehead, but a golden colour ran underneath, and the two knobs of her cheeks were illumined by a yellow burning under the dark" (Welty, 1941: 1). Her wrinkles' appearance on her face are described using the analogy of tree branches which form a tree figure on her head. The colour golden, which ran under the wrinkles, can be likened to a river, which also has significance in archetypal literary criticism as Neumann suggests: "Water is the primordial womb of life, from which in innumerable myths life is born. … But the maternal water not only contains; it also nourishes and transforms, since all living things build up and preserve their existence with the water or milk of the earth" (1963: 47-48). Golden colour also symbolizes royalty and divinity, which can be an indication of the divinity of the Great Mother. The tree also exactly fits what Neumann suggests as: "The Great Earth Mother who brings forth all life from herself is eminently the mother of all vegetation. The fertility rituals and myths of the whole world are based upon this archetypal context. The centre of this vegetative symbolism is the tree" (1963: 48). Just as the earth, waters, caves, trees and many other things in nature are feminine and symbolize creation, protection and nurturing, our heroine embodies a tree on her forehead that proves her being the representative of the divinity of the Great (Earth) Mother.

More strikingly Phoenix's appearance echoes Neumann's description of one of the Mother Goddesses:

> "The goddess as the tree that confers nourishment on souls, as the sycamore or date palm, is one of the central figures of Egyptian art. But the motherhood of the tree consists not only in nourishing; it also comprises generation, and the tree goddess gives birth to the sun. Hathor, the sycamore goddess, who is the "house of Horus" and as such gives birth to Horus, bears the sun on her head; the top of the tree is the place of the sun's birth, the nest from which the phoenix-heron arises" (1963: 241).

In this context, the Tree Goddess serves as both a nurturer and a generator of life. She is actively giving birth to the Sun, which is a symbol of life and vitality. Bearing the Sun on her head, Hathor symbolizes the merging of nurturing and creative forces. The image of the tree's crown as the birthplace of the Sun and as "the nest from which the phoenix-heron arises" strengthens the idea of regeneration and cyclical renewal (Neumann, 1963: 241). The phoenix-heron emerges as a metaphor for the continuous cycle of life, death, and rebirth. The tree symbolises the creative and transformative power of the divine feminine. Thus, it is helpful to focus on the similarities between the Mother Goddess Hathor and Phoenix. Firstly, Hathor's head is depicted as a palm tree, and Phoenix has a tree figure on her head. Since Phoenix's journey in the woods is driven by her determination to keep her grandson alive, she not only nourishes him but also works to sustain the cycle of generations. Just as Hathor gives birth to the Sun, Phoenix's "cheeks were illumined by a yellow burning under the dark", which also arouses a feeling of hope against the destructive impacts of industrialisation. Similarly, the phoenix-heron's nest appears on Hathor's head. This mythological bird rose from the primeval hill, which also was born by the primeval ocean. In Egyptian mythology, the Bennu—derived from the heron—is linked with the Sun, creation, and rebirth (Neumann, 1963: 240). This imagery shows her role as a nurturing and generative deity who gives birth to the Sun. In parallel, Phoenix's tree-like feature on her forehead in *A Worn Path* could be a symbol of the divine feminine because it emphasises her connection to the regenerative cycle and her role in sustaining life despite industrial troubles. While the golden colour on her face symbolises the birth of the Sun, her description underneath as black corresponds to "the Feminine is nevertheless the black earth" (Neumann, 1963: 240). All these similarities between Phoenix and Hathor indicate that Phoenix Jackson, with her name that connotes the endless rebirth cycle, is almost a re-creation of Hathor the Goddess.

4.1.2. Heron, Phoenix and Other Animals

In addition to the forest and trees, animals play significant archetypal and symbolic roles in all these stories. They reflect themes of nature, femininity, and industrialisation. The heron, dogs, cows and other domestic creatures symbolize the mother archetype's protective instincts, vulnerabilities, and resilience in the face of industrialism's destructive forces.

To begin with, the heron in the first story is symbolic in all aspects. Firstly, it is a delicate and mysterious bird described as "a single floating feather" with a "steady sweep of wing" and an "outstretched slender neck" (Jewett, 1914: 1). Sylvia chooses to protect the heron against the Hunter who wants to hunt it, which symbolize the importance of preserving nature's beauty and interconnectedness. In different cultures, herons have various outstanding meanings. For instance, "in Native American tradition the heron symbolizes wisdom and good judgment. In ancient Egypt the heron was a symbol of creation while in Africa and Greece the heron was a messenger of the gods" (Hutton, 2017). In the story, the heron flying from his nest to the tree may be a message of Mother Nature to Sylvia through Heron and the tree, which may have awakened the "Great Mother" in her. As stated earlier, heron is a significant figure in Egyptian mythology. Neumann states that the primeval hill (or benben stone) is identified with the sacred heron or phoenix (Bennu), a symbol of rebirth and rising, connected with the mythologies of Osiris and Ra, Heliopolis and the sun. "The Bennu-heron, in the Egyptian tree of transformation is the upper soul of Ra" (Neumann, 1963: 246). Neumann further explains that all Great Goddesses are Lady of the Beasts at the same time:

> "And Hathor and Isis, and all other Great Goddesses who appear in animal form, are in reality the Lady of the Beasts. All beasts are their subjects: the serpent and scorpion, the fishes of river and sea, the womblike bivalves and the ill-omened kraken, the wild beasts of wood and mountain, hunting and hunted, peaceful and voracious, the swamp birds—goose, duck, and heron—the nocturnal owl and the dove, the domesticated beasts—cow and bull, goat, pig, and sheep—the bee, and even such phantasms as griffin and sphinx." (Neumann, 1963: 275)

Great Goddess is the mythological representation of the Great Mother. According to Neumann, the Egyptians widely accepted heron as a God-figure. Just as

the great pine tree represents the Great Earth Mother, the heron may be seen as a representation of the Great Goddess in the story. The hunter's pursuit of the heron symbolizes the exploitation of nature for profit. Patriarchy, or male dominance, is far from nature, which once nurtured him. For him, nature is only the source of his wealth. He is so greedy that he gradually becomes hostile to nature. He tries to destroy, ruin, and ravage nature by cutting its trees, polluting its waters and air, killing its animals, exploiting its mines, and using them to make money. This is a fight between nature (female) and the industry (male). Fortunately, Great Earth Mother, symbolized by the heron, wins this battle thanks to Sylvia. Sylvia fulfils her role as the Maiden and stands firm against the temptation of ten dollars that is offered by the hunter.

The cow, Mistress Molly, can also be seen as a symbol of the Great Mother because she has nurturing and protective aspects attributed to her, unlike the heron, which symbolizes the untamed beauty of the wilderness. The cow is introduced as Sylvia's companion in her daily task of driving it home through the woods. It is described as a "plodding, dilatory, provoking creature". Despite this, the cow is also a "valued companion" because it provides "good milk and plenty of it" (Jewett, 1914: 1). Her importance can be seen by Mrs.. Tilley's relief when Sylvia manages to bring the "horned torment" back home before it gets dark. The archetypal significance of the cow corresponds to Neumann's ideas: "The goddess as cow, ruling over the food-giving herd, is one of the earliest historical objects of worship, occurring among the Mesopotamian population." As a nurturing force, it sustains life. Neumann continues to emphasise the matter and states that "the milk-giving animals, especially the cow and goat as central symbols of nourishing, exist as cosmic entities both above and upon the earth" (1994: 124). This establishes the cow as a direct link between nature and humans.

Sylvia is also friends with other animals in the wilderness. Her grandmother describes her as:

> "There ain't a foot o' ground she don't know her way over, and the wild creatur's counts her one o' themselves. Squer'ls she'll tame to come an' feed right out o' her hands, and all sorts o' birds. Last winter she got the jay-birds to bangeing here, and I believe she'd 'a' scanted herself of her own meals to have plenty to throw out amongst 'em, if I hadn't kep' watch. Anything but crows, I tell her, I'm willin' to help support…" (Jewett, 1914: 15).

As the passage proves, she is so natural and at home in the woods that all the animals count her as one of themselves. She has the gift to be able to tame squirrels and birds. She loves them so much that she can easily share her meal with them. In short, Sylvia is the perfect representation of the Great Mother, and Mrs.. Tilley's unlikely choice of her is no coincidence because the Great Mother needs her there.

Since the negative impact of industrialisation is still not much visible in *A White Heron*, the heron's freedom, although hardly won, implies hope for nature as well as the cow that is depicted as nourishing with "good milk and plenty of it" (Jewett, 1914: 1). In contrast, the cow in *Death in the Woods* is the complete opposite of Mistress Molly. It is depicted as a "poor [and] thin" animal and has not given milk for months, which reflects the gloomy atmosphere and Mrs.. Grimes' hopeless situation in the story (Anderson, 1961: 2). Just as Sylvia is a young and wise representative of the Great Mother, Mistress Molly is also healthy and nourishing. They symbolize the power and continuity of nature. On the other hand, although Mrs.. Grimes symbolizes the nurturing aspect of the Great Mother, she is barely able to fulfil this responsibility: "She was a slight thing…after the two children were born, her slender shoulders became stooped…such a sick-looking old woman" (Anderson, 1961: 1-2). Accordingly, the cow, which should be nurturing, is thin and weak without milk. This can be interpreted as the outcome of the period when industrialism failed and led to The Great Depression. The Great Mother, having witnessed a world war, an economic depression, and the destruction of herself by industrialism, may be withdrawing from people's lives to give a strict warning. Rather than nourishing and protecting, the Great Mother becomes the devouring Terrible Mother by killing the nurturing representative of herself.

Furthermore, the relationship between Mrs.. Grimes and the dogs in *Death in the Woods* is worth mentioning. "Two or three large gaunt-looking dogs followed at her heels" whenever she goes into town because she is the mother of all the animals in the farm (Anderson, 1961: 1). She asks for some dog-meat when she stops by the butcher. This shows her role as a nurturer, but like everything else in the story, the food she provides is insufficient. Just as Mrs.. Grimes and the cow are thin and weak,

the dogs are as well. Almost everything in the story is depicted as weak, gloomy, poor, thin, or bare as they reflect the difficulties of the period.

On her way back home, when she stops to rest under a tree near a clearing, the dogs do not leave Mrs.. Grimes. At this point, the story takes a symbolic turn as the dogs' behaviour becomes strange. First, they try to hunt rabbits to avoid starvation since the food Mrs.. Grimes provides for both the animals and the men in the house is never enough. Anderson describes the night as cold and clear, with the moon overhead, and notes that "such nights...do things to dogs", stirring their instincts:

> "After a time all the dogs came back to the clearing. They were excited about something. Such nights, cold and clear and with a moon, do things to dogs. It may be that some old instinct, come down from the time when they were wolves and ranged the woods in packs on Winter nights, comes back into them" (Anderson, 1961: 3).

This instinctual behaviour aligns with Jung's concept of inherited behaviours and strengthens the idea that the collective unconscious shapes both human and animal actions. As Jung states, heredity plays a crucial role in transferring "gifts, talents, and even instinctive behaviours" across generations (1959: 151). The reappearance of complex instincts in animals that have never seen their parents is clear evidence that these behaviours are not learned but rather innate. Furthermore, Jung states that there exists "no fundamental distinction between humans and other creatures regarding predisposition" (Jung, 1959: 152). Therefore, since the instincts of animals and the collective unconscious in humans are very similar, it can be said that the wolf archetype revives in dogs under the full moon.

To extend our analysis of inherited cycles, we can incorporate Frye's concept of death and rebirth, which adds another layer of interpretation. Mrs.. Grimes' death in winter, under the full moon, represents what Frye describes as the "divine cycle of death and rebirth", which he explains as follows:

> "In the divine world the central process or movement is that of the death and rebirth, or the disappearance and return, or the incarnation and withdrawal, of a god. This divine activity is usually identified or associated with one or more of the cyclical processes of nature. The god may be a sun-god, dying at night and reborn at dawn, or else with an annual rebirth at the winter solstice; or he may be a god of vegetation, dying in autumn and reviving in spring, or (as in the birth stories of the Buddha) he may be an incarnate god going through a series of human or animal life-cycles… But its crucial sequence of old moon, "interlunar cave," and new moon may be the source,

as it is clearly a close analogy, of the three-day rhythm of death, disappearance, and resurrection" (1957: 158-9).

Although Mrs.. Grimes' death at night, under the full winter moon approves her as a representative of the Great Mother, her lack of revival does not indicate a break in the archetypal cycle. Instead, it suggests a temporary withdrawal of the Great Mother from the world. With this retreat, she functions as a warning in response to industrialisation's destruction of nature and society.

However, as dogs start to run, "under the wintry moon they made a strange picture, running thus silently, in a circle their running had beaten in the soft snow", and as the author suggests, "the running of the dogs may have been a kind of death ceremony" (Anderson, 1961: 3). Perhaps the dogs, by running in circles, try to realize the completion of death by rebirth, as mentioned by Frye.

The dogs' running by forming a circle can also be interpreted through the Uroboros. The development of the Mother archetype begins from "Uroboros through the Archetypal Feminine to the Great Mother and further differentiations" (Neumann, 1963: 18). The Great Round initially integrates the "transformative character" by turning all "changes back into its eternal sameness" (Neumann, 1963: 18). In this stage, "the elementary feminine character", which contains the "transformative character, is "worldly," with natural existence and its regular changes depend on it" (1963: 30). The Great Mother, with Mrs.. Grimes' death, in a way resets herself. She needs to die before she revives. Her death, symbolized by circles, indicates her transformative character. She needs to go back to the eternal sameness to be reborn.

Animals in *A Worn Path* also play a significant archetypal role throughout the story. First and foremost, the heroine's name is mythological and associated with the Goddess. As stated earlier, the phoenix-heron emerges as a metaphor for the continuous cycle of life, death, and rebirth. According to Campbell, "the phoenix can rise from its own ashes back up into illumined wholeness again" (Campbell, 2008: 14). Our Phoenix, apart from carrying the symbol of the Great Mother Earth on her forehead, carries another symbolic meaning with her name which means rebirth. As Neumann suggests, in Egyptian mythology, the Bennu is equated with the phoenix. This bird is associated with the "primeval hill", the first land to emerge from the

primordial flood, and is seen as the first living creature to exist there (Neumann, 1963: 240). Consequently, the phoenix (Bennu) represents a "rising principle of the higher plane", connected to the deities Osiris and Ra, suggesting a link to resurrection and the solar cycle (Neumann, 1963: 240). Phoenix's connection to Ra, the deity of Sun, also corresponds to the description of Phoenix as "golden colour ran underneath" her wrinkles, "and the two knobs of her cheeks were illumined by a yellow burning under the dark" (Welty, 1941: 1). Both golden colour and yellow burning symbolizes the Sun and strengthens her as both the Great Mother and the Great Goddess. It is as if all the mythological and archetypal aspects come into existence in Phoenix.

Moreover, like Sylvia and Mrs.. Grimes, Phoenix seems to have a good relationship with animal and plant life. Phoenix, through her journey in the pinewoods, interacts with the creatures around her: "Out of my way, all you foxes, owls, beetles, jack rabbits, coons and wild animals! ... Keep out from under these feet, little bob-whites ... Keep the big wild hogs out of my path" (Welty, 1941: 1). She speaks to the animals as if they are her kin and recognizes their presence and communicates with them because as Neumann suggests they are still untransformed archetypes of the Great Mother:

"Before the comprehensive human figure of the Great Mother appeared, innumerable symbols belonging to her still-unformed image arose spontaneously. These symbols —particularly nature symbol from every realm of nature— are in a sense signed with the image of the Great Mother, which, whether they be stone or tree, pool, fruit, or animal, lives in them and is identified with them. Gradually, they become linked with the figure of the Great Mother as attributes and form the wreath of symbols that surrounds the archetypal figure and manifests itself in rite and myth." (1963: 12)

She demonstrates a deep understanding of their nature through her interactions with animals and plants. Further, along the path, she speaks directly to a thorny bush, saying, "Thorns, you doing your appointed work. Never want to let folks pass-no, sir. Old eyes thought you was a pretty little green bush" (Welty, 1941: 2) She is not simply reacting to an obstacle but acknowledging its purpose within the natural order; all plants and animals are intertwined, as Neumann suggests:

"In this primordial world of vegetation, dependent on it and hidden in it, lives the animal world, bringing danger and salvation; under the ground the snakes and worms, uncanny and dangerous; in the water fishes, reptiles, and aquatic monsters; birds flying through the air and beasts scurrying over the earth. Roaring and hissing, milk-giving and voracious, the animals fill the vegetative world, nestling in it like birds in a tree. And this world, too, is in transformation, bursting eggs and crawling young, corpses

decomposing into earth, and life arising from swamp and muck. Everywhere mothers and suckling cubs, being born, growing, changing, devouring and devoured, killing and dying. But all this destroying, wild, terrifying animal world is overshadowed by the Great Mother as the Great World Tree, which shelters, protects, nourishes this animal world to which man feels he belongs. Mysterious in its truthfulness, the myth makes the vegetative world engender the animal world and also the world of men, which thus appears merely as a part of the World Tree of all living things." (1963: 86)

As it is clearly seen when compared to Neumann's ideas, Welty simply describes the environment, in which Phoenix passes through, similar to Neumann's description of the Great Mother. In both Welty's and Neumann's texts, there is vegetation and animals. Just as "the animals fill the vegetative world, nestling in it like birds in a tree", Phoenix's environment is full of animals hidden among the vegetation (1963: 86). Although this world of living things embodies both the good and the bad, it is always transformative: "But all this destroying, wild, terrifying animal world is overshadowed by the Great Mother as the Great World Tree, which shelters, protects, nourishes this animal world to which man feels he belongs" The old Phoenix who spends most of her journey in this "world of vegetation" is very much like the "Great Mother as the Great World Tree" with her deeply symbolic description of the little tree stood in the middle of her forehead. She perceives the natural world as interconnected when she says, "Glad this not the season for bulls,... and the good Lord made his snakes to curl up and sleep in the winter," which shows her awareness of nature's cycles and the balance that governs it (Welty, 1941: 3).

4.1.3. Betrayal of Nature

The stories cover a period of fifty years, from the 1880s to 1930s. This period is a time when the industrialisation process made a peak, "when it matured and began" to expand beyond Western borders (Stearns, 2013: 14). It was a time when coal and oil took the place of wood for energy and propelled the progress of industrialisation. It was a time of great transformation, driven by capital, land, and labour. Cities expanded rapidly, while villages became increasingly deserted. The U.S. became the world's biggest workplace for entrepreneurs. By 1810 it had had the most patents per person and had been the best at making steamboats, farm machinery, machine tools, and sewing machines, all of which were important to the productivity revolution (Greenspan, 2018: 42). To clarify, "by mid-century, the United States had the second-

largest GDP in the world, and the second-largest per capita GDP" (Morris, 2012: 168). These and many more statistics regarding the period demonstrate the fast and powerful industrialisation of the USA. Of course, such a striking change in the world did have consequences.

One of the most significant and damaging impacts of industrialism was on the environment—particularly on nature. While the exploitation of nature began before industrialism, tracing back to 16th-century capitalism, when the shift from a feudal-agricultural system to a capitalist economy first took root, industrialism—capitalism's successor—intensified this exploitation dramatically. As a result, "an irreparable rift" emerged between humans and nature by creating a mode of production that constantly exploited resources without renewing them (Moore, 2003: 100). There is also the "metabolic rift," which can be described as the way capitalist production disrupts natural cycles and breaks the organic connections that once sustained ecological balance by extracting resources from rural areas and sending them into industrial centres (Moore, 2003: 100). Steinberg also supports Moore's ideas and states that "The Industrial Revolution had redefined the environment; it was now a vast 'natural resource'" (1986: 273).

As one of the aims of literature is to reveal the problems in life and make the unseen visible, the negative impacts of industrialism on nature can be easily observed in our selected stories. To begin with, in *A White Heron* the depletion in nature and its relation to the Great Mother are beautifully described as follows:

"Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. Now she thought of the tree with a new excitement, for why, if one climbed it at break of day, could not one see all the world, and easily discover whence the white heron flew, and mark the place, and find the hidden nest?" (Jewett, 1914: 2).

The first thing noticed in this passage is the exploitation of nature by industrialisation. All the trees around except the pine tree are cut down probably to

utilize them in production. It may have been left to leave a mark, as the author suggests. The fact that the people who had fallen its mates are already dead and that a generation of new trees grow there may imply that the destruction stopped at some point and nature has been able to renew itself. Maybe what stopped them there was the divinity of that great pine tree which we interpreted earlier as the representative of the Great (Earth) Mother. The tree's survival suggests that nature still carries power and purity that can resist the attacks of industrialisation. However, since Sylvia is a child and powerless compared to the armed hunter, questions arise: how long can she hide and protect the wonders of nature, and how long can she resist the tempting promises of the industrialised world?

The hunter's arrival is a threat of industrialism and capitalism to dominate Mother Nature. Sylvia comes across the hunter when she is in the woods. He is carrying a gun over his shoulder, and Sylvia is afraid of him. He says he has been "hunting for some birds" and asks Sylvia if he can spend the night at her house to "go out gunning early in the morning" (Jewett, 1914: 8). His intrusion into nature with his gun and intent on killing birds clearly demonstrates his harmful intentions. He is an ornithologist who hunts birds and makes a stuffed collection of them. He asks Sylvia whether she might have spotted her somewhere. He describes the heron as "a queer tall white bird with soft feathers and long thin legs. And it would have a nest perhaps in the top of a high tree, made of sticks, something like a hawk's nest" (Jewett, 1914: 2). As soon as Sylvia realizes that the hunter is talking about a bird she has seen, her "heart gave a wild beat" (Jewett, 1914: 2). The hunter, as the representative of invasive, profit-driven capitalism, is trying to deceive Sylvia by offering ten dollars in exchange for the heron's location. He also gives her a jack-knife the other day. Sylvia finds herself in a difficult dilemma between revealing the heron's nest and keeping it a secret to protect the bird—ultimately, she chooses to guard Mother Nature.

In contrast to *A White Heron,* in *Death in the Woods,* the reader encounters a pessimistic description of the world, the reason of which may be, as stated earlier, Anderson's narrative, set against the backdrop of a post-World War era and the Great Depression. The implications of industrial destruction are hinted at repeatedly. For instance, Mrs.. Grimes' troublemaker husband, Jack Grimes, and his father are described as having once been involved in the logging business, even owning a

sawmill. They likely exploited nature in much the same way Jack exploited Mrs.. Grimes: “His father, John Grimes, had owned a sawmill when the country was new, and had made money … Pretty soon there wasn't any more lumber to cut” (Anderson, 1961: 2). This description suggests that nature was ruthlessly destroyed for the sake of monetary gain, and the sawmill serves as a symbol of mechanized industrialisation, which accelerated the process of exploitation.

The clearing where Mrs. Grimes dies is described as “as large as a building lot in town, large enough for a house and a garden” (Anderson, 1961: 2). This description also implies that urbanisation as a consequence of industrialisation destroyed nature not only for the trees but also to create areas for more housing. Her death under a tree near the clearing can be likened to the symbolism of the great pine tree on the edge of a clearing in *A White Heron*, but in the opposite way. Nature was able to win the fight with the help of Sylvia and the tree acting as the guardians of the border that marks the inland where the industrial process could not penetrate that much yet. However, forty years later, Mrs.. Grimes is not able to stop the advance of the industrialisation since the author is pessimistic about the future because of a time of war and depression. This can be interpreted as the victory of industrialisation over nature because Mrs.. Grimes dies while stuck between nature and the industrialised world. She is almost the last guardian of nature who tries hard to fulfil her role as the nurturing and protecting Mother, but she cannot succeed.

In *A Worn Path*, Phoenix, on her journey to the town to get medicine for her sick grandson, also comes across a hunter with a gun and a hunted bobwhite in his bag. The hunter arrives when Phoenix is lying on the ground, “on her back like a June bug waiting to be turned over” (Welty, 1941: 8). Similar to the hunter in *A White Heron,* he is in the woods hunting for birds. The difference is that the ornithologist is hunting rare birds for his collection, but the hunter in this story seems to hunt birds for food since bobwhite is a bird that is usually hunted for its meat. The hunter also helps the old woman and worries about her being far away from her home. Yet, he is ironic and prejudiced when he says, “I know you old colored people! Wouldn’t miss going to town to see Santa Claus!” (Welty, 1941: 9). Although the old Phoenix’s face “went into a fierce and different radiation”, something holds her back to speak (Welty, 1941: 9). In this story, it seems as if nature and the industry have come to an agreement.

There is no sign of industry invading nature apart from the presence of the hunter. The woods, trees, and animals seem undisturbed, except the bobwhite. The city is also depicted in a way that is neat and nice. The grandma tries to conform to the order of the city by making a lady tie her shoelaces saying, “do all right for out in the country, but wouldn’t look right to go in a big building” (Welty, 1941: 11). Like the hunter, the city charity helps her grandson regularly by giving him the medicine the little boy needs for his throat. Welty’s neutral tone in depicting nature and human development may reflect her awareness that humans must learn to coexist peacefully with the inevitable development of industry and the indispensability of the natural world.

4.1.4. Destruction of the Individual, Family, and Society

These three concepts are better discussed together since they are deeply interwoven, and hard to evaluate separately. As stated earlier, industrialism affected the individual, family, and society in many ways. It broke families off their natural environment, pulled them away into cities, and forced children to work in factories in difficult conditions. It also lowered the status of women in society, transformed a cooperative community into a more self-centred society, and led to the alienation of people from themselves, their families, their communities, and work.

In *A White Heron,* the negative consequences come out as a breakdown in families and communities, which are consequences of industrialisation and urban migration. Early developers in the manufacturing sector had to break from the customs of their parents, a strategy that sometimes cost great personal sacrifice and caused family conflict. As the population grew and agricultural activities in the countryside declined, peasant families were eager to send some of their children to the cities, even though it was hard to get used to new places and jobs. Factory recruiters made deals with dads or brothers in peasant families and paid them to keep a daughter or sister in a system that was very close to slavery (Stearns, 2013: 2). It is thus understandable that Mrs.. Tilley’s multigenerational family fell apart. Her daughter moved to the city, probably with her husband and children. Mrs.. Tilley buried four children, so Sylvia’s mother and a son, who might be dead in California, were all the children she had left. Neither her son nor her daughter is with her. She lives a lonely life in the wilderness. Migration to the urban sphere, which is a direct result of industrialisation, is the reason

behind this fragmentation of family. The hunter's reaction to Mrs.. Tilley's family history further supports the view that families were torn apart for the sake of more production and money: "The guest did not notice this hint of family sorrows in his eager interest in something else" (Jewett, 1914: 4).

Urban life also presents unique challenges for mental well-being as people struggle to adapt to a more structured and demanding environment. Another aspect of the cities is the mix of people from different places coming together under their new urban conditions. They may have different cultures, which might clash with each other. There is also the stress of work. In agrarian societies, work hours were flexible, which gave people opportunities for more social life. However, for the factory worker, days started earlier, and work hours lasted longer. In addition, they became mechanized by working in coordination with the machines. These hard-to-adapt changes created a lot of stress for people. Thus, their mental well-being might have broken down.

For Sylvia, the hard-to-adapt changes work in a reverse way. That is, she migrates from the urban into the rural. However, she seems like the best choice. Her grandmother, Mrs.. Tilley, "had made the unlikely choice of Sylvia from her daughter's houseful of children" to bring her to the farm in the wild to help her with the work. The place where Sylvia "had tried to grow for eight years was a crowded manufacturing town" (Jewett, 1914: 3). When Sylvia reaches the door of the lonely house for the first time, the impression she gets, though being nine years old, is that "this was a beautiful place to live in, and she never should wish to go home" (Jewett, 1914: 4). After living in a manufacturing town, Sylvia finds the place beautiful, and she feels "as if she never had been alive at all before she came to live at the farm" (Jewett, 1914: 3). She feels like she is at home there. The reason why she loved this place might be that, in the town, she experienced some unfortunate events. Sylvia walks into the woods and thinks about the "noisy town" where "a great red-faced boy used to chase and frighten her". She was also afraid of her family members because she is described as "afraid of folks," and Mrs.. Tilley thinks she "won't be troubled no great with 'em up to the old place!" (Jewett, 1914: 4).

In *Death in the Woods*, much worse damage to society, family, and individuals is observable. In a patriarchal society, women often become of secondary importance

or even invisible. In the story, Mrs. Grimes barely exists: “She never visited with anyone, and as soon as she got what she wanted she lit out for home... People drive right down a road and never notice an old woman like that... She was one of the nameless ones that hardly anyone knows” (Anderson, 1961: 2). Although women create culture, sustain, and shelter humans and all living things, male-dominated society ignores both women and nature. As the importance of women decreases, problems within family life become more widespread.

Sherwood Anderson depicts Mrs.. Grimes as a nurturing mother archetype among extreme hardships such as poverty, neglect, and physical and emotional abuse. His words about her past help us understand her conditions better: “She was a young and bound girl when she was hired by a German farmer. She didn't know where her father and mother were. Maybe she did not have any father” (Anderson, 1961: 2). This brief information impacts the reader intensely and arouses a deep sense of discomfort and unease. It is difficult to imagine how hard it was for a young girl not knowing her parents and worse not even having a father. Her daydream described while she is resting in the woods as “she may have dreamed of her girlhood, at the German's, and before that, when she was a child and before her mother lit out and left her” clearly shows the impact of industry on the individual, family and society (Anderson, 1961: 3).

These negative impacts of industrialism were commonly addressed by not only Anderson but also many other authors of the period in what is referred to as a “narrative community.” The reason behind this may be explained as follows: a “narrative of community thus represents a coherent response to the social, economic, cultural, and demographic changes caused by industrialism, urbanisation, and the spread of capitalism” (Zagarell qtd. in Smith, 2018: 13). As one of these authors, Anderson harshly critiques the society and the system while revealing the negative outcomes of industrialisation: “Such bound children were often enough cruelly treated. They were children who had no parents, slaves, really. There were very few orphan homes then. They were legally bound into some home. It was a matter of pure luck how it came out” (Anderson, 1961: 4).

The story takes place near an “unused sawmill”, which reminds the reader of the destruction industrialisation has brought to society and the environment. Her husband and son are trapped in giving importance to continuous growth and materialistic gains. They are described as trading and stealing horses, and “...going into debt for a threshing outfit...” (Anderson, 1961: 3). Their focus on the material gains from these adventures depicts their disconnection with the natural world.

The system itself, as represented by the indifferent townsfolk, is equally guilty of Mrs.. Grimes’ death. Ignoring her completely, they “drive right down a road and never notice an old woman like that” (Anderson, 1961: 2). This neglect and indifference create an environment in which she is made invisible. While the butcher does not value Mrs.. Grimes as a person, he is still the only character who behaves empathically for her well-being. He is initially angered by her coming on such a difficult day, but his annoyance turns into sympathy and a desire to help. Unlike the other locals who ignore her, the butcher politely speaks to her and acts so kindly as to fill her grain bag with meat and liver. This type of charity distinguishes him from the rest of the community’s indifference and her own family’s cruel neglect.

A Worn Path also reflects the destructive impacts of industrialisation and urbanisation on traditional family and societal structures and the resulting alienation. Phoenix’s journey illustrates the challenges faced by families broken apart. She is forced to undertake a tough journey due to the lack of local medical resources, which shows how industrialisation and urbanisation created imbalances in access to basic needs. While most of the population is gathered around urban areas, the rural world is left behind with old people and the very young who struggle to survive. Although not explicitly stated, the absence of the grandson’s parents and Phoenix Jackson’s role as the sole caregiver for the boy is a vivid indication of familial and societal breakdown. The story only suggests that she and her grandson are “the only two left in the world”, which indicates their isolation and the potential loss of other family members because of societal changes (Welty, 1941: 12). Their condition is worth mentioning as one of the results of the community’s transition into society and the weakening ties among people.

4.1.5. Recognizing Her

The Great Mother archetype not only does appear in times of crisis but also changes her form according to the level and depth of the crisis. As Neumann suggests, the Great Mother emerges in three main forms: “the Good Mother, the Terrible Mother, and the Good-Bad Mother” (Neumann, 1963: 21). The Good Mother represents the positive pole of the elementary character of the Feminine. The Terrible Mother represents the negative pole of the elementary character. The Good-Bad Mother is a form of the Great Mother who makes possible a union of positive and negative attributes. Likewise, the diverse appearances of the archetype are in harmony with the phases of the moon, which correspond to the triple goddess as the maiden, mother, and crone.

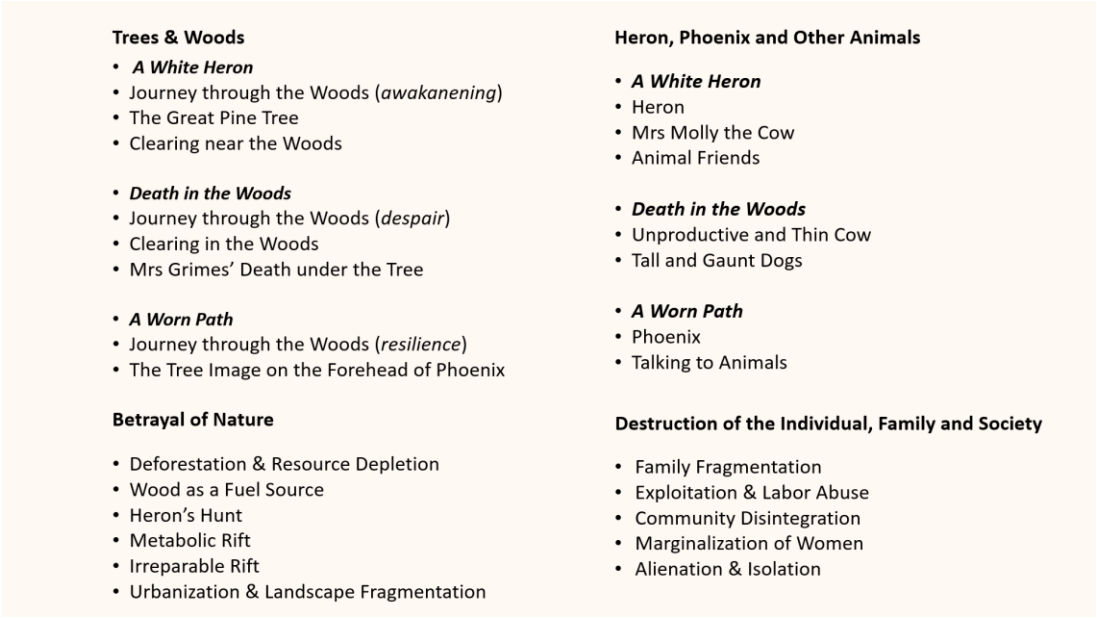
Whatever her form is, the Great Mother is there to protect, defend, and nurture and finally guide people towards her natural ways when they are lost. Thus, she steps in to make the life-death-rebirth cycle continue its eternal turn. She incarnates as Slyvia in *A White Heron.* She is a maiden in the bosom of nature, representing the Good Mother whose symbols stand for nurture, shelter, and abundance. Slyvia, as the maiden, tries hard to protect what belongs to the Great Mother, yet her effort will soon be insufficient against the increasingly industrialised and urbanised world.

In contrast, nature is in the form of the Terrible Mother in *Death in the Woods* because it is mostly hostile towards people in this story. As an answer for the destruction caused by people, the Great Mother needs to take the initiative to reset herself through the symbol of Uroboros, and thus, she devours her representative, Mrs.. Grimes. However, Mrs.. Grimes stands for the mother as well, who, despite all obstacles and hardships, devotes her life to keeping those who depend on her alive. Ever since she was a young maiden like Sylvia, she has fed people and animals. Even after her death, her dogs eat the meat in her bag to survive in the frozen woods. That is when they pay their respects to her marble-like dead body by drawing circles, reminding one of primitive rituals to honour the goddess. The circle they draw with their footprints points at the wheel of the Great Mother, which follows its own rhythm no matter how disadvantaged the conditions are.

The third incarnation of the Great Mother Old Phoenix of *A Worn Path* seems to have agreed with industry. On one side, she is the experienced old woman representing the Good-Bad Mother who is more neutral and balanced towards the order. On the other side, she is the grandmother who supports life and the future in the personality of her little grandson. She may be old and weak, yet she is still alive and capable of pushing herself for such a long journey for the sake of this little life that she must keep alive. Her fascination with the Christmas lights and the time she chooses for her journey, the winter solstice, emphasize the mythological struggle between darkness and light, which will end for the annual victory of light and hope. Although the world seems dead and frozen, it still reminds one of the sparks of life with the animals and plants she comes across. Soon, they will thrive under the spring sun to guarantee the endless loop of the Great Mother.

To conclude, tracking the traces of the Great Mother in these three stories proves her presence in many forms. Whatever her form is, it seems that she is alive both in humans and other elements of nature. Moreover, no matter how destructive human beings are towards her, she is ready to help them keep on the track back to their core. She is actually like a human mother, both loving and punishing from time to time. Still, she is always there to give her hand when necessary. The following figure summarizes the comparative findings across the stories, highlighting the thematic connections and the Great Mother's varying roles.

Figure 2. Key Findings in the Analysis of the Stories



CONCLUSION

Three sequential stories, which are meaningfully connected with their common themes, picture an industrially changing world and its problems followed by a silent call for help answered by the reflections of the Great Mother archetype through their plots. The Great Mother archetype, developed by German analytical psychologist Eric Neumann based on the archetypal theory of Carl Gustav Jung, constitutes a vital and dynamic force within the collective unconscious. Just like all other archetypes in the human psyche, the Great Mother archetype is always present. Yet her being visible depends on the conditions that concern Mother Nature, for she is the archetype of Mother Nature or Mother Earth. She can be likened to antivirus software on a computer, which runs in the background without disturbing the user, but whenever it detects a threat, it is activated and warns the user whether to quarantine, delete, or ignore the malware. This analogy could be suitable for the readers to better understand our exploration of the selected stories.

The period when these stories were written, from the 1880s to the 1940s, coincides with the rapid expansion of industrialisation and its negative effects being felt by society and nature. Whether the Great Mother became visible in the human and natural psyche during this period of significant social stress and transformation and how and why have been our main concerns. The study aims at raising awareness in the reader that the Great Mother archetype exists within and outside us, namely everywhere, for it is the soul of nature and the earth. We hope that if the reader is aware of the Great Mother archetype, they will be able to hear the cries of Mother Nature and take individual, if not collective, actions to protect nature.

We began our investigation with *A White Heron*, published in 1884, as the first phase of industrialisation gave way to faster and more powerful progress. This story captures the lasting effects of the First Industrial Revolution as the Second Industrial Revolution approached. Grandmother Mrs.. Tilley is isolated in the countryside because her children migrated to cities for industrial work which is a consequence of agricultural decline and industrial union and the emergence of urbanisation. Since she is left alone in the wilderness, she needs help and company. That’s why she goes to the city to take one of her grandchildren. Although Jewett says Sylvia being

grandmother's choice was unlikely among a house full of children and though she was young and timid, it can be said that the Great Mother was activated in the personality of her grandmother and Sylvia was chosen by her. Furthermore, the meaning of Sylvia, the spirit of the woods, also reveals that she has an innate, deep connection to nature, and she is the only child who can understand, connect, and serve Mother Nature.

Another sign of the negative impacts of industrialisation in this story is the clearing near the woods. The trees near Mrs.. Tilley's village were cut down long ago no wonder to fuel the industry. The reason why they did not cut down more may be that "in the early 1800s, Americans relied almost entirely on wood for energy, but by 1880, this had decreased to 57% as coal and oil became vital new sources of power" (Greenspan, 2018, 45). At the farther edge of the woods stands a great pine tree, and Jewett does not clearly express why it was left there alone. She writes, "Whether it was left for a boundary mark or for what reason, though one could say" (Jewett, 1914, 12). She probably leaves the comment to the reader to find the reason. Yet, following Neumann's suggestion that "the Great Earth Mother is the mother of all vegetation, and the tree is at the heart of this symbolism" (1963: 54), the tree is obviously one of the symbols of the Great Mother archetype.

Having left behind the impacts of the First Industrial Revolution, the Second Industrial Revolution knocks on nature's door through the hunter character. He is in search of the white heron to hunt and add to his collection. With his gun in the bosom of nature, he is a perfect description of an intruder. This time, the Great Mother is ready to defend herself through Sylvia. Although she is too young to grasp the value of nature, and though she is tempted with riches, Sylvia does not give away the heron's nest after she is united with the great pine tree as the Great Mother Nature.

After World War I and the Great Depression, we come across the harsh realities of life in Sherwood Anderson's *Death in the Woods*. As a representative of the Great Mother archetype, Mrs. Grimes, one of the many nameless women, struggles through poverty and abuse to feed both animals and humans. She has witnessed the breakdown of two families: first, her parents abandoned her; second, her husband and son abused her. Industrialism's negative effects on family, society, and the individual are evident in her story. Urbanisation, alienation, and the community transforming into a society,

where bonds are too materialistic, leave Mrs.. Grimes isolated and lonely. Her journey in search of food ends in the woods bitterly. After having had enough of industry's terrible consequences, the Great Mother, represented by both Mrs.. Grimes and the woods in which she dies, appears again, but this time she is the Terrible Mother who is hurt and thus becomes destructive in return. She warns people with her death, as when the townspeople ceremonially gather around her dead body. Although she is described as slight and stooped, her dead body being "so white and lovely, so like marble" reveals that she is, in fact, the Mother Goddess (Anderson, 1961: 4). The Great Mother chooses to return to the beginning and be born again, as the Uroboros did at the dawn of time. Her ceremonial funeral, attended only by men, implies that the Great Mother gives her message to the patriarchal society that transformed women into nothing.

Almost ten years later, we come across the Great Mother as Phoenix in *A Worn Path*, who is very old and small, moving slowly in the dark pine shadows. Since her grandson is sick, she regularly travels to the city through the woods. Her resilience and dedication to looking after her grandson show the protective aspect of the Great Mother despite her age. The symbol of a tree on her forehead and the golden colour, along with her name, suggest that she is the goddess Hathor, who gives birth to Horus, the god of kingship, healing, protection, the sun, and the sky. Hathor is also the mother of the sun god Ra. Hathor ensures the continuation of generations, as she is depicted as a sycamore tree goddess. Phoenix's three-symbol resembles Hathor, trying to save the generation. The golden colour on her face, which symbolizes the sun god, gives the message that there is hope for the future. The Great Mother becomes the Good-Bad Mother in this story to provide a balance between nature and the industry.

In conclusion, we have traced the negative impacts of industrialisation through three stories and looked for indications of the Great Mother archetype—whether she becomes visible in times of crisis, how and why—and we have concluded that industrialism did destroy nature, society, family, and the individual. And the Great Mother appeared to intervene and guide people. If the Great Mother archetype appears in times of crisis, she must be waiting to be noticed today when the world is in an even worse situation. We, as the children of the Great Mother Earth, should seek the

messages she is trying to give and take individual, if not collective, action before it is too late.

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