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**Escape and Quest in  
Nathaniel Hawthorne's *The Scarlet Letter*  
And  
Ernest Hemingway's *The Sun Also Rises***

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## ABSTRACT

This dissertation deals with the theme of escape and quest in Nathaniel Hawthorne's *The Scarlet Letter* and Ernest Hemingway's *The Sun Also Rises*. The two novelists belong to different historical periods which share people's quest of the time to annihilate the past and escape it by cutting all ties with it. It follows the steps of the two protagonists, Hester and Jake, in their quest journey for self-realization to restore the lost wholeness of their 'self'. The aim of this study is to investigate the extent to which the two novels reveal both novelists' escape and alienation from the reality of their society and their quest for a better American society. It seeks to emphasize whether the two writers aim at creating two characters capable of becoming a source of inspiration for the members of their generation by allowing them to achieve successful individuation.

*The Scarlet Letter* and *The Sun Also Rises*, like many others of Hawthorne and Hemingway's literary works, reveal their interest in depth psychology with a careful consideration to the inner workings of the human heart. Both writers' stories tell of an external quest, but my thesis attempts at following the narrative threads to shed light on the true quest the two writers are really interested in which is the psychological journey the two protagonists undertake. The major trial of the quest for the protagonists, Jake Barnes and Hester Prynne, involves surmounting the hard task of integrating all the internal aspects of their psyche that would lead them to achieve the goal of the journey of their quest which is individuation by which they come to terms with the self.

This dissertation draws on the journey archetype which constantly manifests its presence in American literature and obviously crops out in the two novels under study. It focuses on following the thread of the narratives of both novels to discern the characters' quest journey which involves meeting archetypes of both the personal and collective unconscious like the shadow, anima/animus and finally the self. It finally analyzes their escape from alienation and quest for wholeness. In other

words, the pattern of the journey quest of the protagonists emphasizes, through the two movements of the process of individuation and the three stages of the monomyth, psychic maturation and self-transformation.

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# **Introduction**

A conscientious investigator of the history and literature of The United States can easily identify and discern the inescapable prevalence of the theme of escape and quest. It frequently appears and has been a dominant feature in American literature because of the particular character of the American experience. Literature captured this fact and American writers did not lose sight on this inevitable aspect in their writing. It has been venerated and revered through the record of endless exciting tales of escape and quest that the American people have experienced, or the imagination of American authors designed to sew the thread of their narratives.

Nathaniel Hawthorne and Ernest Hemingway belong to two different generations of American literary writers. They can be seen as the best representatives of two distinctive eras of American History that, in my opinion, can be commonly referred to as eras of rupture. The first period is the pre-civil war that witnessed the attempt of the American people to escape the European 'veil' that constituted the past and quest for a cultural independence to consecrate their political and economic independence, and assert its divinely ordained future. The second era is the post First World War era marked by the expatriation of the members of the lost generation as a means to escape post war American scene, characterized by prohibition and restraints on individual and artistic freedom, so as to fulfill their quest of freedom in Europe.

The present dissertation deals with the theme of Escape and Quest in Nathaniel Hawthorne's *The Scarlet letter* and Ernest Hemingway's *The Sun Also rises*. Both Hawthorne and Hemingway are prominent and outstanding American writers who belonged to different eras but genuinely dealt with the theme under study. The choice to deal with these two eras of the American history is dictated by their relevance and the strong links that tie them to the two novels understudy. Both literary works are very representative of the eras they were respectively written in and the mood prevailing in society. It is worth noting that the mood prevailing within the American society during the pre-civil war and post First World War is reflected in both novels. Their selection was based on their expression of the feeling of uneasiness to America among prominent American literary figures. Both writers belonged to different historical periods and wrote in different literary genres; but they, and their major

characters, shared the feeling of an urging impulse to escape their alienation from their society, and go on a quest for an ideal society that offers its individuals freedom.

The aim of this study is to investigate the extent to which the two novels reveal both novelists' escape and alienation from the reality of their society and their quest for a better American society able to assert the individuality of its members and their feeling of Americanness as well. It seeks to emphasize whether the two writers aim at creating two characters capable of becoming a source of inspiration for the members of their generation and whom they influence positively and can benefit from the experience of the two protagonists.

According to Sam Bluefarb, the motif of escape depends on a strong-willed decision of the individual to head somewhere in quest for something. When the individual decides to flee, he opts to move further into new places where he can escape from anything connected to his home and identity, and therefore fulfill his quest for freedom and a new identity. For him, escape relies on the determination of the individual to quest for maturity and a new identity due to his awareness of a conscious rejection of former values and denial of his former life.<sup>1</sup> Freedom has always been the driving force and ultimate quest for the American subject throughout American history. The restriction on his freedom by obliging him to conform to the rules of society engendered attempts of rebellion against it that would end in the individual escaping society to fulfill his quest for freedom. American history proved that the American subject was predisposed to be rebellious against old restraints.

The foundation of the American nation and the establishment of its national literature correlates with the theme of escape and quest. The particularity of the American experience and the American subject as well made it unquestionably central and vital in the American tradition throughout American literary history. Bluefarb traces back the presence of this motif to the early American history with the escape of the founding fathers from religious persecution in Europe to settle in the new world. However, The Puritans' rigid authoritarian community caused the reproduction of the

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<sup>1</sup>Sam Bluefarb. *The Escape Motif In The American Novel Mark Twain To Richard Wright*. Ohio: The Ohio State University Press, USA,1972. P.8

same atmosphere of persecution and intolerance. This pushed people to escape the community into the wilderness which was the symbol of freedom from the restraints of society. The resistance of the Antinomians<sup>2</sup> to the Puritans' intolerance showed the early steps of rebellion against the established order, and represented the early seeds of individualism.

The search for Freedom and the resistance to all forms of authoritative rule would develop into the rejection of the past and tradition because they represented the old restraints during the Jacksonian era. The motif of escape witnessed its peak with the frontier experience during the westward movement. The latter, for Bluefarb, "was perhaps the high point of escape from the older civilization, from an older, perhaps even an effete, way of life."<sup>3</sup> The frontier experience enhanced the mood of escape and quest within the American society.

Later, the transcendentalists had a strong influence on the morale of the nation. They sang America's uniqueness and raised people enthusiasm to go west in the course of leading the innocent American to achieve independence from his European forebears. In fact, moving westward weakened the influence of Europe, and strengthened the Americans' independence from all that represented European habits and traits. The closing of the frontier did not prevent the persistence of the motif of escape because of "its[impulse of escape] tenacity in American life and character."<sup>4</sup> The meaning of escape altered for the American people in the twentieth century from "an act of hope, optimism, and Emersonian self-reliance [to that] of hopelessness and confusion."<sup>5</sup> The freedom of the individual celebrated by the transcendentalists as an unalienable right seemed to be violated during the age of prohibition in the interwar years.

The American society witnessed a social upheaval epitomized by the spirit of hedonism and nihilism that betokened the post war scene. The spirit of the Roaring Twenties was marked by a general feeling of discontinuity associated with modernity

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<sup>2</sup> people like Roger Williams and Ann Hutchinson were among the forerunners who rebelled against the Puritan authority

<sup>3</sup>Bluefarb (1972).Op.cit. P 03

<sup>4</sup>Ibid.

<sup>5</sup> Ibid.

and a break with traditions. The members of the lost generation were eager to rupture with the Jacksonian ideals which were no longer appealing to the post-war generation. Self- expatriation was the means that many American intellectuals chose to escape the shadow of a regressive new puritanism looming over their society. The entire life in America was sentenced to prohibition and authoritative restraints on civil liberty. Even the liberty of the artist was curbed and controlled. The artists longed for an alluring cosmopolitan culture as that of Paris. Exhilarated by more literary freedom, they made the journey back to Europe.

Then, based on the background of the study described above, the question that gave birth to this work is: In the novels under study, do Hawthorne and Hemingway allow their protagonists Hester Prynne and Jake Barnes, achieve individuation and fulfill their quest for self-realization? The dissertation will also probe into the following questions: To what extent can we consider that pessimism in the writings of Hawthorne and “the dark Romantic” foreshadowed the mood of pessimism and dark vision of the modern man in modernist literature? Was the expatriation of the members of the lost generation to Europe a celebration of the past and its legacy or rather a condemnation of the transcendentalists’ doctrine of cutting all ties with the old world? Finally, this thesis intends to answer the following questions: How far is the pastoral tradition still sounding in modernist literature? Is it a means to escape the decadent reality brought forward by the huge industrialization of the country or a quest for communion and spiritual harmony? What role does nature play in the two novels? And how does it lead Hester and Jake in their quest for individuation?

Hawthorne and Hemingway have received a spate of interest on the part of literary critics of different periods of time. They have given them a wide and unrivaled attention since the first publication of the novels under study, and which has resulted in a considerable amount of publications written on the literary production of Hawthorne and Hemingway. The views of the literary critics about the two writers differ. Most of them are focusing on pessimism in the writings of Hawthorne and Hemingway. They see Hawthorne as a writer who is imprisoned in the past and the history of his ancestors, who harbored bitterness for the involvement of one of his

ancestors in the witch trials of 1692, and this is what made him set most of his stories in the puritan era, but critics forget the fact that he was dealing with contemporary issues relevant to the reality of the American society during his lifetime, and foresees the future of his country to be mysterious and obscure if lessons were not taken from the prevailing errors and conflicts of the present time.

It was the famous literary critic Matthiessen who points out the critics' emphasis on the absence of optimism and the tragic dimension of his literary production. Yet, he stresses the contemporaneity of his art which serves his purpose as an artist concerned with the reform of his society through the treatment of social issues of his time. Among the most prominent literary critics of the works of Hawthorne are Sacvan Bercovitch and Nigro August J. Their books offer insightful reading about *The Scarlet Letter* and its protagonist Hester Prynne. On the other hand, Harold Bloom and Paul Civeolo are among the most recent literary critics who devoted much of their criticism to the life of Hemingway and his career with a focus on his literary achievement. They both dealt extensively with *The Sun Also Rises*.

So, the common point between the two writers the critics focused on is their pessimistic writings which expressed how sucked they were in the vortex of despair. On this basis, Hawthorne was regarded as one of those writers labeled as “dark romantics” who were known by their tragic and pessimistic view of man and life, whereas Hemingway was perceived by literary critics as belonging to the modernist movement in literature which aimed at describing the state of chaos and collapse that touched the social and moral values prevailing in modern life. The modernist writers were considered as “the legitimate heirs of the dark romantics” because of their strong opposition to the tendency of romanticism which seeks to decorate the reality and highlights the strong simmering passions. The modernist characters they created were regarded as “the broken, cynical heirs of Romanticism, with its yearning for an unreachable wholeness”<sup>6</sup>

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<sup>6</sup>StefaniaCiocia. *Vietnam And Beyond : Tim O'Brian and The Power of Storytelling*. Liverpool: Liverpool University Press, 2012. P72



Most critics focus on tragic dimension of Hawthorne's writings and the pessimism of Hemingway whose literary works are a reflection on their time and embody the spirit of the age they were written in. They believe that the most important quality that both writers share is that the main characters of their novels are fragmented, self- alienated and unable to reach wholeness which is the ultimate goal of the process of individuation. Accordingly, the writers are attributed the reputation of being writers of stories of failed individuation as their protagonists are not allowed the opportunity to heal the fragmentation and their divided self. Rather, they experience failed individuation. The novelty this research tries to bring is to highlight both Hawthorne and Hemingway's latent optimism which some critics have failed to realize in the two novels under study. It also points out the writers' strategies to allow their protagonists, Hester and Jake, experience and reach successful individuation.

Hawthorne belonged to that range of 19<sup>th</sup> century American Romantic writers who shifted their perspective from the European mode of Gothic to man's struggle with his soul. He is regarded as a very subtle psychologist and a precursor of psychoanalysis. He was keen on probing into the psyche of the individual to reflect its mysteries. He was among the first authors to explore psychological realms of characters and their motives. His eagerness and aspiration to get down the truth of the human heart and human fate led him to become a pioneer who could foresee many aspects of the psychology of Freud and Jung. Hemingway, on the other hand, belonged to that range of modernist writers whom the situation in the aftermath of the First World War provided a golden opportunity to probe into inner world of the human psyche, and then shifted their attention from the external world to the internal realms of their characters. As the modern era witnessed the flowering of psychology especially that of Sigmund Freud, Hemingway, who took advantage of the new insights of psychology, was thrust into the depths of the human mind and its puzzles.

Both writers were keen on a deeper scrutiny and exploration of the mysterious unconscious forces which set man's existence in motion. They both reveal the sense of alienation and loneliness through the portrait of the two protagonists. Both writers escape the modern world of alienation. Hawthorne escapes the romantic idealism and

optimism of his compatriots whereas Hemingway escapes the feeling of disillusionment that emanated from the romantic illusion. Both writers belong to two generations who strove to escape their past and portrait their protagonists struggling with that past. Both Jake and Hester's quest for wholeness cannot be achieved without reconciling themselves with their past by transcending their loss and alienation to achieve psychic equilibrium.

*The Scarlet letter* and *The Sun Also Rises*, like many others of Hawthorne and Hemingway's literary works, reveal their interest in depth psychology with a careful consideration in the inner workings of the human heart. Both writers' stories tell of an external quest, but this dissertation attempts at following the narrative threads to shed light on the true quest the two writers are really interested in which is the psychological journey the two protagonists undertake. The major trial of the quest for the protagonists, Jake Barnes and Hester Prynne, involves surmounting the hard task of integrating all the internal aspects of their psyche that would lead them to achieve the goal of the journey of their quest which is individuation by which they come to terms with the self. The hero must reconcile his or her inner light with the dark side of his personality by integrating the two opposing forces to create a balance between them to become a whole.

The nature of this research requires the use of psychoanalysis and archetypal criticism. The resort to the psychoanalytical approach aims at analyzing the process of individuation the two protagonists go through to achieve wholeness. It will help us approach both literary texts in the light of the Psychoanalytical theory through a Jungian reading of the texts in order to isolate the elements that reveal the inner conflicts, desires and repression in the psyche of the main characters. The analysis of the two novels under study relies on the outstanding and detailed reading of Jung's process of individuation done by Murray Stein. While the choice to resort to the archetypal approach was dictated by its relevance to analytically describe the quest journey of the two protagonists relying on Joseph Campbell's the Monomyth in which the influence of Jung's notion of the collective unconscious is clearly obvious. The archetypal approach will reveal the extent to which the two literary texts are shaped by

cultural and psychological myths. It will help us identify the recurrent archetypes such as the persona, shadow, anima/animus, the earth mother and the wise old man in the narrative; it will also pinpoint the psychological stages of the hero's journey the characters have to go through, and their shift through the different phases of individuation during their inward journey to fulfill their quest for wholeness.

In addition, both approaches will help us explore the psychological complexity and conflict between the conscious and the unconscious, and the process the characters in our two novels under study, Hester Prynne and Jake Barnes, must undergo to resolve the conflict and reconcile the inner opposing forces to reach the state of psychological harmony. In other words, to fulfill their quest for individuation the characters must reach a stage of psychic maturation that results from the assimilation of their unconscious content, and which implies an escape from the grip their ego exercises over their unconscious. Both theories are based on the principle of describing the quest of the individual for individuation. However, Campbell replaces the term of individuation by divinization in case the benefit of the boon the hero returns with from his journey exceeds to the remaining members of his community and his generation.

The present dissertation is divided into two parts. Each part contains two chapters. Part one is devoted to highlighting the theoretical and historical backgrounds. It is divided into two chapters. Chapter one presents the theoretical tools used to approach the two texts. It explains in details the concept of individuation, whose aim is the quest for wholeness, and all aspects related to the process of individuation. We move next to the explanation of Joseph Campbell's theory of the monomyth by highlighting the three stages that the heroes of the novels have to go through to reach wholeness. The second chapter points out the cultural environment in the post-independence era and the 1920's. It focuses on the legacy of the past and its significance for the two generations. The last section of this chapter is devoted to the authors' opinion and view about the break with the past and the way they deal with this issue in their writings.

Part two is also divided into two chapters and is devoted to the analysis of the theme of escape and quest in the two novels through the use of psychoanalytical and archetypal tools. The first chapter deals with the study of the quest for wholeness in the two novels under study through a Jungian reading of the texts to discern the process of individuation. While the second chapter is concerned with the study of the quest for divinization in both novels using the archetypal device of the Hero's Journey. The conclusion will pinpoint the findings of the research and answer the question raised by the present study.

**Part one**

**The Theoretical and Socio-Historical  
Background**

The purpose of this part is to provide the background, both theoretical and socio-cultural, that will allow us to pinpoint all the relevant theoretical tools for the literary analysis of Hawthorne's *The Scarlet Letter* and Hemingway's *The Sun Also Rises* ; it also highlights the historical and cultural contexts in which the novels were written and then offers us an insight into the context of the pre-civil war and America of the 1920s to find out how the historical and cultural contexts shape the literary works and influence them. The following part is divided into two chapters.

The first chapter is entitled the theoretical background and will investigate the theoretical tools that will lead us to carry out this research to its wished end. In other words, this chapter is an attempt to shed light on the tools to be used to follow the thread of the narratives of both stories to identify the recurrence of some universal archetypes, motifs, images and symbols. The latter dwell in the depth of the collective unconscious. Their function is to accompany the hero in his quest journey for wholeness, and give the readers hints about the authors' use of their poetic faculty to integrate these universal symbols in sewing the threads of the narratives of their literary works. The second chapter is concerned with the socio-cultural background that will help us enhance our understanding of the social and cultural contexts the two literary works under study were written in. It will enable us to better understand the writers' treatment of the theme of escape and quest in their novels and shed light on any influence of the historical and cultural background on their literary production.

## **Chapter one**

# **The Concept of Individuation:**

## **A quest for wholeness**

The concept of the collective unconscious has been considered as the major contribution of Carl Jung to the field of psychology. It consists of archetypes and plays a significant role in the development of the personality. It is central to both the individuation process and the hero's quest which are the tools we intend to use in the analysis of the theme of escape and quest in Nathaniel Hawthorne's *The Scarlet Letter* and Ernest Hemingway's *The Sun Also Rises*. The Individuation process is man's path towards the fulfillment of his quest for wholeness through the assimilation of the contents of the unconscious that have been repressed, and their gradual integration into the conscious mind. This collective unconscious allows us to examine the role of the archetypes in the development of the personality of individuals.

For this purpose, the individuation process is elaborated, in this part, through the focus on Murray Stein's reading of the concept. Then, Joseph Campbell's theory of the Monomyth is brought forward to shed light on the concept of the hero's journey by stressing the different stages the hero goes through during his journey. Campbell elaborates the monomyth in his famous book *The Hero With A Thousand Faces*. He focuses on inward movement of the journey of the quest for individuation. Both Joseph Campbell and Murray Stein took advantage of the pioneering works of Carl Jung to carry out their studies, and acknowledged the importance of his theories mainly his theory of the Collective Unconscious.

### **1.1 The Jungian Concept of the Collective Unconscious**

Carl Gustav Jung devoted his life time to probe into the inner world of the Human psyche. According to Jung, the psyche "is part of the inmost mystery of life, and it has its own peculiar structure and form like every other organism."<sup>1</sup> It is divided into two major spheres, the conscious and the unconscious. The conscious is represented by the ego which is the center of consciousness, whereas the unconscious is divided into two levels: the Personal Unconscious and the Collective Unconscious. The Personal Unconscious consists of the psychic contents that have been forgotten or

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<sup>1</sup>C. G. Jung, "Archetypes of the Collective Unconscious." In *the Collected Works of C. G. Jung*, vol. 9, part i, edited by Herbert Read, Michael Ford, Gerhard Adler; translated by R. F. C. Hull, New York: Pantheon, 1959. P 101



suppressed from our own personal lives and, therefore, become unconscious. However, these forgotten elements can be raised to consciousness at any time but require some digging to be brought to the surface. The Collective Unconscious contains the elements that are not specific for the individual Ego and does not result from personal experience. Rather, its content is related to universality because it is shared by all people who are born with a reservoir of experiences faced by humanity. It represents the collective memory of human thought and experience, from ancient to modern time.

While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence to heredity. Whereas the personal unconscious consists for the most part of complexes, the content of the collective unconscious is made up essentially of archetypes.<sup>2</sup>

Jung distinguishes between the content of the Personal Unconscious and the Collective Unconscious. For him, “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*.”<sup>3</sup>The collective unconscious is the reservoir of our experiences and a kind of knowledge we are all born with but we can never be directly conscious of. It influences all of our experiences and behaviors. It expresses itself through archetypes, a term Jung gave to the contents of the collective unconscious, which consists of mythological motifs or primordial images. The latter refer to some deep structures of the human mind. They are primordial images that Jung defined as:

The primordial image, or archetype, is a figure - be it daemon, a human being, or a process - that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. ...They are, so to speak, the psychic residues of innumerable experiences of the same type. They present a picture of psychic life in the average, divided up and projected into the manifold figures of the mythological pantheon.<sup>4</sup>

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<sup>2</sup>Ibid.

<sup>3</sup> Ibid, P04

<sup>4</sup> Herbert Read and Gerhard Adler(eds). *The Collected works of C. G Jung*.(1959) :The First Complete English Edition ( Volume I - XX). NewYork: Routledge,2014.Para 127. P 7214

The process of Individuation relies mainly on the compensatory and complementary function of the Collective Unconscious in its interaction with the conscious mind in order to lead the process to its ultimate goal which is the psychic balance of the individual. Jung's concept of the archetypes is highly important to understand the role of the collective unconscious in the Individuation process as it includes the basic human instincts and the archetypes that Murray Stein includes in his attempt to identify the inner work of the psyche to elaborate his significant reading of Jung's concept of Individuation.

## **1.2 The Process of Individuation**

The concept of individuation, which is of major concern in our analysis, is quintessentially a central component of the Jungian theory. It exemplifies the purpose of Jung's "Analytical Psychology" and represents the goal of man's psychological development. Jung states, in his book *Archetypes and the Collective Unconscious*, that he uses "the term "individuation" to denote the process by which a person becomes a psychological "in-dividual," that is, a separate, invisible unity or "whole." It is generally assumed that consciousness is the whole of psychological individual."<sup>5</sup>Jung was the progenitor of the notion of individuation whose process is the leading factor towards the transformation of the individual into a psychic whole. The integration and creative interaction of the conscious mind with unconscious components of the psyche leads the individual to wholeness through the harmonious union of the conscious personality.

The interest in the inner world in modern times is intensified by the pioneering work of Sigmund Freud and Carl Jung in the development of depth psychology. Jung divides the process of Individuation into two main phases respectively linked to the first and second halves of life. The first phase of the individuation process takes place during the first cycle of life and encompasses the individual's eagerness to expand his personality and his attempt to accommodate to the external world whereas the second half of life is characterized by an inward movement to the depth of the psyche to balance the different structures of the psyche. This stage

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<sup>5</sup>Op.cit, Jung, P275

usually coincides with the middle life crisis when the individual feels the need to change direction inwardly into the realm of his mind.

Carl Jung showed much interest to the second cycle of life and devoted his writing to that period. Unlike Freud, who failed to consider that the inner development within the human psyche can take place at any age, Jung did not lose sight on the possibility for the individual's spiritual and psychological growth to reach fulfillment at any age. Jung opposed Freud's view that this fulfillment is determined by the individual's own experiences of childhood. Rather, he emphasized the genuine aspect of the inner development and endeavored to investigate all its ways and means. He stressed the possible fulfillment that culminates in the transformation of the individual into a psychic whole. Joseph Campbell points out the difference between the writings of both Freud and Jung and their scope of interest. He states that

Sigmund Freud stresses in his writings the passages and difficulties of the first half of the human cycle of life \_ those of our infancy and adolescence, when our sun is mounting toward its zenith. C.G. Jung, on the other hand, has emphasized the crises of the second portion \_ when, in order to advance, the shining sphere must submit to descend and disappear, at last, into the night-womb of the grave.<sup>6</sup>

In fact, we would like to stress that our present study is concerned with the second half of life and the Jungian conception of the process of individuation. Moreover, both protagonists, Hester in Hawthorne's *The Scarlet Letter* and Jake in Hemingway's *The Sun Also Rises*, are concerned by what Joseph Campbell calls the middle life crisis which he describes to be "like any other late life crisis is that of unshelling a system of life and immediately moving into a new system of life."<sup>7</sup> According to him, man risks total disorientation if that life is unshelled and he does not have a new intention. At this stage the Ego is caught in the middle by competing impulses. As a result, both Hester and Jake strive to escape the tensions of the external

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<sup>6</sup>Joseph Campbell. (1949) *The Hero with A Thousand Faces*. Commemorative ed. Princeton: Princeton University Press, 2004.P 11

<sup>7</sup>, S.LBrown.Cousineau, P. (eds). *The Hero's Journey: Joseph Campbell on his life and work*. California: New World Library, 1990. P64

world by turning to the inward realm of their mind in order to fulfill their quest for the inner psychic equilibrium they both lack.

However, the second stage of individuation, that takes place in the second half of life, means a transformation in the inner world of the individual who seeks further psychic development in order to create the equilibrium between the different competing structures of the psyche. So, it seems of great interest to devote a little part to describe the first stage of the process of individuation that takes place in the first half of life. It helps us understand the different things that are constructed within the psyche in order to discern the changes that would occur and measure the degree of transformation during the second half of life.

The major objective of the process of individuation during the first half of life is the development of the persona. This stage is marked by the development of the Ego-consciousness within the individual which necessitates the establishment of a mask. The latter is a device the individual uses to accommodate to the expectations of society. The development of the persona requires the accomplishment of two tasks. The first task is the development of the main attitude in life extroversion or introversion. The predominant attitude designs the character of the person whereas the other attitude remains unconscious. However, both positions are apt to turn to the opposite when all the repressed or concealed content of the unconscious come to the surface and start influencing the other. They start getting more strength and develop in the form of a complex with intense emotionality that will destabilize the internal structure.

The second task will be the development of a predominant function and an auxiliary function among the four psychological functions: thinking, feeling, intuition, and sensation. Both the predominant function and the auxiliary function are fully established constituents of the conscious personality and develop during the first half of life. The inferior function, which is the opposite function of the predominant one, retreats back into its shell to dwell in the unconscious. As a result, the major task in the second phase of individuation process will be the recovery of the inferior function so as to achieve the equilibrium of the psyche.

The transition from the first phase of the individuation process to the second phase is not a mere task because of the transformation taking place at the level of the psychic structures. To meet the overwhelming urge for spiritual and psychic development, there must be a shift from an “ego-centered” attitude, where the ego dominates and exercises his control on the psychic structure, to an “ego-transcending” one, where the ego is shaken by the contents of the marginalized constituents. They are seeking expression and winning more territory in the conscious mind. The extension of the conscious mind over the unconscious one will lead to the reconstruction of the psychic structure as a whole and orient it towards wholeness and self-realization.

To begin the second phase of the individuation process, it is of great significance that the first phase of the individuation process results in a strong ego-consciousness with a well-developed persona. The significant mark signaling the beginning of the second phase of the individuation process, which is the principal concern of Jungian psychology, is the disintegration of the Persona. The gradual development of the personality triggers off the persona to break down owing to its inability to keep its firm grip and control on the whole personality that is seeking expression. Once the persona is shaken and the ego is de-centered, the required psychic conditions for the beginning of the second phase of the individuation process are available.

Actually, this second phase of the process of individuation is the center of our attention in the following part because the transformation of the individual occurs at this stage. It implies a work of psychic differentiation which means “to differentiate oneself from these unconscious contents by personifying them, and at the same time to bring them into relationship with consciousness.”<sup>8</sup> Murray Stein, whose analysis of the process of individuation is of major importance to the present dissertation research, and stands at the core of my present study, is fully concerned with the second phase of the process of individuation. Therefore, the next step will be the discussion of Stein’s analysis of the process of individuation.

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<sup>8</sup>C. G. Jung. *Memories, Dreams, Reflections*. Recorded And Edited By Aniela Jaffé, Translated From The German By Richard and Clara Winston, REVISED EDITION. NewYork:VINTAGE Books.1989. P 224

### **1.3 Murray Stein' Reading of The Process of Individuation**

Murray Stein uses the phrase Inner work, which he considered to be Jung's lifelong business, to refer to the operation of "raising the paradoxes of the psyche into consciousness and with untangling them, with making motives and part-selves distinct and holding them firmly in the mirror of consciousness."<sup>9</sup> He adds that Jung's purpose through the process of Inner Work is to suggest "a more complete view of the psyche as a whole and a way for coming to terms with it."<sup>10</sup> Stein provides an elaborated and thorough reading of Jung's theory of Individuation that he describes as a process that proceeds in two movements; an analytic and synthetic one. The ultimate end of the individuation process is to achieve wholeness which is a state of psychic harmony. This psychic harmony results from the integration of all parts of the personality through a process of psychic maturation that is achieved thanks to "the progressive differentiation of one's attitudinal and functional modes of being and the systematic gradual confrontation between the ego and the contents of the unconscious."<sup>11</sup>

#### **1.3.1 The Analytic Movement of the Process of Individuation**

The analytic movement means the integration of all aspects of the personality. It consists of a process of differentiation which is to distinguish and separate each part, or psychological function of the psyche. The process of differentiation consists of three steps: the differentiation from the surrounding which will result in the creation of the shadow, the differentiation from the collective qualities that one has been identified with which will result in the creation of the persona, and the differentiation from the archetypal images.

First, the individual should distinguish himself from his surroundings. He has to make a distinction between the "I" and the "not I". This process will lead him to discover the opposites as he is faced to pairs of contrasting qualities. He therefore has to identify himself with one side of the pair and repudiate the other. As a result, the individual becomes conscious of the Shadow that represents the repressed

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<sup>9</sup>Murray Stein. "Individuation: Inner Work". JOURNAL OF JUNGIAN THEORY AND PRACTICE VOL. 7 NO. 2 2005.P 02

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

characteristics of the ego, and all the uncivilized desires and emotions that are incompatible with the norms of society and with our ideal personality. Jung shows that the shadow manifests itself through projections. He points out that “The “shadow” like the anima, appears either in projection on suitable persons, or personified as such in dreams”<sup>12</sup>. The individual tends to feel ashamed of this dark side of his personality and deny it because it “personifies everything that the subject refuses to acknowledge about himself.”<sup>13</sup> This first step ends with the individual’s raising awareness of being distinct of others which Stein considers an illusion.

Second, the individual has to separate from the collective qualities that he has been identified with. He will move from a distinct but a collective personality towards constructing his persona through a work of separation at a profound inner level which will create a distinction between the individual and “the very qualities that had been taken for one’s self which had become one’s most fundamental attachments, values, and convictions.”<sup>14</sup>The Persona is a complicated system for connecting the individual consciousness with society. It is the mask we all wear. We create it because of the necessity to accommodate to the wishes of society. It is s a compromise the individual creates between himself and the community about how one appears to be. It is constructed “of pieces of the collective that the ego identifies with and that function to facilitate adaptation to the social world in which a person lives.”<sup>15</sup> Jung considers it a “segment of the collective psyche, but it mimics individuality.”<sup>16</sup>The existence of the mask can represent an enemy to the process of individuation if it is not made conscious.

Third, the individual has to differentiate his unique personality from the archetypal images. As a consequence, the anima/ animus is created. Jung states that there are traits of a feminine personality hidden in the unconscious of every man and traits of a masculine personality in that of every woman. “A man therefore has in him a feminine side, an unconscious feminine figure- a fact of which he is generally quite

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<sup>12</sup>, Jung(1959),Op.cit, P.284

<sup>13</sup>Ibid.

<sup>14</sup> Stein,Op.cit., P 03.

<sup>15</sup>Ibid, P 04

<sup>16</sup> Ibid.

unaware. I may take it as known that I have called this figure the “anima,” and its counterpart in a woman the “animus”...This figure frequently in dreams.”<sup>17</sup>

According to Jung the relation of the conscious to the unconscious does not only represent the haunting presence of the past but it also manifests the active presence of a living spirit in the “here and now.”<sup>18</sup> This leads the individual to perceive in a different way the unconscious that becomes an important factor in the present for orienting oneself to the future. The individual looks forward to the future thanks to what Jung termed “the prospective orientation of the psyche” .For Jung this function suggests “what may be possible and forthcoming in the immediate future by way of libido direction.”<sup>19</sup> As a result, the unconscious “not only contains the past, then, but it also contains the prospects of a psychological future.”<sup>20</sup>At this moment, the ideal psychic conditions are feasible for the individual to start the task of synthesizing the opposite components of his psych in the synthetic movement.

### **1.3.2 The Synthetic Movement of the Process of Individuation**

The second movement in the process of individuation is the synthetic phase which requires the unconscious elements of the personality to be brought into surface so that individuality can fully manifest itself. To achieve the stage of the assimilation of unconscious contents, the Ego must stop for a while its firm grip on the contents of consciousness to leave a room for the emergence of a process which is not fully under its command. The process of individuation is a shift from the process of the assimilation of unconscious contents to an irrational process of development. This shift “gives birth to the transcendent function, “the essential core of individuality.” which “arises from the union of conscious and unconscious contents”<sup>21</sup> and therefore “represents a more complete picture of the whole psyche and specifically of individuality than can be obtained by the ego complex alone through introspective

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<sup>17</sup> Jung(1959),Op.cit, P.284

<sup>18</sup>Stein,Op.cit, P 09/10.

<sup>19</sup> Ibid. P 10.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid. P11



reflection and taking inventory of what simply appears in the mirror of consciousness.”<sup>22</sup>

Jung declares that this transcendent function can be created through the use of the method of active imagination whose function is “to make conscious, through deliberate effort, i.e., work, the unconscious images and fantasies that are potential attributes of the individual but are not now, and perhaps never have been, accessed by the ego complex.”<sup>23</sup> Carl Jung justifies his preference of this method by giving its advantage which is to bring “ a mass of unconscious material to light. Drawing, painting and modeling can be used to the same end. Once a visual series has become dramatic, it can easily pass over into the auditive or linguistic sphere and give rise to dialogues and the like.”<sup>24</sup>

The particularity of the method of Active imagination is that the images captured through it offer rich possibilities for the development of conscious attitudes. Jung stresses the particularity of this method in the fact that “It is based on a deliberate weakening of the conscious mind and its inhibiting effect, which either limits or suppresses the unconscious.”<sup>25</sup> He adds that the dominant feature of these images or “visions” is that they are more useful for the creation of the transcendent function than dreams due to their better form which comes from the fact that the contents were perceived not by a dreaming but by a waking consciousness.<sup>26</sup>

The influence of Jung’s theories of the collective Unconscious and Individuation on myth critics and anthropologists was significant. Joseph Campbell’s theory of monomyth is a clear example of this influence as Jung’s the individuation process seems to some extent to parallel Campbell’s monomyth theory to a certain extent. The concept of " Monomyth is the result of the pioneering study of the Hero’s journey, which will be the focus of the next part, was invented by the mythologist Joseph Campbell who relied in part on the insights of psychologist Carl Jung to carry out his study.

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Jung(1959),Op.cit, P190

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

## 1.4 The Hero's Journey: Joseph Campbell's Monomyth

Joseph Campbell pioneered the psychological approach to comparative mythology, religion, and literature. His considerable efforts later bore fruit in his invention of the concept of the Hero's Journey and referred to it as "the Monomyth". He found out that the Hero's Journey is a central model of human experience and a basic pattern of narrative which is commonly recurrent in myth, drama, religious rituals, and psychological development in all cultures. Myths tell endless stories of successful quests through which the protagonists undergo an experience of personal growth and psychological development to achieve self-realization. The heroes of these quests have to bravely face the challenges and surmount the obstacles presented on their path to self-fulfillment. The account of the hero's mightily strenuous efforts, which illustrate the hero's interaction with his environment and other people while he is on his quest, is called "the Hero's Journey."

Campbell stresses the similarities in terms of structure between all stories of the heroic quest. He defines the stages of the journey quest that the hero has to go through. He named the three recurrent stages: the departure of the hero, the initiation, and the return from his heroic adventure. Of course, it is not easy to pronounce that all quests journeys follow the same pattern. John Gatta points out that that "Not all quests (in life or narrative) are exactly the same. They may conform to the basic pattern (departure, engagement, and return), but quests are distinctive in character and ethos. Some quests emphasize expansive transformation of consciousness while others do not."<sup>27</sup> Campbell relies on Jung's remarkable work on the quest journey in the elaboration of the monomyth. Therefore, both Jung and Campbell's theories denote a quest for individuation. The aim of the process is "a synchronicity between the outer and the inner journey as the subject starts in ignorance, moves through the challenging process of learning, and acquires knowledge en route."<sup>28</sup> The structure of the journey will be completed once the hero successfully proceeds through all the stages.

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<sup>27</sup>. J.M. Rawa. *The Imperial Quest and Modern Memory from Conrad to Greene*. London: Routledge, 2005. P15.

<sup>28</sup>Ibid. p 13.

Campbell coined the term the “call to adventure” to the first stage of the quest journey. It suggests the hero’s departure from the real world to go on a perilous journey into an unknown region. He describes this stage as follow;

The hero has been summoned and that he has transferred his spiritual centre of gravity from within the pale of his society to a zone unknown. The hero crosses the threshold between the ordinary world and the world of fantasy. The unknown region may be represented as a forest, a secret island, an underground kingdom as an exotic land, or even as a profound dream state; but it is always – a place of strangely fluid and polymorphous beings, unimaginable torments, super human deeds, and impossible delight.<sup>29</sup>

The hero starts his journey by crossing the threshold. He undertakes an inward movement from the conscious to the unconscious. His first task is:

to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties reside, and there to clarify the difficulties, eradicate them in his own case (i.e give battle to the nursery demons of his local culture) and break through to the undistorted, direct experience and assimilation of what C G Jung called “the archetypal images.”<sup>30</sup>

To understand these archetypal images such as anima, animus, wise old man, shadow, and earth-mother is of great necessity to apply the mythical approach to literature because they manifest themselves during the hero’s quest and whose function is to signal different stages of the quest. They represent archetypal structures which coincide with the myth-motifs. Indeed, a profound knowledge of these archetypal structures is of great help in the interpretation of the story. The encounter with a mentor, a protective figure, is an important step in the hero’s journey before he begins the stage of initiation. The latter appears to only the hero “who has responded to the call. The call, in fact, was the first announcement of the approach of this initiatory priest.”<sup>31</sup> The helper “provides the adventurer with amulets”<sup>32</sup> which is a symbolical object that helps him in his quest journey.

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<sup>29</sup>Campbell (1949), Op.cit. P53.

<sup>30</sup> Ibid. P16.

<sup>31</sup> Ibid. P67.

<sup>32</sup> Ibid. P63.

The road of trials is a significant phase in the hero's journey and consists of a series of tests that he has to surmount in order to fulfill the process of individuation. In this stage, the hero meets his female counterpart, embodied in the Anima figure. The heroine, in her turn, meets her male counterpart, the animus. The next phase of the quest signals the accomplishment of the quest as the hero / heroine comes to self-realization or wholeness and pave the way for his/ her return to bring the circular shape of the quest to its end because,

“If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron.”<sup>33</sup>

Jung calls it mandala to refer to the wholeness of the self. So, the form of the quest journey takes a circular shape to suggest that it begins and ends at the same place. However; the hero undergoes a psychological transformation that represents the boon he is going to share with his fellowmen once he returns home. In stories that tell a quest for personal growth and development, the ultimate result is wholeness and individuation which results in knowledge and wisdom.

The present dissertation draws on the analysis of Hawthorne's *The Scarlet letter* and Hemingway's *The Sun Also Rises* from psychoanalytical and archetypal perspectives. Both approaches will lead us to discern the different stages of personality development that a character go through for his quest for individuation; and the steps the mythological hero goes through to achieve wholeness or what Campbell names divinization.

To understand Hawthorne and Hemingway's treatment of the theme of Escape and Quest in their novels, one has to examine the American cultural environment in the post-independence era and the 1920's with the focus on the legacy of the past and

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<sup>33</sup>Ibid. P182.

its significance for the two generations. The past is vital for the fulfillment of the characters' quest for individuation although both novels deal with the present effect of the past on them. *The Scarlet Letter* deals with Hester's self-alienation that resulted from her adulterous affair which transgresses the puritan moral code. *The Sun Also Rises* narrates Jake's self-alienation and suffering from his impotence caused by his physical wound during the war.

Consequently, the past has a central role in both novels as it reflects the collective psychology of the times both writers lived and wrote in. For this reason, the next chapter is devoted to the legacy of the past in American history and literature. It highlights the fact that the two writers belong to two generations who strove to escape their past which is reflected through the portraits of their protagonists struggling with that past. Their protagonists want to escape their past and long for the fulfillment of their future aspirations. Hester wants to escape her ignominy whereas Jake wants to escape his physical wound which caused his impotence and self-alienation. However, their chances to fulfill their quest for wholeness relies on their ability to reconcile themselves with the past, which is repressed and buried in the depth of their unconscious, by transcending their loss and alienation to achieve psychic equilibrium.



## **Chapter two**

# **The Legacy of the Past in American Literature and History**

The two generations of Post-independence and the interwar years marked the strong desire of the Americans to challenge the legacy of the past and its significance. Thus, they reveal the destructive effects of the failure to make sense of their past. The strong desire of Hawthorne's compatriots to repudiate the past made them crave to escape its shadow and embrace a quest for the providential future destiny of America. This inability on the part of Americans to make sense of their past reiterated during the interwar years which was characterized by the eagerness of a whole generation to break all ties with the past.

Europe and the Puritan heritage constituted the major constituents of the past for the Americans. Their attitude towards the past has been an inherent feature of their character because of the particularity of the American experience and society. The uniqueness of the American experience has contributed to the emergence of an American society whose members reject the past and believe in the newness of their experience and its bright future. This tendency on the part of the Americans to reject the past and celebrate the future has its roots in the earlier times of the settlement in the new world. The urging impulse to break with the past has survived in the minds of successive generations of Americans, and has developed into an obsession of cutting all ties with the past and quest for the new.

American literature has captured this attitude of Americans towards the past. Michael Woolf puts forward the controversial situation of the representation of "the European origins of American culture [ which] are simultaneously employed and rejected in the history of this [ American] literature."<sup>1</sup>The two generations of Post-independence and the interwar years marked the strong desire of the Americans to challenge the legacy of the past and its significance. Their perception of the European and Puritan origins of their country reveal the destructive effects of the failure to make sense of the past which has triggered of an uprooted generation of American expatriates.

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<sup>1</sup>Michael Woolf. *The Magic Kingdom: Europe in The American Mind*. In Davies.John Philip (ed). *Representing and imagining America*. Staffordshire: Keele University Press.1966 .P 35



The relationship between America and Europe has always been so complex and ambivalent. America has always been the land of dream for the Europeans even before its discovery and was depicted in a fanciful and fictitious sketches by the European immigrants after its settlement. Symbolically, the postponed finding of America was apprehended as “a providential blessing” through which the European and the British settlers in particular, were endeavoring “a rebirth into innocence, simplicity [and] brotherhood” on that soil “of new hopes for the human race.”<sup>2</sup> For the Europeans, everything belonging to this land seemed to be occult and radiantly enthralling in a manner that assisted the perpetual course of the establishment of an utterly divergent species of national character.

At the outset, seventeenth-century colonists adhered themselves to being “an outpost of Europe, a forlorn hope of the Protestant Reformation.”<sup>3</sup> Therefore, the chief concern of those initial years of the white men on the presumed virgin wilderness was the duty of glorifying God and spreading his religion since they saw themselves God’s chosen people. However, the process of becoming a new nation would indubitably beget a clash between the old world and the new world. The Americans began, after their political independence, a long journey for the establishment of a native literature. This meant the rejection of European origins of the American culture. The earlier attempts of Fenimore Cooper and Washington Irving to establish a purely American literature were carried forward by Ralph Waldo Emerson and the transcendentalists. They bore on their shoulders the mission to free their nation from the general feeling of American inevitable subordination to Europe in matters of literature that reined in Antebellum America.

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<sup>2</sup>Marcus Cunliffe Ed. *The Penguin History of Literature: American Literature to 1900*. London; Penguin Books, 1993. P 2

<sup>3</sup>Perry Bliss. *The American Spirit in Literature: A Chronicle of Great Interpreters*. (1918). Project Gutenberg Literary Archive Foundation: September, 2002.P11. <http://www.classicly.com/download-the-american-spirit-in-literature-pdf>

### 1.1-Antebellum America: Fighting the lures of a European past.

The Jacksonian era provided the atmosphere for the realization of the romantic aspirations of the young republic. The tendency of the Americans to repudiate the past and their firm belief in the great predestined future of their young republic prevailed during that period. In his book *Mystic Chords of Memory*, Michael Kammen throws light on the fact that “the rejection of the past and the repudiation of tradition has become a dominant motif in the antebellum mind.”<sup>4</sup> He noted that the period between 1790 and 1850, was marked by the rise of a general feeling among “a great many Americans [ who] wished to carry little or nothing of the past with them.”<sup>5</sup> George Perkins Marsh considers this attitude to be typical for the young nations when he points out that “it belongs to the character of youthful and vigorous nations to concern themselves with the present and the future rather than with the past.”<sup>6</sup> This feeling was intensified by the phenomenon of moving westward towards the Pacific

The frontier experience promoted an atmosphere of optimism and boastfulness among the American people and contributed to their failure to make sense of the past. The frontier experience helped to free the man of the west from the bonds that linked him to his European roots. It meant, according to Frederick Jackson Turner, to get rid of the old customs and traditions of Europe. In addition, the westward Movement heavily contributed to make the American people proud of their free political institutions and increased their inner feeling of superiority to the others. Frederick turner pointed out that the frontier had a strong impact on the character and the institutions of the new republic since it “increased the resourcefulness, the individuality, the nationalism, the sense of democracy, and the optimism of the American people. The easy victory over Mexico in 1846-48 tended to make Americans feel even more cocky and confident in the great future of their country.”<sup>7</sup> .In fact, the westward movement increased the spread of this attitude among the settlers of the new communities in the west because they tended to annihilate the past

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<sup>4</sup>Michael Kammen. *Mystic Chords of Memory*.New York: Vintage Books, 1991.P 40/41

<sup>5</sup> Ibid, P35

<sup>6</sup> Ibid, P42

<sup>7</sup> Clement Eaton.*The Leaven of Democracy: The Growth of the Democratic Spirit in the Time of Jackson*. New York, George Braziller, Inc. 1963.P12

and celebrate the future. They were interested in their country's manifest destiny rather than its history.

The westward movement was supported by the concept of Manifest Destiny. It was closely linked with the idea of the frontier which occupied a significant place in American history. This concept is as old as the first New England settlement as it was articulated without using the words by John Winthrop in his famous sermon the Arbella Covenant. His idea of 'a city upon a hill' was developed into a social concept to stress the uniqueness of the American experience in terms of ideals, institutions, social order and moral values. Winthrop's idea was secularized and gave birth to the concept of manifest destiny during the Jacksonian era.

The American Republic sprang into existence after Americans earned their political independence. The nationalistic feeling, intermingled with a deep sense of willingness to establish their cultural independence to get rid of their still cultural and literary dependence on Europe. The need to forge and instill a national character was a vital reason that advocated the naissance of a national literature. It is worth stressing that the draft of the Declaration of Independence made America a unique nation based on democracy contrary to the European sphere which was still under the dominance of oppressive regimes and monarchies; being so, "the vital principle of an American national literature must be democracy."<sup>8</sup>This was a motivating force behind their quest for cultural independence.

Irving and Cooper were among the first pioneers who tried to assume the perilous responsibility of resisting the influence of the European literary legacy. They considered the depiction of the American environment an elemental difference between their country and Europe. Both made considerable efforts leading to the emergence of a distinctive American literature, and bring it a sense of European esteem. They were two ingenious men who supplied their country with a gigantic mass of literary productions that put the Europeans under the obligation of admitting their respectable talents. Both had no doubt "Europe was the past, the poetic, the timeless,

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<sup>8</sup> Joseph L. Blau (ed). *Social Theories of Jacksonian Democracy: Representative Writings of the Period 1825-1850*. New York : Liberal Arts Press, 1954. P35

the mythical” and, by the same token, believed “ America was the present, rushing, potential, time-bound, political.”<sup>9</sup>They belonged to those American men of letters who found out the symbols to be explored in literature, and which might help sketching the American national character and literature. The most suitable symbols for that period were the American landscape and the West. They wanted to differentiate American writings from their everlasting British counterpart, and could provide a valuable source for a great literary production.

Irving unreservedly relied on materials from the Old World in his writing. On the contrary, Cooper did not follow the steps of Irving and many other American writers who did not feel any complex to go over the cradle of old civilization looking for “its legends, castles, and great themes; rather, he grasped the essential myth of America that it was timeless, like the wilderness.”<sup>28</sup> He was the figure who triggered the Americanness of the literature of the time because he did a lot to replenish an American touch in his writings without a serious regard to the absence of necessary materials for literary workmanship. He often availed himself of American society, history, the backwoods and sea. He unsparingly bestowed the newborn literature. He enthusiastically shared the quest of their generation for the establishment and promotion of a native literature, and paved the way to the transcendentalists to fulfill the quest during Antebellum America.

### **1.1.2-The Quest for Cultural Independence**

The cultural independence from Europe was the major element of the clash between America and Europe. The transcendentalist movement zealously and vigorously contributed to leading the young nation’s quest for its cultural independence towards fulfillment. Transcendentalism emerged as a response to the need to achieve the cultural independence of the United States, and get rid therefore of the complex of inferiority the Americans had towards Europe. This fact led Intellectuals like Emerson to call for a cultural independence from Britain. The transcendentalist doctrine was revolutionary as it broke with the past. The

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<sup>9</sup>Richard Ruland, and Malcolm Bradbury. *From Puritanism to Post Modernism*. New York: Penguin Books, 1991. P 91-92.

transcendentalists took advantage of the favorable socio-cultural environment during the Jacksonian era to promote and spread their ideals under the leadership of Emerson who was indisputably the central proponent of the movement, and whose prolific writings and essays embodied the transcendental beliefs. In his essay “Nature”, he emphasizes the necessity to break with the past, religion, European history and British monarchy. He referred to his age as being retrospective as it “builds the sepulchers of the fathers ... writes biographies, histories, and criticism”<sup>10</sup>. He stresses the necessity for his generation to write its own book and make its own tradition, and urged them to stop “groping among the dry bones of the past”. He tried to reach the weakness of the American subject and urged him to stop accepting the old corner Britain pressed him to.

Emerson, with such enthusiastic literary flair, encapsulated the essence kernel of transcendentalism and declared, in his famous Phi Beta Kapa address at Harvard College, the American intellectual independence. He threw at last the ring of fidelity that bounded America to Europe and launched the American Renaissance:

We will walk on our feet; we will work with our own hands; we will speak our own minds. The study of letters shall be no longer a name for pity, for doubt, and for sensual indulgence. The dread of man and the love of man shall be a wall of defense and a wreath of joy around all. A nation of men will for the first time exist, because each believes himself inspired by the divine soul which also inspires all men<sup>11</sup>

His speech was an attempt to forever suffocate that embarrassing feeling of cultural dependence on Europe that American nursed during the post-independence era. It implies the first babbles toward novelty which would probably fell out with ‘the courtly muses of Europe’, and in the path of which the nation should throw itself in order to survive. His speech supplied a roadmap on how to escape from underneath that European veil and built a new American identity. The American renaissance significantly represented the first flowering of American artistic genius in the writings

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<sup>10</sup>Ralph Waldo Emerson “ *Nature*” in Norman Foerster, Grolio Norman S., Nye Russel B. *American Poetry and Prose*. Los Angeles : Houghton Mifflin Company, 1970. P 769

<sup>11</sup> Ralph Waldo Emerson “ *The American Scholar*” in Norman Foerster, Grolio Norman S., Nye Russel B. *American Poetry and Prose*. Los Angeles : Houghton Mifflin Company, 1970. P 786

of its adherents who responded to Emerson's call not to surrender to the influence of European standards and struggle for a native and genuine American art freed from European influence. Hence, the successive generations of American people and mainly artists failed to challenge the legacy of Europe and its influence "The gravitational pull of Europe upon American writers has always been strong, and those who left for Paris and the south of France at the beginning of the Twenties were following a trail blazed by Nathaniel Hawthorne, Bret Harte, Henry James, Edith Wharton, T.S Eliot, Ezra Pound, Gertrude Stein, and others."<sup>12</sup> They surrendered to their irresistible impulse to embark on a journey of discovering Europe and its colossal human heritage.

## **1.2- The Expatriate Experience of the American Literary Artists**

The significance of Europe for the American people in general and literary artists in particular was enhanced by expatriation which has always been a natural phenomenon among the members of American intelligentsia since the American was usually deemed a usual traveler to the European sphere. The founding fathers were themselves expatriated by the British monarchy. The early Puritans escaped from religious persecution in Europe and strove to fulfill their quest of religious freedom in the New World. The meaning and significance of Europe in the mind and imagination of the Americans in general and the literary artists in particular has undergone a transformation through time. The expatriate experience has greatly contributed to that transformation. If the nineteenth century American expatriate sought the kinds of social conventions and complexities that were felt to be absent in an unsophisticated native land; the post First World War American expatriate sought relief from the stifling conventions and social norms prevalent in the America of the 1920s and an escape from the bounds of bourgeois constraint<sup>13</sup>.

For these expatriates, the newness of their country nursed the feeling that their society lacked aspects of 'high culture'<sup>14</sup>. Europe has always been perceived as an

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<sup>12</sup>Nathan Miller. *New World Coming: The 1920s and The Making Of Modern America*. DA CAPO Press.2003.P201

<sup>13</sup>Woolf.Op.cit. P35

<sup>14</sup>Williams defined it as—"the best that has been thought and written in the world". He adds that it "the product of past stages of society, that it is ineradicably associated with ruling classes and with elites." According to him, it opposes mass or popular culture which was the product of the democratic experience.

alternative 'mythical poetic space', a land of 'high culture' and artistic accomplishment for the American artists. Europe stands for centuries of tradition, customs, arts and modes of life that shaped the people of western civilization. American men of letters have never failed to express their fascination with Europe and its colossal heritage. It represented high culture, which started to be challenged by popular culture in their native land, for the literary expatriate of the nineteenth century who left their mother country in search of the missing 'longevity of tradition'. Through his study of the exceptional American romanticist Nathaniel Hawthorne, Henry James was urged to reveal his fascination with the historical depth and social complexity found in the European landscape and absent in America. It pushed him to probe into the question of what did the United States lack so as to build its own, independent civilization and culture; and he noted down one of the most reputable lists of what artistic stuff was actually absent on the American soil.

One might enumerate the items of high civilization, as it exists in other countries, which are absent from the texture of American life, until it should become a wonder to know what was left. No state, in the European sense of the word, and indeed barely a specific national name. No sovereign, no court, no personal loyalty, no aristocracy, no church, no clergy, no army, no diplomatic service, no country gentlemen, no palaces, nor manors, nor old country houses, nor parsonages, nor abbeys,....!<sup>15</sup>

However, Europe represented a land of individual liberty and intellectual freedom for Hemingway and his fellow self-expatriated artists of the Post World War era. The American expatriate of the 1920s escaped the suffocating atmosphere of the interwar years to pursue the quest of freedom on the other side of the Atlantic.

The post-independence generation was a leading one in the process of bringing into existence national literature. However, a few decades later, many literary artists felt the necessity to undertake a trans-Atlantic trip to discover Europe. They went to Europe because of the belief in America's artistic meagerness. Therefore, they exerted themselves in order to take European material and give it an American touch by contextualizing it in an environment exclusively American, as did propitiously

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<sup>15</sup>Henry James. *Hawthorne*. Qtd. In William Veeder, Griffin. Susan. M (Eds). *The Art of Criticism: Henry James on the Theory and the Practice of Fiction*. Chicago: The University of Chicago Press, 1986. P109.

Washington Irving and James Feeminore Cooper who were among of the earliest American writers who experienced expatriation to the European sphere.

Irving tried the expatriate experience and spent long years in European countries. Consequently, he became acquainted with the literary milieu there. According to Michael Woolf, Irving's expatriate experience helped him to draw a comparison between the European arts and landscape and the American ones. He complained about the absence of basic complex social conventions, a historical past and the richness of the landscape in terms of art and poetic symbols in America. He regarded these elements to be basic and vital for the promotion of literature. Although, he acknowledged the superiority of Europe in terms of Art,"<sup>16</sup> Irving is often deemed to be an interpreter of America to the Old World. Cooper also experienced expatriation but he did not follow the steps of Irving. Rather, he produced a typically American literature in character and promoted the American myth of wilderness. With the end of the nineteenth century, an era of radical upheavals confronted the nation; and the dreams of the young American romantic idealism were heavily lacerated. The situation worsened during the interwar years with a new generation of self-expatriate writers who lost faith in the American dream and loathed the cosmic optimism of the Jacksonians.

### **1.2.1- The lost Generation: The Journey Back to Europe**

The term "lost generation" was given by Gertrude Stein who coined it to refer to the generation of American Writers and intellectuals who felt uprooted and opted for a self-exiled status. The significance of Europe has significantly changed in both the mind and fiction of the American writers of the nineteenth century and the 1920's. If the pretext for the expatriation of the nineteenth century generation was the absence of complex social conventions in their native land; the expatriation of the post war generation was an escape from the stifling conventions prevalent in the America of the 1920's and a reflection of their eagerness to enjoy cultural, intellectual and individual freedom offered in Europe. These self-expatriated artists perceived the American society as stifling, constricted by social conventions and conservatism. To varying

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<sup>16</sup> Woolf.Op.citP35



extents, this reality goaded men of letters into expatriating to Europe and attempting to express themselves more freely from there. Their literary works reflected both their loss of touch with old America and the emergence of new emotions and attitudes. There in Europe, however, their loss rose and life came down to consumption of alcohol and aimless loose relationships.

The first sign of loss and imbalance, indeed, was that those artists were expatriates, living in a country that is not theirs. They could neither become Europeans nor remain thoroughly Americans because of a seemingly embarrassing sense of identity disintegration that typified this generation, and would probably stamp their literary product. There in Europe, troubles of identity manifested themselves in a resounding spiritual ruin of this generation. Apart from their works, artists themselves reflected both the bodily and the spiritual detachment and alienation of the American from his America. Seemingly, the Promised Land had been ruined since it failed to be better than the Old World. Paris represented for self-exiled American writers during the 1920s an escape from their homeland that could not nurture the full expression of their creative imagination. The Post War American scene failed to provide them with an environment fully governed by the freedom of thought and action, and to offer the richness of life required for an intellectual milieu.

Paris became the new shelter for the American expatriates. The cosmopolitan character and tolerance to artistic freedom that was guaranteed and encouraged highly contributed to the young intellectuals' choice of Paris. Paris was maintained to be the new home for American artists in search of artistic and literary accomplishment. Stearns reinforced this idea in the book, he edited, entitled *Civilization in the United States* in which many American Harvard intellectuals stressed the superiority of Europe in terms of artistic and individual freedom and

expressed their resentment of the puritan America of the twenties. Cowley, one of the contributors to Stearn's book depicts life in America of the 1920s as "joyless and colorless, universally standardized, tawdry, uncreative, given over to the worship of wealth and machinery."<sup>17</sup> Another contributor states that America's material success was a reflection of its spiritual failure. Therefore, the voyage to Europe was an attempt to escape excessive materialism and a quest for spirituality.

Cowley, who was a member of the self-expatriated writers in France, emphasized the desire of American expatriate writers' to escape the spiritual ruin in their native land and go on a quest for spirituality in Europe. He referred to their expatriation in Paris as "a long sojourn [that] was almost a pilgrimage to Holy Land."<sup>18</sup> According to him, they went to Europe "to free themselves from organized stupidity, to win their deserved place in the hierarchy of intellect."<sup>19</sup> As a consequence, Paris became for these expatriates the expected America after the Great War. Freedom, for the self-expatriated writers of the lost generation, was sought the other way round. The old world became a Mecca for the American artists and what Henry James said many years before seemed to be still valid in modern times: "The moral is that the flower of art blossoms only where the soil is deep, that it takes a great deal of history to produce little literature, that it needs a complex social machinery to set a writer in motion."<sup>20</sup> To young artists, the image of Europe has undergone a transformation in the 1920s because the new generation did not accept the domestic atmosphere of 'regressive puritanism' and national mood of post-war conservatism.

The change in the perception of Europe between Nineteenth century and twentieth century generations is obvious. The former sought the longevity of tradition

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<sup>17</sup>Malcolm Cowley. *Exile's Return: A literary Odyssey Of The 1920s* (1934) quoted in Steven Conn and Max Page (eds). *Building The Nation Americans write about their Architecture, Their Cities, and Their Landscape*. Pennsylvania: University of Pennsylvania Press, 2003.P75

<sup>18</sup>Malcolm Cowley. *Exile's Return: A literary Odyssey Of The 1920s* (1934). NewYork: Vikings,1991. P120

<sup>19</sup> Ibid. P102

<sup>20</sup>.Veeder , Griffin. Susan.M.Op.citP102

and social complexity of the Old World as vital elements for literary creativity. The latter perceived Europe as a space freed from social conventions and compensatory for the liberty they did not find in America. Europe was not only a place of high civilization for Hemingway and his fellow members of the lost generation. It also became the location of great possibilities to enjoy individual and artistic freedom, and to pursue a successful literary career. Most important, it became the location where the rejection of American values seen as conformist and repressive is extremely celebrated. For several generation of American expatriate writes, Europe has maintained its position as a place for the projection of cultural and social possibilities that were absent in their native culture.

### **1.3- The Rhetoric of the Past in Hawthorne and Hemingway's Fiction**

#### **1.3.1- Nathaniel Hawthorne's Perception of the Burden of the Past**

Hawthorne was among the first American writers who understood what was happening within their society and the threat of the attitude of repudiating the past and tradition on the future of the young republic. He deprecated this attitude and his expression “the present is too burdened with the past..... We have not time..... to appreciate what is warm with life, and immediately around us”<sup>21</sup> conveys a vivid picture and poignant depiction of the Antebellum America. In his attempt to highlight the reasons behind the attitude of the antebellum generation to ignore the past and think of the future, Michael Kammen stresses the crucial role of pluralism<sup>22</sup> as the main reason that stood behind the American ignorance of and indifference to the past.”<sup>23</sup> He explains that the rise of the notion of pluralism goes back to the fact that the first settlers of the United States were from different origins and had diverse traditions. They needed to learn how to co-exist first before moving to the challenging task of creating a common culture after the independence.

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<sup>21</sup> Kammen, Op.cit.P40

<sup>22</sup> Kammen uses the term pluralism to refers to the idea of “a diverse society that shares a future but not a common history”

<sup>23</sup> Kammen, Op.cit.P41

### 1.3.1.1. Hawthorne labeled as an anti-transcendentalist

Hawthorne was labeled anti-transcendentalist because he did not share all the transcendentalist beliefs mainly regarding the human nature, cosmic optimism and the repudiation of the past. Most critics stress the absence of optimism and the tragic dimension of his literary production. The repudiation of the past was a central issue that Hawthorne tackled to convey his opposition to the prevailing attitude within his society. Hawthorne disagreed with Emerson's belief in man's divinity and his call for the break with the past. Emerson was the free optimistic soul of America who decided to infringe the old dogma that men are evil and are doomed to rather espouse a native spirit, freer and willing to succeed: "The world is good, man is good: let him stand upon his instincts and there abide and the whole world will come round to him."<sup>24</sup> He and his followers over-exaggerated the nation's exceptionalism and distinction from the rest of mankind to the extent they seemed to deny their belonging to the human race.

Emerson played an important role in urging the Americans to enjoy their individuality by advocating national individual characteristics in arts completely separate from the old world ones. In his article "the American Scholar", he stresses the idea of yielding an American style dealing with American subject whom he fosters in his article "Self-Reliance" when he says; "there is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide."<sup>25</sup> Emerson went beyond the attempt of liberating the Americans from the old conventions to a liberator from all what is not American. He loathed all kinds of imitation or reproduction of European manners, tastes and traditions in everyday life of the Americans:

Our houses are built with foreign taste; our shelves are garnished with foreign ornaments; our opinions, our tastes, our faculties, lean, and follow the past and the distant.... Why need we copy the Doric or the gothic model? Beauty, convenience, grandeur of thought and quaint expression are as near to us as to any, and if the American artist will study with hope and love the precise

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<sup>24</sup> Vernon Louis Parrington. *The Beginnings of Critical Realism in America: Main Currents in American Thought* (1927) Volume III. New Jersey: Transaction Publishers. 2013. P327.

<sup>25</sup> Foerster. Op.cit. P 800

thing to be done by him, considering the climate, the soil, the length of the day, the wants of the people, the habit and the form of the government, he will create a house in which all these will find themselves fitted, and taste and sentiment will be satisfied also.<sup>26</sup>

Emerson focuses on the discontinuity of the past as he stresses the idea of the guiltless Adam. He praises man's goodness and his good will. He encourages his fellow countrymen to cut all ties and roots with the past and therefore look forward to the future without any sense of the past. Thus, he is pushing the people to adopt an unaccountable attitude towards the past.

Unlike Emerson, Hawthorne preaches the continuity of the past in terms of art, community and religion and condemns discontinuity. He believes in the idea of the guilty Adam and stresses the omnipresence of evil in the world. He adds that breaking with the past is like cutting the roots of the human existence and therefore becoming rootless. People adopting such attitude are isolated from the history of humanity. As a result, He became preoccupied by the duty to reconcile people with their past, history and cultural inheritance and convince them that the recovery of their past may contribute to the establishment of a solid American democratic system:

Nathaniel Hawthorne was concerned that the American emphasis on newness led to irresponsible neglect of continuities with the past, a sense that the new republic stood somehow outside of human history. Ralph Waldo Emerson, America's foremost philosopher at that time, asserted repeatedly that he aspired to live without any sense of the past at his back. Nathaniel Hawthorne recognized this as a dangerous delusion. He believed that unless America saw clearly what it had inherited from the European past, its own potential for improvement would be jeopardized, and the opportunities offered by the democratic system of government would be lost<sup>27</sup>

Hawthorne condemned the irresponsible attitude of his people and criticized the nation's escape from its past and its constant unreasonable quest for a great future. Hawthorne drew the attention of his compatriots to the possible tragic consequences on the American society if the neglect of the past and dark sides of the human nature

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<sup>26</sup> Ibid., P814

<sup>27</sup> Julian Cowley. *The Scarlet Letter : Nathaniel Hawthorne*. London : York Press, 1988. P.90/91.

persisted. He was “keen to justify the American system of democracy as a real advance in terms of social fairness and toleration, although he was alert to the danger that such gains might be reversed if the lessons of the past were not heeded”<sup>28</sup> Hawthorne believes in man’s accountability which means that he is fully responsible for his past and cannot escape it. For him, every individual is responsible for his personal past and his ancestors’ past. Nevertheless, he seemed himself to have a controversial and ambivalent attitude towards the past. His decision to add “w” to his name can be originally seen that he was not responsible for his personal and communal past. His act revealed that he was ashamed of his family’s involvement in the 1692’s Salem Witch trials. He might have wanted to escape from his Puritan ancestors’ past.

### **1.3.2- The Expatriate Experience of Nathaniel Hawthorne**

Nathaniel Hawthorne was among those American artists and intellectuals who complained and worried about the absence of a sense of or interest in tradition within their society in the mid nineteenth century. They experienced a transatlantic movement in an attempt to reconcile themselves with the past through the discovery of Europe. It helped them acquire a personal perception of it. Hawthorne visited some European countries in the 1850’s as many of his fellow countrymen had done before him. This expatriate experience helped him perceive the differences between Europe and his native land. He visited France and was engrossed by cultural divergence.

Hawthorne’s stay in France made him draw a comparison between the French people focus on the continuity of the past and his fellow countrymen’s repudiation of the past. After his visit to the Louvre in 1858, He noticed that “the French seem to like to keep memorials of whatever they do, and whatever their forefathers have done, even it be ever so little to their credit; and perhaps they do not take matters sufficiently to hear to detest anything that has ever happened.”<sup>29</sup> He regrets that the Americans do not have this sense of the past and do not have a positive attitude to it. As a result he “regretted that American memory was then so woefully underdeveloped.”<sup>30</sup>

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<sup>28</sup>Ibid. p91.

<sup>29</sup>Kammen,Op.cit. P36

<sup>30</sup> Ibid

Nathaniel Hawthorne was not against the experience of expatriation to Europe because he thought it was crucial to avoid the discontinuity of the past and the European roots of the new republic, and the break with old traditions. His belief in the American democracy did not push him to embody the erroneous ideals of his compatriots and to follow the path of earlier writers, such as Cooper and Irving who experienced expatriation to the old world. However, he followed a pattern of perception in which the expatriate writer makes a transatlantic movement to discover and fulfill his eagerness to search Europe but ends paradoxically by a transformation of the perception of his native land in his consciousness.

Michael Woolf gives prominence to the fact that the expatriate experience offers the writers the “capacity to envisage an America born out of, and modified by, European experience.”<sup>31</sup> Therefore, Hawthorne’s expatriate novel ends with the characters’ return to America. Their journey in search for Europe is concluded by the transformation of their perception of their own country. In Hawthorne’s expatriate novel *The Marble Faun*, the protagonists, who left America for the search of Europe, make a decision at the end of the novel that reflects the way their expatriation in Europe helped them re-perceive the image of America.

And, now that life had so much human promise in it, they resolved to go back to their own land; because the years, after all, have a kind of emptiness, when we spend too many of them on a foreign shore. We defer the reality of life, in such cases, until a future moment, when we shall again breathe our native air.<sup>32</sup>

Woolf views the act of re-perceiving America “a fundamental characteristic of expatriate art.”<sup>33</sup> Hawthorne’s characters came to realize that the American landscape is productive and can stand as an alternative to the European landscape.

In *The Scarlet Letter*, Hawthorne was definitely representing contemporary issues of his era. He was aware of the prevailing mood and beliefs among his

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<sup>31</sup> Woolf. Op.cit. P42.

<sup>32</sup> Ibid. P39

<sup>33</sup> Ibid.

contemporaries. Hester's words in the woods, in her attempt to persuade Dimmesdale to leave the past behind and begin anew in the old world, is a vivid example of that awareness: 'Let us not look back,' answered Hester Prynne. 'The past is gone! Wherefore should we linger upon it now? See! With this symbol I undo it all, and make it as if it had never been!'<sup>34</sup> The America of Hawthorne's time was concerned only with the fulfillment of its predestined future or in Henry Adams's words "a future America which showed no fancy for the past."<sup>35</sup>

Hawthorne recognized, however, to a greater degree than any of his contemporaries in the American Renaissance, that the past "was not merely a prologue to the present, but prophetic of it."<sup>36</sup> He foresaw the modern situation of American citizens and writers as well who felt alienated from their society and thoroughly uprooted. The post-war generation of writers was jammed in a present hard to decipher, felt lost from a dead past and looked forward to make a better future. For them, the future appeared to be obviously designated by liberty that had been stifled in a past strictly led by the Puritans then by the Victorians and would in no means be attained without cutting all ties with that past. But, one may wonder whether this cut was a typical war inspiration or was but a successful continuity of earlier attempts.

### **1.3.3. Ernest Hemingway's Quest for Order**

Hemingway the artist blossomed in the core of a new mood when American literature was undergoing profound changes. Hemingway was certainly conscious that his writing had deviated from the conventional norms and offended the tradition-based expectations of his readers. However, he chose to write that way depending rather on his own perspective of reality and of truth than on any traditional standards. Undoubtedly, Hemingway was giving birth to a new style of prose writing. Heinrich Strauman asserted: "the appearance of new styles and new tastes invariably points towards essential changes in the sense of values, in attitudes towards life and in

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<sup>34</sup>Nathaniel Hawthorne. *The Scarlet Letter*. London : Penguin Books, (1850) 1994.P172.

<sup>35</sup>Kammen,Op.cit. P56

<sup>36</sup>bid. P 81



concepts of being.”<sup>37</sup> Hemingway’s uncommon’ hard-boiled’ fiction was his own way of celebrating the new era and his rebellion against the conventions and values of the past. His prose style was the means to reflect the uncommon’ catastrophic’ modern air inhaled throughout America and Europe.

Hemingway divorced the old conventions which designated his works and went far beyond just looking for new ones to start from. He decided to produce art for the sake of art itself and longed for no longer having debts with external commitments. He employed some new modernist techniques and devices that were introduced by T.S. Eliot and James Joyce. These devices served the new aim of literature and art in general. For instance, the conventional concept of time sequence: past, present, future was completely altered in modernist fiction. Modernist writers believed in a sort of interaction between time stages as Eliot expressed it in “Four Quartets”. The use of the stream of consciousness, which is a device which “seeks to depict the multitudinous thoughts and feelings which pass through the mind.”<sup>38</sup>, revolutionized the art of fiction as it helped the writers to delve into minds of their characters and reveal their inner thought. *The Sun Also Rises* was a literary response par excellence to the age. It embodies the spirit of the age in its clear rebellion against conventional forms of writing. The unusual order of the plot, the setting, the characters and their actions, mirror the chaotic modern world the Americans, especially artists, were dumped in.

Hemingway truthfully transmitted the new fragmented reality. His novels treat modern issues such as male insecurity and excessive drinking in a new style which reflects his rebellion against the traditional prose and the firm cut with the inherently conventional devices of the nineteenth century novel such as 'the point of view technique', 'unity and coherence of plot and character' and the 'linear flow of narrative'. *The Sun Also Rises* was the token of Hemingway’s success to cut all ties with the past and to give birth to an absolutely modern fiction which was typical to the era he belonged to. This novel meets the revolutionary ideas of art in the modern times and conspicuously looks so different from the traditional novel.

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<sup>37</sup> Heinrich Strauman. *The Literary Reputation of Hemingway in Europe*. New York: New York University Press, 1965. P 03

<sup>38</sup> J.A Cuddon. *Dictionary of Literary Terms & Literary Theory*. London: Penguin Books, 1999. P 455

American modernist writers tended to sharply cut ties with the past conventions and tradition by reversing traditional forms and norms, and destroying conventional forms of language. They reiterated the attitude of their predecessors, the realist and naturalist writers, who adopted a hostile reaction toward literary Romanticism because they identified the essence of the romantic spirit as unwillingness to face reality.<sup>39</sup> Their writings can be categorized as “negative Romanticism” and ensuing continuity of Hawthorne and his fellow dark romantics’ fiction. Modernist poets and writers similarly voiced their opposition to “the overblown emotionalism of romantic poetry and fiction.”<sup>40</sup> Alsen Eberhard points out the role of modernist writers who espoused the spirit of the time and “reinforced the negative connotation of the word romantic by creating memorable dreamers who were unwilling to face reality.”<sup>41</sup> Hemingway embodied the anti-romantic attitude in *The Sun Also Rises* through the portrait of Robert Cohn, a thirty-four year old American Jewish writer, who nurses a feeling of an outcast amongst the others and each time he fails to be really one member of the clan.

Hemingway’s portrait of Cohn fosters the idea that transcendentalist’s idealism was no longer compatible with the twentieth century America. Their belief in man’s divinity coupled with optimism they shared with the Jacksonians proved to be a mere unadorned illusion which instigated the worst unmitigated suffering in Hemingway’s time. Cohn is rejected and looks ridiculous in his clan and so were the old values in modern times. Seemingly, he is the best incarnation of an old-fashioned world trying in vain to survive in the postwar era. *The Sun Also Rises* embodies Hemingway’s attempt to quest for a new order by the virtue of his modernist innovation. Hence, although he strove to escape the spiritual ruin and alienation of his time, he found refuge in old times to bring forth the desired order and equilibrium to modern life.

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<sup>39</sup>AlsenEberhard (ed)*The New Romanticism : A Collection of Critical Essays (2000)*. New York:Routledge,2012.

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<sup>40</sup>Ibid.

<sup>41</sup>Ibid.

### **1.3.3.1 Hemingway's stance towards the past: A Condemnation or a Celebration**

By the coming of the twentieth century, the world had been already sinking into chaos and only literature could offset the balance by creating another well-ordered universe. The modernist writers bore on their shoulders the heavy mission to create that new order which had to be in tune with modern times and in disharmony with the past. Hemingway shared with the American writers of the interwar years the awareness that the present state of chaos overwhelmed the world and decided the ordered past had been of no use. Their writings conveyed a sharp break with the existing conventions, be it social or esthetic, and the past. In a way, they reproduced the earlier attempts of the transcendentalists to break with the past. However, the attitude of the modernist writers towards the past was controversial.

On the one hand, they claimed that the past with its values, tradition and conventions are no longer compatible with the new state of chaos and anarchy. Their modernist literature reflects the themes of destruction and chaos that they embraced to celebrate the collapse of conventional forms. Fragmentation became a preponderating literary form of modernist literature. The radical transformation in the Plot, characters, theme, images, and narrative form epitomized the fragmentation of reality and the radical repudiation of conventional forms. On the other hand, their search for order and unity for the chaotic modern world and its reflection on their art led them to look for them somewhere in the past. They dig deeply in the old heritage of humanity in an attempt to reflect the modern state of loss and chaos and seek refuge in the harmonious past of the pastoral tradition. The answer to the persisting question whether modernist literature is a condemnation of the past or a celebration of it remain a puzzle. I venture to say that it is both a condemnation and a celebration.

Modernist literature reveals the loss of order inhaled by post War writers who tried to deal with different aspects of the chaotic world which was fragmented so as to set order in it. Their writings revealed the deep feeling of loss, alienation and disillusionment of the American people in the Post World war era. It embodies a sense

of fragmentation, distortion, de-familiarization and displacement of the established order. Although they attempted at cutting all ties with past tradition and values, they often turned back to that past to restore the order in an era of “immense panorama of futility and anarchy.”<sup>42</sup> They resorted to old mythology and ancient literature. They began “to make it anew” with the shards and fragments of the ancient times. Pound, Eliot and Joyce turned to quest legends, the epic form, Greek myths, and the works of other ancient cultures as they sought a hero for the modern world.<sup>43</sup> T.S. Eliot’s “The Waste Land” revolutionized the poetry and “established” a new mode and a new purpose in modern poetry – and yet a mode and a purpose drawing from the well of tradition.<sup>44</sup> Eliot’s essay “Tradition and Individual Talent” was an attempt to bring forth a new perception of tradition and its influence on modern art. It came as a response to the growing debate concerning tradition in an age marked by a call to break with tradition.

Eliot attempts to react to a prevalent attitude of successive generations of American artist to annihilate the past. He brought back the topic into debate by the publication of his essay. He tries to provide his own concept of tradition by stressing its value and significance in the present. His response to the prevailing mood within his society can be seen as a revision of Emerson’s ideas about rejecting the past. Emerson urged his compatriots to write their own book and exhorted them to resist the influence of the past on their minds. Eliot, unlike Emerson, acknowledged the continuity of the past but agreed with him in loathing the blind imitation of the deeds of past generations. He praises novelty rather than imitation or repetition.

Eliot denies the stagnant feature of tradition and, he points out its constant development and change through time. The writer needs to resort to the past to seek guidance but he genuinely alters and modifies it. Eliot believes: “The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (really new) work of art among them. The existing order is

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<sup>42</sup>T.S.Eliot. *Ulysses, Order, and Myth* (1923) Qtd.in Rainey Lawrence (ed). *Modernism : An Anthology*. Oxford: Blackwell Publishing,2005. P167

<sup>43</sup>Marlow Miller A. *Masterpieces of British Modernism*. Connecticut: Greenwood Press,2006. P 07

<sup>44</sup>Louis Filler. *Seasoned Authors For a New Season: The Search For Standards in Popular Writing*. Ohio: Bowling Green University Popular Press,1980. P21

complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered.”<sup>45</sup> In his view, the originality of a work of art lies in its potentiality to revamp the past or revitalize some forgotten aspects of the literary tradition.

Eliot advocated that the route to produce great art and perennial literary achievements implies the artist’s ingenuity to inhale from the insights and wisdom, and get inspired from the experiences of passing ages which all represent tradition. He considers the writers who have a historical sense are apt to acquire the sense of tradition thanks to their ability to perceive “not only of the pastness of the past, but also of its presence”<sup>46</sup>. He, therefore, realizes the continuity of the past in the present by acquiring the sense of the timeless as well as of the temporal and of the timeless and of the temporal together.”<sup>47</sup> The writer should not be conscious only about his present but also the links that tie him with the past generations. He declines acquiring the sense of tradition without a conscious realization and recognition of literature.

Literature was called to assume the duty of the dreadful situation of the spiritual void in modern world which emanates from the collapse of religion as the church lost its influence on the soul of modern man who has “grown up to find all gods dead, all wars fought, all faiths in man shaken.”<sup>48</sup> The collapse of the values of a past order engendered a sense of displacement that was shared by modernist writers. Yeats renders this feeling when he wrote in *The Second Coming* : Things fall apart; the center cannot hold; mere anarchy is loosed upon the world.”<sup>49</sup> Literature filled the vacuum and “take over the function of religion. Modern readers sought in literature what they had once found in religion. In an age without traditional faith, literature would substitute for religion.”<sup>50</sup>

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<sup>45</sup>T.S.Eliot. *Tradition and the Individual Talent* (1919)Qtd.in Rainey Lawrence (ed). *Modernism : An Anthology*. Oxford: Blackwell Publishing,2005. P153

<sup>46</sup>Ibid. P152

<sup>47</sup>Ibid. P153

<sup>48</sup> Scott Fitzgerald. *This Side of Paradise*( 1920) in *Novels and Stories, 1920-1922*. New York: The Library of America,2000. P247

<sup>49</sup>*The Collected Poems William Butler Yeats 1889-1939*.London: Wordsworth Poetry Library,1994. P 158

<sup>50</sup>Filler Op.cit.P104.

Modern man finds himself trapped by his present condition of emptiness whereas he cannot escape the influence of religion deeply embedded in his psyche and which claims its authority and supremacy on man's life. In this atmosphere of deep despair and spiritual gloom, only literature could compensate the lack of spirituality and fill the void. Men of letters whose intellect, social and moral sensitivity could help them perceive the disastrous situation and foresee its ruinous effect on the world. The new generation of writers, including Hemingway, "wanted to conquer new fields in an entirely new way. Their originality was a challenge to the old order."<sup>51</sup> Hence, they could escape the present void they lived in only by means of borrowing from the past ideals that can have a healing effect on modern soul. They found refuge in old mythology, rituals, and legendary figures of the past and pastoral tradition.

Modernist writers resorted to ancient myths such as myths of judgment and apocalypse in addition to "a long list of a lesser patterns, whose quasi-religious significance is apparent: the motif of the explorer, or of the innocent who passes through many initiations into experience, the motif of lost and found or departure and return."<sup>52</sup> Wilder Amos points out the new function of literature which assumed the new order in modern times. He stresses that the resort to the figures of the past that have enjoyed notable revivals of prestige and influence in the twentieth century represents a significant token of the religious depth of the modern artistic situation.<sup>53</sup> He refers to the ancient motif of Adam, which is recurrent and omnipresent in American literature, to highlight the appeal of modernist writers to use profound religious-cultural symbols."<sup>54</sup> W.B Lewis elaborated this motif and points out that it has been enduringly immutable because it links together many of the greatest expressions in American literature."<sup>55</sup> Modernist American writers did not limit themselves to resort to ancient myths but were keen on exploring old legends.

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<sup>51</sup>Michaud Raegis. *The American Novel To-Day: A Social and Psychological Study*. Boston : LITTLE, BROWN, AND COMPANY,1928. P05

<sup>52</sup>Amos N Wilder. *Theology and Modern Literature*. Oregon: WIPF&Stock,1958.P30.

<sup>53</sup>Ibid. P 31

<sup>54</sup> Ibid. P32

<sup>55</sup> Ibid.

The Arthurian legend was another illustration of the modernist appeal to the heritage of the past. It was used by many modernist poets like Eliot and Robinson, and some prominent novelist like Hemingway. The reason behind their interest in the legends of the past is that “they found vitality and contemporaneity in the legends.”<sup>56</sup> Hemingway found in the legend of Arthur “an analogue for a modern society so bereft of values that it seemed a type of the wasteland in need of revival.”<sup>57</sup> Jake Barnes can be seen as the fisher king who suffered from impotence and “finds himself in a world as sterile as he is, a world as impoverished spiritually as he is sexually.”<sup>58</sup> Some critics agreed that *The Sun Also Rises* is the novel version of Eliot’s *The Waste Land*. The sterility of the modern city and the meaninglessness of relations, especially sexual ones are the structural principles that both works share.

Moreover, the pastoral tradition was a powerful symbol of the past that modernist writers borrowed to escape the decadent reality brought forward by the huge industrialization of the country, and fulfill the quest for communion and spiritual harmony. The old pastoral tradition, which was put aside by the city life, had recaptured its safe place in the minds of people who started to doubt and recoil at the new entrancing world after they were constantly rubbing their eyes at the glowing wonders of the city. The pastoral tradition became the means adopted by artists, including Hemingway, to escape the harsh fragmented reality of the modern world and quest for harmony and communion with the self and nature. Nature is depicted as a means of regeneration for the main character Jake Barnes, and as the vehicle suggested by Hemingway to lead modern man to reach the psychological equilibrium by coming close to nature. Jake’s trip to Spain in a way is a spiritual journey that modern man needs to actualize his self and fulfill his quest for spirituality that has become a major prerequisite for modern man to reach the state of undivided self.

Jung was among the first to stress the importance of spirituality and its healing effect on the individual’s psyche. He was interested in the spiritual state of modern

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<sup>56</sup> Alan Lupack and Barbara Tapa. *King Arthur in America*. Cambridge: D.S. Brewer, 1999. P135

<sup>57</sup> Ibid.

<sup>58</sup> Ibid. P161

world and modern man in particular. He recognizes that the decline of religion and the collapse of its function lie behind the suffering of modern man who has become spiritually ruined. He somehow agreed with T.S. Eliot about resorting to the past to search for order. He believed in the power of spirituality and wisdom of the past in its capacity to emerge and guide man to reintegrate what he has lost, and therefore lead him to surmount the huge spiritual turmoil. He called for the necessity to recover the spiritual wisdom of the past to transform the fragmented modern world. This modernity has reduced man into a machine and denied him any spiritual essence. The spiritual impulse that has been repressed by the secular system must be renewed in everyman to escape the abyss of self-alienation and spiritual ruin that has become a dominant feature of modern world which intensifies the burden of the modern self and its split. It has reached its plausible outcome due to the development of self-conception.

Therefore, the helplessness and bitterness of the romantic self, which failed to reach self-actualization, worsened in the twentieth century and eventuated “a stage of alienation and social criticism” because of his realization of the credence and validity of social connectedness emanating from the improved communication and a greater economic interdependence of modern society.”<sup>59</sup> Jung’s depth psychology carefully examined the present condition of modern man and urged him to undertake a kind of spiritual experience to bring forth a repressed passion for spirituality by secular modernity, and regain a former state of wholeness through the process of individuation. The state of a “divided self” is the result of the problems of modernity that the modern individual tries to overcome. This modernity has reduced man into a machine and denied him any spiritual essence. Besides, it alienated him from his past heritage

Jung focused on the collective unconscious which represents the human heritage shared by all people, and the source of inspiration and imagination for writers. Jung sees that the collective unconscious is the main source of literary and artistic

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<sup>59</sup>Yoshihisa Kashima, Margaret Foddy and Michael J. Platow (eds). *Self and Identity: Personal, Social, and Symbolic*. New York: Psychology Press, 2014. P182



works, and the vessel where all the primitive motifs and ideas and inherited patterns are fused. The Jungian notion of the archetype is an enthralling device for modern writers. Jung highlights the recurrence of the journey archetype in dreams and the analogues of ritual, myth and narrative.<sup>60</sup> The Quest journey is a recurrent motif in American literature which frequently suggests change or transformation. It tells the story of the physical quest of a hero who strives to escape his self-alienation, but also reveals the psychological quest for development and transformation.

The individual who embarks on the journey for individuation must enter into dialogue with the “inner other” to make conscious. Hester and Jake’s quest for wholeness must go through uniting the conscious mind with the unconscious content. They start their journey by differentiating themselves from their surrounding by means of the mask they wear. They have, then, to acknowledge the shadow and the feminine or masculine traits that are hidden in their unconscious. Once the two protagonists reach the stage where they are freed from the persona and anima / animus, they start the hard task to look at themselves in the mirror of consciousness. At this moment, their desire to escape the past will be transformed by the psychic inner work to acknowledgment of that past and its crucial role to play in the future thanks to what Jung calls ‘the prospective orientation of the psyche’. Then, their ability to synthesize the opposing psychic sub-structures, the conscious and unconscious, thanks to the transcendent function will bring their quest for individuation to its wished end. Let us discern the steps of the two protagonists Hester and Jake, in their quest journey for wholeness, and unveil the puzzling reality of their inward realm.

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<sup>60</sup>.Rawa.Op.cit. P12

**PART TWO**  
**ESCAPE AND QUEST**  
**IN**  
***THE SCARLET LETTER***  
**AND**  
***THE SUN ALSO RISES***

This part will be devoted to the analysis of Hawthorne's *The Scarlet letter* and Hemingway's *The Sun Also Rises* from psychoanalytical and archetypal perspectives. It analyzes the theme of Escape and quest in both novels. It discusses the question whether Hawthorne and Hemingway allow their main characters, Jake Barnes and Hester Prynne, to successfully reach wholeness at the end of their quest journey for individuation, or it confirms their reputation as writers of stories of failed individuation, and mainly "failed masculine individuation" in the case of Hemingway. First, it aims at highlighting the two movements of the process of individuation, the analytic and the synthetic, that Murray Stein emphasizes. Second, it points out the three stages of Hester and Jake's journey toward individuation through the use of Campbell's concept of the hero's journey by following the thread of the narrative in order to show their fulfillment of the quest for wholeness.

In the first chapter, I will approach the text through a Jungian reading based on Murray Stein analysis of Jung's concept of Individuation. The aim is to discern the two movements of individuation; the analytic and synthetic one. I will point out the different steps of each movement the protagonists, Hester and Jake, go through in their path towards Wholeness which is the ultimate objective of the process of individuation. This purpose can be achieved through the examination of the various universal archetypes such as the shadow, the anima/ animus, the persona and the self, and the central role they play in leading Hester and Jake in the process of the development of their personality in order to achieve wholeness.

In the second chapter, I will deal with both novels understudy in the light of Joseph Campbell's theory of the Monomyth. I will proceed by following the threads of the narrative in order to discern the three movements of the hero's journey, both protagonists undertake, towards divinization: the departure of the hero, the initiation, and the return from his heroic adventure. It also focuses on the stages of the quest journey for individuation which reflects rather the physical quest that parallels the inward psychological quest.



# **Chapter one**

**A Quest for Wholeness**

**in**

*The Scarlet Letter*

**and**

*The Sun Also Rises*

**A Jungian Reading**

## ***1.1. In The Scarlet Letter***

The second phase of the process of individuation, that takes place during the middle life crisis, starts with the breakdown of the persona because of its inability to keep its control on the different components of the psyche which are seeking expression and more territory within the psyche. In Nathaniel Hawthorne's *The Scarlet Letter*, Hester's quest for individuation starts with her attempt to escape alienation from herself and the puritan society which urges her to live on the margin of the community. To escape alienation from her self, she has to get aware of the different spheres of her psyche and bring them forth by integrating her conscious mind, the personal unconscious and the collective unconscious.

Hester's first scene on the scaffold signals the beginning of the second phase of individuation. Her Ego is shaken and then the content of her unconscious urges to manifest itself. Her present ignominy and psychic situation paves the way to the manifestation of the unconscious during the "intervals when the whole scene, in which she was the most conspicuous object, seemed to vanish from her [Hester] eyes, or, at least, glimmered indistinctly before them, like a mass of imperfectly shaped and spectral images." The moment of recalling some souvenirs of the past marks the expression of her personal unconscious in an attempt to bring the neglected content of the unconscious into awareness and consciousness. Hester escapes the scene of the scaffold through memories which "was an instinctive device of her spirit to relieve itself by the exhibition of these phantasmagoric forms, from the cruel weight and hardness of the reality." The content of her personal unconscious manifests herself through the reminiscences of her childhood, old town in England, her life in Amsterdam, her parents and her husband.

Her mind, and especially her memory, was preternaturally active, and kept bringing up other scenes than this roughly hewn street of a little town, on the edge of the western wilderness: other faces than were lowering upon her from beneath the brims of those steeple-crowned hats. Reminiscences, the most trifling and immaterial, passages of infancy and school-days, sports, childish quarrels, and the little domestic traits of her maiden years, came swarming back upon her, intermingled with recollections of whatever was gravest in her subsequent life; one picture precisely

as vivid as another; as if all were of similar importance, or all alike a play.( TSL, P49)

The act of recalling of reminiscences of childhood is of a great significance for the beginning of the process of transformation that will lead Hester to self-actualization. It represents the manifestation of the contents of the personal unconscious in an attempt to take advantage of the present state of the shaken ego to seek more territory within the conscious mind. According to Jung,

The recollection of infantile memories and the reproduction of archetypal ways of psychic behavior can create a wider horizon and a greater extension of consciousness on condition that one succeeds in assimilating and integrating in the conscious mind the lost and regained contents. Since they are not neutral, their assimilation will modify the personality, just as they themselves will have to undergo certain alterations.<sup>1</sup>

This instant of escape ends with Hester's return to reality and reflects the shift from unconsciousness to consciousness. Hester seems unhinged and disoriented in front of the internal unconscious energies within her psyche which are taking advantage of the state of a broken-down ego. "Could it be true? She clutched the child so fiercely to her breast that it sent forth a cry; she turned her eyes downward at the scarlet letter, and even touched it with her finger, to assure herself that the infant and the shame were real. Yes these were her realities—all else had vanished!" (TSL, P 50)

### **1.1.1 The Analytic Movement**

The first movement of individuation consists of an inner work of differentiation from the archetypal images, the shadow, persona and anima /animus, through dissolving the character's projections of these archetypes. It implies the integration of all the constituents of the psyche through a work of differentiation. Murray Stein explains the major importance of the two steps of differentiation in the first movement of the process of individuation when he states that:

The opus of individuation requires careful analysis on two fronts: on the persona side, to differentiate the subject from the social collective all around

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<sup>1</sup> Carl.GustavJung,Von Franz, M.L. *Man and his symbols*.New York: Anchor Press Doubleday.1964.P99



and to dissolve the identifications that have built up over time in one's personal history, and on the anima/animus side, to differentiate from the collective unconscious as the fantasies and archetypal images emerge and invite grandiose identification with them as a compensation for what has been lost through the analysis of the persona.<sup>2</sup>

First, Hester has to differentiate herself from her shadow which Jung considers as “a moral problem that challenges the whole ego-personality.”<sup>3</sup> It represents all those qualities of her former ego consciousness that have been repressed. To protect the psyche from the threat of the unconscious, the ego, the center of consciousness, keeps controlling all what is happening in the inner world by deciding about what can be made conscious and what should be kept hidden or repressed. Projection is an unconscious kind of defense mechanism, which arises from the person's feeling of anxiety due to the inability of the ego to balance the demands of the conscious and the unconscious, and through which a person attributes his own unacceptable thought or feelings to someone else. Hester's inner world is in a state of psychological turmoil because of the inner conflicts resulting from her present state of suffering. She repudiates her shadow which manifests itself through projections. She feels anxious and projects her shadow on Pearl and other women.

Pearl is the shadow of Hester because she represents all those repressed qualities within Hester's unconscious which she projects on Pearl. Hester herself acknowledges that she sees the dark side of her ‘self’ in her daughter as she “looked fearfully into the child's expanding nature, ever dreading to detect some dark and wild peculiarity that should correspond with the guiltiness to which she owed her being.” (P75) She detects some traits and aspects of the dark side of her personality in the little daughter's nature. Pearl is depicted to have a perfect physical appearance but Hester worries about her inability to adapt “to the world she was born”. She acknowledges the hard task making her “amenable to rules” because she thinks her own existence

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<sup>2</sup>Murray Stein. “*Individuation: Inner Work*”. JOURNAL OF JUNGIAN THEORY AND PRACTICE VOL. 7 NO. 2 2005.P 06.

<sup>3</sup>C.G.Jung. *AION: Researches Into The Phenomenology Of The Self* . In *the Collected Works of C. G. Jung*, vol. 9, part 2, edited by Herbert Read, Michael Ford, Gerhard Adler; translated by R. F. C. Hull. New York: Princeton University Press,1959. Para 14.

resulted from the breaking of a great law. This is why Hester is worried and tormented by the feeling of uneasiness to her daughter's behavior. The character of Pearl seems to reflect a very striking resemblance with her mother.

Pearl reflects the former characteristics of her mother's personality that were transmitted to her. This fact appalled Hester, "nevertheless, to discern here, again, a shadowy reflection of the evil that had existed in herself. All this enmity and passion had Pearl inherited, by inalienable right, out of Hester's heart."(p79/80) Although her present situation has annihilated her former character and personality and softened her passion, it is still obvious to notice that "in the nature of the child seemed to be perpetuated those unquiet elements that had distracted Hester Prynne before Pearl's birth, but had since begun to be soothed away by the softening influences of maternity." (P80) Even Roger Chillingworth identifies in Pearl the impulsive instinct of her mother "A strange child!" remarked old Roger Chillingworth. "It is easy to see the mother's part in her." (P98)

Hester recognizes that she has transmitted her moral qualities to her daughter. Her formal moral code is kept alive through the character of Pearl. She recognizes some aspects of her own personality and character that seem to keep in existence in Pearl's personality. The struggle within Hester's mind "was perpetuated in Pearl. She could recognize her wild, desperate, defiant mood, the flightiness of her temper, and even some of the very cloud-shapes of gloom and despondency that had brooded in her heart. They were now illuminated by the morning radiance of a young child's disposition", (P77) It is in a way a manifestation of Hester's shadow through its projection on Pearl. Therefore, Hester is getting aware of her own shadow which represents all what had been repressed by her present experience, but she tries to neglect and recognize it.

In addition, Hester's continual attempts to repudiate the dark side of her personality push her to project her shadow on other women. She believes they are all sinners because passion is a natural instinct in every human being. She tries to detect some fellow sinners or companions. She is so overwhelmed by the powerful feeling of her ability to recognize her companions who are hiding their passion behind a guise of

purity that “she felt or fancied, then, that the scarlet letter had endowed her with a new sense. She shuddered to believe, yet could not help believing, that it gave her a sympathetic knowledge of the hidden sin in other hearts.”(p 73) For Hester, these puritan women do reveal their hypocrisy that is hidden behind their “outward guise of purity” and “, if truth were everywhere to be shown, a scarlet letter would blaze forth on many a bosom besides Hester Prynne’s”(p73)At this stage, she differentiates herself from the shadow. She distinguishes herself from the repressed energies that used to be manifested in her behavior.

Second, Hester has to separate herself from the collective personality by constructing her persona. To escape her alienation from society, Hester has to set up a persona by wearing a mask to accommodate herself to the norms of society, and achieve her complete differentiation from the collective personality. Hester’s refusal to respond to Dimmesdale’s oratorical appeal to name her sinful partner, and her indifference to the speech of Mr. Wilson about sin conspicuously convey her determination to assert herself the right to privacy in opposition to the puritan tendency to deny it. Wearing the scarlet letter is Hester’s mask through which she conforms to the expectations of the puritan society. Nevertheless, she keeps challenging the puritan authority by allowing the full expression of her artistic talents through the decoration of the letter and Pearl’s dressing style.

By setting his novel in a seventeenth century puritan society, Hawthorne aims at reflecting the everlasting conflict between individualism and conformism within the American society. The puritans were conformists and tended to keep the congregation under control through harsh and rigid rules. They did not tolerate any act of dissent and fought firmly any attempt of expressing individuality. The puritan society leads its individuals to self-destruction because of the mask it imposes on them to wear to suppress their real personality, with its flaws, sins and frailties, which is kept hidden and secret. However, Hester successfully conforms to the rules of society which oblige her to wear a stigma on her bosom, but keeps manifesting her individuality through decorating the Stigma and the clothes of her daughter. Pearl is the mirror image of her mother’s passionate nature whose “impassioned state had been the medium through

which were transmitted to the unborn infant the rays of its moral life". This passionate nature is the reminder of the past that Hester is in vain trying to escape.

Hester tries to keep her passionate nature hidden from the eyes of the community. She does that through her persona which Jung describes as a mask we wear to accommodate to the norms of society. She successfully validates her individuality by differentiating herself from the collective qualities she has been identified with. She distinguishes herself from the others and feels different from them. She differentiates herself from the rest of the community right at the beginning of the novel. Her action of repelling the beadle while crossing the threshold of the prison door reveals her strong character. Her "weary indifference" to the sermon on the sin reinforces her distinction from the others since she does not feel concerned and does not consider herself a sinner.

Furthermore, Hester's way of dressing changes after leaving prison. It has to conform to the rules of society, whereas her child's dresses are a token of her genuine artistic needlework. Pearl is her shadow on whom she projects her passion. As her passionate nature and sensation has been repressed, its essence is expressed through the dresses of Pearl. It keeps it alive although it is now repressed and hidden. "Her mother, with a morbid purpose that may be better understood hereafter, had bought the richest tissues that could be procured, and allowed her imaginative faculty its full play in the arrangement and decoration of the dresses which the child wore before the public eye."(p76) Hester has to give up her individuality which has been sacrificed on the altar of social conformism.

The contrast between Hester's way of dressing in the present and her daughter is obvious as Hester "sought not to acquire anything beyond a subsistence, of the plainest and most ascetic description, for herself, and a simple abundance for her child. Her own dress was of the coarsest materials and the most sombre hue, with only that one ornament—the scarlet letter—which it was her doom to wear." (p70) However, she devotes all her artistic talents and "rich, voluptuous, Oriental characteristic—a taste for the gorgeously beautiful"(p71) to express her passion and love for beauty,

which was reprimanded by the Puritans, through the artistic sewing and decoration of Pearl's clothes. "The child's attire, on the other hand, was distinguished by a fanciful, or, we may rather say, a fantastic ingenuity, which served, indeed, to heighten the airy charm that early began to develop itself in the little girl, but which appeared to have also a deeper meaning." (p70) Pearl, "the unpremeditated offshoot of a passionate moment", (p85) is a living token of Hester's passion which is still animate through her way of dressing Pearl. To soften the impulsive and passionate nature, she uses her art of needlework as a means to exhibit it and assert her individuality since she "had allowed the gorgeous tendencies of her imagination their full play, arraying her in a crimson velvet tunic of a peculiar cut, abundantly embroidered in fantasies and flourishes of gold thread." (p85).

Hester succeeds in making balance between her individuality and social norms and demands, and asserts her differentiation from the collective personality of the puritan community. Contrary to the other women in the community who surrendered to the patriarchal supremacy, she assumes the new women's position in the world after the Seneca Falls convention<sup>4</sup> and embodies the spirit of the age: "world's law was no law for her mind. It was an age in which the human intellect, newly emancipated, had taken a more active and a wider range than for many centuries before." Hester has become a thinker and assumes "a freedom of speculation" that would threaten the stability of the puritan aristocracy. (P139) Hawthorne is suspicious about the new spirit and is aware of the threat of women's freedom which he considers "to be a deadlier crime than that stigmatized by the scarlet letter." (p139)

The present situation of Hester, that she can painfully realize, pushes her to conform to the demands of society by wearing a mask and keep all her impulses and passionate nature hidden behind it. Hester is described as "a figure of perfect elegance" (p45) and is contrasted to the town's women ugliness and poor taste. Through time, Hester's beauty disappears because of the necessity to abide by the puritan code which can be done only by repressing her passion and instincts. In fact,

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<sup>4</sup>This convention was held in New York on 19<sup>th</sup> and 20 July, 1848. The participants signed The Declaration of sentiments which stated women's right.

Hester hides her beautiful physical appearance. She loses her warmth, beauty and passion which are replaced by coldness, severity, and drabness. The way she decorates the letter is meant to be a defiance and resistance to the puritan authority. As art was forbidden by the puritans, Hester's art of needlework unconsciously helps her satisfy some repressed instincts, render the punishment meaningless and ridicule the puritan moral code. "What is it but to laugh in the faces of our godly magistrates, and make a pride out of what they, worthy gentlemen, meant for a punishment?" ( p46)

The hardships and troubles she encountered made Hester stronger and thoughtful. She could balance between her individuality, by expressing her passion through the needlework, and conforming to the puritan moral code. Hawthorne stresses Hester's successful adaptation to the expectations of the puritan society as she achieves a balance between her inward realm and the outward world. He states that "It is remarkable that persons who speculate the most boldly often conform with the most perfect quietude to the external regulations of society." (P140) To escape her alienation from society, Hester has to set up a persona by wearing a mask to accommodate herself to the norms of society. However, her inner world has become a battlefield between her ego and her unconscious mind that is still seeking expression and expansion. This situation requires an internal dialogue to lighten the atmosphere within her psyche.

To carry the process of individuation further, there must be an inner dialogue between the components of the psyche. The Ego must enter in a dialogue with the unconscious which represents the other voice within the psyche. For Jung, "Everyone who proposes to come to terms with himself must reckon with this basic problem. For, to the degree that he does not admit the validity of the other person, he denies the 'other' within himself the right to exist – and vice versa."<sup>5</sup> Jung stresses the concept of inner dialogue as it allows the establishment of a bridge and a kind of connection between the two poles, conscious and unconscious, through a creative interaction in order to lead the process of internal exploration to its ultimate end. He highly values

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<sup>5</sup>C. G Jung,. "The Structure and Dynamics of the Psyche" Volume Eight (second edition) (1960). Edited by Herbert Read, Michael Ford, Gerhard Adler; translated by R. F. C. Hull, New York: Routledge,2014.P89 Paragraph 187

the establishment of this inner dialogue because he considers “the capacity for inner dialogue is a touchstone for outer objectivity.”<sup>6</sup> Hester’s attempt to repress her natural instinct and annihilating the past cannot prevent the unconscious energies from manifesting themselves. As a consequence, the conflicting situation within her psyche pushes her to listen to the other by engaging in a dialogue with it.

In the chapter entitled “Hester and Pearl”, Hester seems to be in a dialogue with her shadow. The insistence of Pearl with her questions about the meaning of the scarlet letter and the reason why the minister keeps his hand over his chest embarrassed Hester because it reminds her of something she would like to forget. Hester is irritated and the embarrassing situation made her lie:

In all the seven bygone years, Hester Prynne had never before been false to the symbol on her bosom. It may be that it was the talisman of a stern and severe, but yet a guardian spirit, who now forsook her; as recognising that, in spite of his strict watch over her heart, some new evil had crept into it, or some old one had never been expelled. (p 154)

Hester and Pearl’s conversation reveals the display of the shadow, the repressed contents of the unconscious, through Pearl’s persistence and repeated questions. In other words, Hester’s ego is disturbed by the unfolding of the shadow. Hester’s answer is very symbolic as she ends the dialogue with Pearl by threatening to bury her deep in the unconscious:“ ‘Hold thy tongue, naughty child!’ answered her mother, with an asperity that she had never permitted to herself before. ‘Do not tease me; else I shall put thee into the dark closet!’”(P 154)

The first phase of the process of individuation, that takes place during the first half of life, ends with the construction of the persona and the development of the main attitude. Hester has developed a strong persona and the main attitude which is extraversion before she encounters the middle life crisis that paved the way for her to go through a process of transformation to achieve wholeness. Jung emphasizes the second half of life which is a period of much anxiety that results in the middle life crisis. It pushes the individual to start a process of transformation by bringing the

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<sup>6</sup> Ibid.

various poles of his psyche together to achieve self-realization. The animus is an unconscious psychic structure that stands for the unrecognized masculine tendencies which opposed her exposed conscious self-image. It is an archetype that dwells in the deep recesses of the collective unconscious.

The animus is the masculine side hidden within the psyche of a woman which derives from her former experiences with men since early childhood. It influences the relationship of women with men as it is able to activate hidden tendencies and instigates a remarkable change in the personality of women. The meeting with the animus is a significant stage in the process of psychological growth of a woman. It requires the initiation of a creative interplay between the ego and the animus. The animus serves as a bridge between the conscious mind and the unconscious to pave the way to its gradual integration to the whole self, which is a major step towards achieving individuation, thanks to the union of the opposite components of the psyche.

This brings us to the next step in Hester's path towards individuation which is her attempt to differentiate herself from the archetypal image of the animus. The latter represents the traits of a masculine personality hidden in the unconscious. Hester has to discover the masculine side of her personality. As a result, Hester will recover the inferior function and bring it to the surface in order to achieve a psychic balance. Her art stands as a token of her extraverted behavior. Her creative refined and stylish decoration of the letter and the dresses of her daughter, Pearl, offers us an obvious idea of her extraverted personality. By doing so, she distinguishes herself from the collective personality and attitude to show her pride.

Hester's extraverted personality is stressed straight at the beginning of the novel and the transformation in her character from extraversion to introversion. Hester turned from passion and feelings into thought. The change in Hester's character is obvious in the change of her physical appearance. The necessity to conform urges her to repress her extraverted qualities and turn to her inward realm. Her extraverted character has been transformed and repressed by the disappearance of her attractiveness, manners, and beauty.



All the light and graceful foliage of her character had been withered up by this red-hot brand, and had long ago fallen away, leaving a bare and harsh outline, which might have been repulsive had she possessed friends or companions to be repelled by it. Even the attractiveness of her person had undergone a similar change. It might be partly owing to the studied austerity of her dress, and partly to the lack of demonstration in her manners. It was a sad transformation, too, that her rich and luxuriant hair had either been cut off, or was so completely hidden by a cap, that not a shining lock of it ever once gushed into the sunshine. (p138)

She has become a more thoughtful person rather than a feeling-oriented one. The first instance the ‘masculine’ traits of her personality come to the surface when she provides thoughtful arguments to support her right to keep her daughter. “ ‘I can teach my little Pearl what I have learned from this!’ answered Hester Prynne, laying her finger on the red token.” (93) She astutely handles the situation as she calmly and confidently puts forward the arguments to defend her claim of keeping Pearl under her custody.

‘Nevertheless,’ said the mother, calmly, though growing more pale, ‘this badge hath taught me—it daily teaches me—it is teaching me at this moment—lessons whereof my child may be the wiser and better, albeit they can profit nothing to myself.(p93)

However, she reveals an aggressive trait of her character when she opposes the magistrates’ decision to remove Pearl. Mr. Wilson’s decision to stop the inquiry after he has been shocked by Pearl’s answer to his question provokes a violent and strong reaction of Hester who holds her daughter in her arms and defies the puritan magistrate. The change in her character is obvious as she becomes aggressive and determined to keep Pearl and at the same time she shows a thoughtful side of her personality.

Hester caught hold of Pearl, and drew her forcibly into her arms, confronting the old Puritan magistrate with almost a fierce expression. Alone in the world, cast off by it, and with this sole treasure to keep her heart alive, she felt that she possessed indefeasible rights against the world, and was ready to defend them to the death.

‘God gave me the child!’ cried she. ‘He gave her in requital of all things else which ye had taken from me.

She is my happiness—she is my torture, none the less!  
Pearl keeps me here in life! Pearl punishes me, too!  
See ye not, she is *the scarlet letter*, only capable of  
being loved, and so endowed with a million fold the  
power of retribution for my sin? Ye shall not take her!  
I will die first!’ P 95

She acknowledges Pearl as representing a part of her existence and self that she cannot be separated from. She also acknowledges her shadow which is part of her whole psyche that symbolizes both her happiness and torture. “God gave her into my keeping!’ repeated Hester Prynne, raising her voice almost to a shriek. ‘I will not give her up!’” (P 95)

Hester appeals to Mr. Dimmesdale to help her and convince the magistrate not to take Pearl from her custody. Hawthorne describes this appeal as wild and stresses the impact of the situation on Hester’s mental state: “At this wild and singular appeal, which indicated that Hester Prynne’s situation had provoked her to little less than madness,” (P95) Dimmesdale responds to Hester’s appeal and defends her. He says that Pearl was a gift from god to preserve her mother from sin and a reminder of her past as well. “God gave her the child, and gave her, too, an instinctive knowledge of its nature and requirements—both seemingly so peculiar—which no other mortal being can possess.”(P96) Hester is surprised by Pearl’s attitude towards Dimmesdale that she failed to recognize her own daughter. She discovers her tenderness and gentleness. In a way, she acknowledges that everyone carries good and bad qualities.

Pearl, that wild and flighty little elf stole softly towards him, and taking his hand in the grasp of both her own, laid her cheek against it; a caress so tender, and withal so unobtrusive, that her mother, who was looking on, asked herself—‘Is that my Pearl?’ Yet she knew that there was love in the child’s heart, although it mostly revealed itself in passion, and hardly twice in her lifetime had been softened by such gentleness as now.(p 97)

Hawthorne points out that the “stern development” in Hester’s personality is the outcome of an “experience of peculiar severity” she has encountered. He recognizes the disappearance of the traits of her former feminine character after encountering such

a hard experience. She has to put aside her tenderness and all feminine traits and cease to be a woman by exhibiting the masculine side of her personality.

If she be all tenderness, she will die. If she survive, the tenderness will either be crushed out of her, or—and the outward semblance is the same—crushed so deeply into her heart that it can never show itself more. The latter is perhaps the truest theory. She who has once been a woman, and ceased to be so, might at any moment become a woman again, if there were only the magic touch to effect the transformation. We shall see whether Hester Prynne were ever afterwards so touched and so transfigured. (p139)

He finally acknowledges the transformation in Hester's character from an extraverted and feeling-oriented person to an introverted and thoughtful one. "Much of the marble coldness of Hester's impression was to be attributed to the circumstance that her life had turned, in a great measure, from passion and feeling to thought." (p139) Moreover, Hester's conversation with Chillingworth is another instance that conveys the transformation of her character. She seems more thoughtful in her attempt to persuade Chillingworth to stop striving for revenge and forgive Dimmesdale.

'And I thee,' answered Hester Prynne, 'for the hatred that has transformed a wise and just man to a fiend! Wilt thou yet purge it out of thee, and be once more human? If not for his sake, then doubly for thine own! Forgive, and leave his further retribution to the Power that claims it! I said, but now, that there could be no good event for him, or thee, or me, who are here wandering together in this gloomy maze of evil, and stumbling at every step over the guilt wherewith we have strewn our path. It is not so! There might be good for thee, and thee alone, since thou hast been deeply wronged and hast it at thy will to pardon. Wilt thou give up that only privilege? Wilt thou reject that priceless benefit?' (p148)

Hester's meeting with Dimmesdale in the forest symbolizes her meeting with her animus. On the one hand, she regains her feminine character, that has been repressed by her dreadful experience, which is revealed through her tenderness while being in a close contact with whom she used to consider her man: 'Alas! what a ruin has befallen thee!' said Hester, with the tears gushing into her eyes. 'Wilt thou die for very weakness? There is no other cause!' (P167) On the other hand, she also reveals the masculine side of her personality as the inferior function of thinking, after coming

to the surface, seems to have been completely established as equal to the superior function of feeling. She assumes the status of a thinker who is able to persuade the others. Jung points out the influence of “ the animus [which] gives to woman's consciousness a capacity for reflection, deliberation, and self- knowledge.”<sup>7</sup> Hester gets rid of the status of a weak woman that has to surrender to the will of man. Dimmesdale loses his ability to think and asks Hester to think for him:

Think for me, Hester! Thou art strong. Resolve for me!’

Thou must dwell no longer with this man,’ said Hester, slowly and firmly. ‘Thy heart must be no longer.

She becomes thoughtful and able to persuade Dimmesdale to leave New England with convincing arguments:

‘The judgment of God is on me,’ answered the conscience-stricken priest. ‘It is too mighty for me to struggle with!’

‘Heaven would show mercy,’ rejoined Hester, ‘hadst thou but the strength to take advantage of it.

‘Be thou strong for me!’ answered he. ‘Advise me what to do.’ He asks Hester to advise him. (p167)

According to Stein, the persona is the interface between one’s personality and the collective world around him whereas the anima/ animus is the structure that interfaces with the collective conscious. He concludes that the process of differentiation of the individual consciousness from the image of the anima / animus, and from the persona identity results in the creation of a mirror that reflects whatever passes before it. Carl Jung points out that:

whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks in it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face.<sup>8</sup>

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<sup>7</sup> Jung .AION. 1959.Op.cit. Para33.

<sup>8</sup>C. G Jung, "*Archetypes of the Collective Unconscious.*" In *the Collected Works of C. G. Jung*, vol. 9, part i, edited by Herbert Read, Michael Ford, Gerhard Adler; translated by R. F. C. Hull, New York: Pantheon, 1959. para 43, P20

Hester undergoes a very significant encounter with her shadow at Governor Bellingham's house when Hester looks into a piece of armor. The letter A is reflected in this scene in "exaggerated and gigantic proportions." The mirror shows the true face of Hester that she is trying to hide through her persona to accommodate to the demands of society. When she looks into the mirror she seems as if she is hidden behind it: "she saw that, owing to the peculiar effect of this convex mirror, the scarlet letter was represented in exaggerated and gigantic proportions, so as to be greatly the most prominent feature of her appearance. In truth, she seemed absolutely hidden behind it."(P89) This shows her effort to hide her true personality behind the mask she wears. In this scene, Hester is forced to deal with her shadow since she identifies Pearl as a little devil or demon which symbolizes her dark side and repressed energies she is brought to detect all the time. Consequently, she has to acknowledge it to avoid reaching a state of neurosis, which results from a psychic dysfunction, which can eventually lead to self-destruction. As a result of the process of Hester's differentiation from the persona and animus, a mirror, whose role is to reflect all that is taking place within the psyche, is created and then reveal the true personality of the character.

The union of the different constituents of the psyche is a vital prerequisite for self-actualization thanks to the innate disposition of the self that each individual possesses. Hester's quest for wholeness depends on her ability to take advantage of that innate disposition to integrate both conscious and unconscious poles of her psyche in a balanced way that can provide an atmosphere of creative interaction. In the forest scene, both poles of the psyche of Hester, the conscious mind and the unconscious, are exhibited and therefore allow the interplay between the components of her psyche: the persona, the shadow and the animus. Hester has successfully brought the process of differentiation to its end and needs to push further the balanced integration of the constituents of her psyche. This integration reveals the degree of the psychic maturation Hester has achieved and its impact on her psychological state which has shifted from total despair to an optimistic vision of the future in the forest scene.

The ordeal Hester went through has affected her mind. Her alienation by the puritan society has increased her suffering. She is depressed, pessimistic and has

nearly lost hope in the future because she does not believe it will bring her any sort of relief from her current burden: “she must either sustain and carry it forward by the ordinary resources of her nature, or sink beneath it. She could no longer borrow from the future to help her through the present grief.”(P66) Life is getting bitter and harsh in Hester’s eyes. This dark picture has a negative repercussion on her psychological state as she seems to have lost faith in the possibility of easing her burden in the future. She thinks “The days of the far-off future would toil onward, still with the same burden for her to take up, and bear along with her, but never to fling down; for the accumulating days and added years would pile up their misery upon the heap of shame.”(P66/7) Hence, she does not give up struggling.

In the forest scene, Hester regains her former beauty when she casts off the letter in the woods. Removing the scarlet letter from her bosom suggests the removal of the mask, that hides her true character which opposed the puritan code of behavior. When she put off her cap and let her hair, she manifests that part of her “self” which was repressed by the puritan authority. It is worth stressing Hester’s way of dressing before the forest scene which normally reflects the puritan grimness and stifling traits. And then examine the transformation she undergoes in the forest far from the puritan town where people are freed from the pressure of society and can be themselves by revealing their true character they hide. For Hawthorne, the forest represents escape because it offers people the opportunity to reveal their true character as all the repressed energies within their psyche are totally activated and enjoy a full exhibition. Hawthorne describes the manifestation of these repressed energies in Hester when he states that “The objects that had made a shadow hitherto, embodied the brightness now.” (p173) The woods not only offer an escape from social control and restraints but lead people in their quest.

In *The Scarlet Letter*, the lovers, Hester and Dimmesdale, meet only in public occasions. The first time they meet in the forest offers them a temporary escape from society that denies them their individual freedom but also leads them to the idea of leaving New England to Europe where they can start over. Hester experiences an action of liberating the energies that have been kept repressed during the years of her

ordeal, and allow them a full display in the woods. In other words, in her attempt to actualize her 'self', which is the ultimate goal of the romantic self, she has to liberate her past hidden self then start looking forward to the future. At this stage, she envisages a brighter future in the old world. She thinks that crossing the ocean, where the letter A will be forever buried, will be her bridge to a new life. The old world is opposed to New England as it offers the lovers the possibility to start over, to change their identity, and conclusively escape the authoritarian puritan society. The new psychological state of Hester and her lover is strengthened by the sympathy of nature. The dark woods become illuminated by the sunlight to suggest the possibility for them to exit this world and find a world of their own.

Moreover, Hester brilliantly exerts a striking influence on Dimmesdale. Her thoughtful way of exhorting Dimmesdale to leave New England reveals her perception of the masculine traits she has acquired. She has successfully achieved a balanced combination of feminine and masculine traits which we feel in her interaction with Dimmesdale. He acknowledges the strength of Hester as she succeeded to persuade him to flee which had not come across his mind during these seven years.

'If in all these past seven years,' thought he, 'I could recall one instant of peace or hope, I would yet endure, for the sake of that earnest of Heaven's mercy. But now—since I am irrevocably doomed—wherefore should I not snatch the solace allowed to the condemned culprit before his execution? Or, if this be the path to a better life, as Hester would persuade me, I surely give up no fairer prospect by pursuing it! Neither can I any longer live without her companionship; so powerful is she to sustain—so tender to soothe! O Thou to whom I dare not lift mine eyes, wilt Thou yet pardon me?'(171/2)

At this stage, she starts to look forward to the future. The unconscious contains both the past and the prospects of a psychological future. Hester is relieved from the past once she frees herself from the persona and animus identities. She can start looking at herself in the mirror of consciousness. She has more opportunities to carry on her personality growth towards individuation since she can now perceive both good and bad aspects of her personality. Hester's suggestion to escape their present circumstances and go to Europe signifies her rejection of the puritan moral code, and

reflects the internal conflict between painful past experiences and her future aspirations.

In the forest, Hester regains her former beauty, elegance; femininity and passionate feelings that have been reprimanded by the puritan community. She finally reconciles herself with an essential part of herself that she has been trying to annihilate by her conformity to the will of the puritan law. The latter made her wear a persona to adapt to the social norms and standards. She has constantly tried to escape all what was repressed by projecting it on her daughter and other women. Nevertheless, she could not succeed because her passionate feelings have kept manifesting themselves through the influence of the unconscious. The latter urges her to exhibit her artistic talents through the needlework as an act of defiance to the puritan authority and recognition of her individuality.

In fact, the reconciliation with the past is Hester's guide to achieve wholeness. Her suggestion to leave America that she makes when meeting Dimmesdale in the woods, besides her act of putting off her stigma symbolize her intention to escape her past and quest for a new country that frees her of the sufferings of the past. However, Pearl shows her opposition to her mother and the minister's decision. She forces her mother to wear her scarlet letter and refuses to respond to her biological father's attempt to sympathize with her. Her position reflects Hawthorne's conviction that escaping their country is not the right solution. Hester's acknowledgment of her past as an essential and undeniably vital determinant for the development of her personality, which will need to look forward to the future, is the first step towards a better perception of her own psyche.

Hester's first task was the integration of the opposing forces within her psyche before proceeding to the reconciliation of these forces to achieve the psychic equilibrium in the second movement of the process individuation. Hester's successful differentiation from the persona and animus in addition to her acknowledgment of the shadow and the masculine traits, that remained hidden deep in her unconscious, paves the way for the interaction between her ego and the unconscious which is reflected in the mirror of consciousness. At this moment, her eagerness to escape the past will be



transformed thanks to the psychic inner work to acknowledgment of that past and its crucial role to play in the future thanks to what Jung calls “the prospective orientation of the psyche”.

In *The Scarlet Letter*, Hester stops escaping the past by declining the decision of the magistrate to allow her the removal of the letter. Hester’s reaction when Chillingworth informs her that the magistrates have debated the possibility to allow her taking off the letter from her bosom reveals her strong personality and refusal to surrender to the constraints of society by asserting her individuality. “‘It lies not in the pleasure of the magistrates to take off the badge,’ calmly replied Hester. ‘Were I worthy to be quit of it, it would fall away of its own nature, or be transformed into something that should speak a different purport.’”(p144) It was the turning point in her personality development that will culminate in her return to New England. She puts on what used to be her badge of shame and starts to look forward to the future. She, accordingly, paves the way for the synthetic movement of the process of individuation in which she is required to assimilate the unconscious energies and integrate them into the psychic structure.

### **1.1.2 The Synthetic Movement.**

The second movement of the process of individuation in which Hester is required to synthesize all the constituents of her psyche to achieve wholeness. Hester’s path towards individuation is fulfilled thanks to the transformative process she has gone through, and whose aim is to achieve a psychic balance between the conscious and unconscious through the reconciliation of opposing forces. The main and expected result of the experience of effective assimilation of the unconscious contents to the conscious is extension of the personality and its protection from the disturbing power of unconscious images thanks to the union of all the parts of the psyche. In fact, “a sense of completeness is achieved through a union of the consciousness with the unconscious contents of the mind. Out of this union arises what Jung called “the transcendent function of the psyche,” by which a man can achieve his highest goal :the

full realization of the potential of his individual Self.”<sup>9</sup> The method of active imagination is very useful for Hester to integrate the competing psychic structures in her path towards individuation which signifies the reconciliation of the components of the psyche. This method helps them transcend the past to reach a future balance of the psyche.

In this movement, Hester’s task is to synthesize the opposing poles of her psyche by uniting the conscious and unconscious thanks to the method of active imagination. The latter helps to bring the unconscious elements of the personality into the surface and, therefore, allows individuality to fully manifest itself. Jung defines the method of active imagination as “a method of introspection for observing the stream of interior images. One concentrates one’s attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes taking place in it.”<sup>10</sup> These images flow through the form of visions “that are far from being hallucinations or ecstatic states; they are spontaneous, visual images of fantasy.”<sup>11</sup> This method is Hester’s device to transcend the past and reach a future balance of the psyche.

Jung refuses to agree with those who say that the flow of visions through the method of active imagination is “arbitrary” or “thought up”. He points out that the real source that provokes these visions is the rejection of the unconscious by the ego consciousness which refuses to acknowledge it as a full partner in the psychic structure. He says that the whole thing “springs from the anxiety of an ego-consciousness which brooks no master besides itself in its own house. In other words, it is the inhibition exerted by the conscious mind on the unconscious.”<sup>12</sup> To sum up, the reaction of the unconscious to the inhibition of the ego consciousness lies behind the visions of the active imagination which is vital for the birth of the transcendent function that connotes the harmonious union of conscious and unconscious constituents of the psyche. The main purpose here is to investigate the way visions and

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<sup>9</sup> Joseph L. Henderson. *Ancient Myths and Modern Man*. Qtd. In Carl G. Jung. *Man and his Symbols*. New York: Anchor Press Doubleday, 1964. P149.

<sup>10</sup> Jung. (1959) Op.cit, P 190.

<sup>11</sup> Ibid

<sup>12</sup> Ibid

dreams reflect the inner world of Hester and highlight the final stage in the development of her personality that culminates in a state of undivided self.

Hester has completely changed and her personality has witnessed a transformation. She becomes thoughtful thanks to her freedom of speculation. Hester undergoes an experience of change and transformation throughout the novel. She is ashamed and exposed to public scorn and humiliation. She is sentenced to public exposure in her wearing a scarlet letter. Thus, she seems proud and indifferent to the town's people when she leaves prison to be publicly exposed on the scaffold. She conveys her pride and defiance to the community through the embroidered scarlet letter she wears which seems to ridicule the puritan order. For seven years, she was overburdened by torment and humiliation. Hence, she decides not to leave New England and stay in the community with the people who scorn her. The town is symbolic for Hester as she has experienced significant events that brought remarkable change to her life.

At the beginning, Hester represents a threat to the puritan order through her rebellious attitude by refusing to conform to society. Her refusal to confess her lover's name and her seductive attire is a token of her rebellious personality. Hester is compared to other individuals who rebelled against the puritan authority. She is compared to the antinomians such as Ann Hutchinson because they share the common idea of challenging the puritan authority and therefore were subject to punishment by being put in jail. Hester's transgression of the puritan moral code makes her considered as an antinomian. Her recalcitrance makes her represent a threat to the stability of the community. Although she feels obliged to conform to society after she is released from prison, she never gives up her defiant character as she keeps resisting the puritan intolerance through her art of needlework. She represses her passionate nature but succeeds in keeping it alive by decorating the symbol of her shame and conformity as well.

Hester uses her innate strength to transform the meaning of her punishment. She decides to remain a resident of New England instead of escaping to her mother land or another European land. She bravely opts for staying in America and learn to

get familiar with the daily suffering as a token of accepting her punishment in order to reach salvation: “Here, she said to herself had been the scene of her guilt, and here should be the scene of her earthly punishment; and so, perchance, the torture of her daily shame would at length purge her soul.” She decides to rise to the challenge of “work[ing] out another purity than that which she had lost: more saint-like, because the result of martyrdom.”(p68)

Hester lives in a cottage far from the town after she is released from prison. She still has to face the harsh treatment of the town’s people in an attempt to remind her of the sin she committed. She is always humbled and humiliated by people in a demeaning way that deepens her suffering and alienation. However, she does not negatively and hostilely respond to people’s attitude. On the contrary, she unhesitatingly starts helping the town’s people who are impecunious and live in a state of penury by sewing clothes or offering food.

These poverty-stricken individuals are subject to her unconditional generosity and a token of her big-hearted character. She learns how to adapt herself to the new life which shame, humiliation and sadness are its dominant flavors. She carries on her constant charity towards the necessitous regardless their humiliating demeanor. She has to fulfill the hard task of gaining the sympathy of people and change their perception of the meaning of the letter. She is finally rewarded for her patience and tolerance as she manages to bring it off brilliantly. Her forbearing nature has finally defeated the intolerant nature of the puritan as they end up changing their attitude and recognizing her usefulness and surrendering to the influence of her humility, earnestness and devotion to philanthropic acts. Despite the present circumstances of severe alienation and humiliation Hester is living, she has the strength to assume the status of a self-reliant woman who is able to make a living out of her magnificent needlework.

The puritan were famous for their opposition to all forms of art; thus, they needed Hester’s artistic products and could not do without them in many occasions: “Her needle-work was seen on the ruff of the Governor; military men wore it on their scarfs, and the minister on his band; it decked the baby’s little cap; it was shut up, to

be mildewed and moulder away, in the coffins of the dead.” (P70) However, the members of the puritan community cannot give up their harsh treatment towards Hester. She is still alienated and subject to public humiliation as she is allowed to make many items with her handiwork except the white veil of the bride: “But it is not recorded that, in a single instance, her skill was called in to embroider the white veil which was to cover the pure blushes of a bride. The exception indicated the ever relentless vigour with which society frowned upon her sin.”(P70)

Hester devotes her art of sewing and embroidery to assert her self-reliance and independence, and also manages to help the underprivileged despite her leading a life of meager existence. Her toleration and forbearance strengthen her personality to become “self-ordained a Sister of Mercy” and push people to change their view of Hester and the stigma she wears on her bosom. They “refused to interpret the scarlet A by its original signification. They said that it meant Able, so strong was Hester Prynne, with a woman's strength”. The severity and rigidity of Hester’s experience of a self-alienated outcast crushed her tenderness, soft and womanly nature and renders her unwomanly. However, she keeps nursing the sick and attire the impoverished people. She feels no reverence for the society that has ostracized, demeaned, and forced her to live on the margin of society. She later reveals a growth in her personality as she starts to accept her suffering and engages in charitable acts despite of the harsh treatment of the town’s people:

With nothing now to lose, in the sight of mankind, and with no hope, and seemingly no wish, of gaining anything, it could only be a genuine regard for virtue that had brought back the poor wanderer to its paths. Hester never put forward even the humblest title to share in the world’s privileges—further than to breathe the common air and earn daily bread for little Pearl and herself by the faithful labour of her hands—she was quick to acknowledge her sisterhood with the race of man whenever benefits were to be conferred. None so ready as she to give of her little substance to every demand of poverty, even though the bitter-hearted pauper threw back a gibe in requital of the food brought regularly to his door, or the garments wrought for him by the fingers that could have embroidered a monarch’s robe. None so self-devoted as Hester when pestilence stalked through the town.(p136)

The balanced integration emanating from the resolution of the conflict between the conscious and unconscious forces within the psyche is achieved through the process of

the transcendent function. The contents of the unconscious manifested themselves through dreams and visions which reveals the emergence of the inferior psychological function into the surface. Hester carries forward the process of psychic maturation she is undergoing and starts to get rid of the persona by adapting herself to the life of an outcast and her ability to win people's sympathy that changes their view of the scarlet letter. She has become the sister of mercy.

It had even thrown its gleam, in the sufferer's bard extremity, across the verge of time. It had shown him where to set his foot, while the light of earth was fast becoming dim, and ere the light of futurity could reach him. In such emergencies Hester's nature showed itself warm and rich—a well-spring of human tenderness, unfailing to every real demand, and inexhaustible by the largest. Her breast, with its badge of shame, was but the softer pillow for the head that needed one. She was self-ordained a Sister of Mercy, or, we may rather say, the world's heavy hand had so ordained her, when neither the world nor she looked forward to this result. The letter was the symbol of her calling. (137)

The task of Hester's ego at this stage is to maintain the tension between the conscious mind and the unconscious part of the psyche until the suitable conditions for a transformation are possible. When the transformation takes place, the conflict is finally resolved. As a result, Hester enjoys the feeling of wholeness successfully achieved thanks to the transcendent function which represents a reconciling symbol. The latter tries to solve the conflict and leads both forces to the solution that can transcend the split of the psychic structure. In this way, the center of consciousness moves from the ego to the Self which Jung considers as the center of the personality. The growth of her personality is discernible throughout the story as she develops into a dissident thinker whose 'tendency to speculation' leads to foresee the change in women's position in the future which requires "the whole system of society to be torn down and built up anew."(p140) At this moment, she starts to feel aware about the danger of such revolutionary thoughts and reforms that were eventually taking place during Hawthorne's time. She realizes that "woman cannot take advantage of these preliminary reforms until she herself shall have undergone a still mightier change"(p140)

Murray Stein evokes an important aspect of the growth that the individual undertakes during the individuation process which he calls “liminality” .It is “a period of uncertainty, when one finds oneself floating “betwixt and between” fixed identities. Then, as the mirror of consciousness becomes emptied of fixed contents, one can also see oneself a good bit more clearly and perhaps even for the first time.”<sup>13</sup> This growth helps the individual to perceive his flaws as well as his good things thanks to an increase in consciousness about himself, his boundaries and true features. Consequently, the individual is released from the past after he has been freed from persona and anima / animus identities. Hester’s return from Europe after the death of Dimmesdale signifies the end of this liminality with her pause on the threshold of her cottage. This “nice instance of liminality” that Bercovitch suggests it finally completes serving its proper conservative function of socialization”<sup>14</sup> ends with Hester wearing the scarlet letter after a moment of hesitation.

On the threshold she paused—turned partly round— for perchance the idea of entering alone and all so changed, the home of so intense a former life, was more dreary and desolate than even she could bear. But her hesitation was only for an instant, though long enough to display a scarlet letter on her breast. And Hester Prynne had returned, and taken up her long-forsaken shame! (p222)

Hester has reached the ultimate outcome of her long journey towards wholeness. She reconciles the series of opposing forces in her life to achieve balance between the conscious and unconscious. The harmonious psychic equilibrium emanates from the reconciliation of opposing forces to achieve harmony and avoid a dangerous imbalance. For Jung, effective reconciliation can be fulfilled through the assimilation of the unconscious contents to the conscious thanks to the transcendent function. The experience is not that easy with the presence of the danger of total disintegration and alienation. Nevertheless, the main and expected result of that experience will be the enlargement of the personality and security from the suggestive power of unconscious images thanks to the union of all the parts of the psyche. It is

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<sup>13</sup> . Stein.Op.cit. P09

<sup>14</sup> SacvanBercovitch. *The Rites of Assent : Transformations in the Symbolic Construction Of America*. New York: Routledge, 1993. P 204

obvious to discern the result of the transformative process Hester went through when she returns home and resumes living in the puritan society which once ostracized her. She finally succeeds in changing the meaning of the stigma and gain recognition from society.

But there was a more real life for Hester Prynne, here, in New England, in that unknown region where Pearl had found a home. Here had been her sin; here, her sorrow; and here was yet to be her penitence. She had returned, therefore, and resumed of her own free will, for not the sternest magistrate of that iron period would have imposed it—resumed the symbol of which we have related so dark a tale. Never afterwards did it quit her bosom. But, in the lapse of the toilsome, thoughtful, and self-devoted years that made up Hester's life, the scarlet letter ceased to be a stigma which attracted the world's scorn and bitterness, and became a type of something to be sorrowed over, and looked upon with awe, yet with reverence too. (p223)

All the constituents of her psyche seem to co-exist harmoniously. She still preserves her artistic needlework which suggests that she has regained her extraverted character which is fully exhibited in the decoration of her cottage and embroidery of clothes for the members of the community:

In the cottage there were articles of comfort and luxury such as Hester never cared to use, but which only wealth could have purchased and affection have imagined for her. There were trifles too, little ornaments, beautiful tokens of a continual remembrance, that must have been wrought by delicate fingers at the impulse of a fond heart. And once Hester was seen embroidering a baby-garment with such a lavish richness of golden fancy as would have raised a public tumult had any infant thus apparelled, been shown to our sober-hued community.(p222/3)

After her return to New England, she seems to have successfully undergone that change . She has reached a state of a harmonious psychic equilibrium that allows her to positively influence society as she has finally got rid of her alienation and gained respect as a full citizen. She has become “a Sister of Mercy” who “acts as the sister of Mercy towards those who merely judged her, and so judged too harshly, Hester touches the people’s “great and warm heart.” At the end, after she has passed judgment on herself, Hester gains a fuller, more generous vision of reality than she dreamed possible in the forest.”<sup>15</sup> This new position allows her to devote the wisdom

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<sup>15</sup> Ibid. P206.



she acquires from her ordeal to counsel and bring comfort to the others. Hester path towards salvation has transformed her personality. If she has started her journey of trials by repelling “the beadle, representative of “the puritanic code of law”, so as to assert “her own free-will.” Now she returns as representative of the need for law and the limits of free will. Having abandoned the hope of erasing the past, Hester internalizes the past in all its shame and sorrow.”<sup>16</sup>

people brought all their sorrows and perplexities, and besought her counsel, as one who had herself gone through a mighty trouble. Women, more especially—in the continually recurring trials of wounded, wasted, wronged, misplaced, or erring and sinful passion—or with the dreary burden of a heart unyielded, because unvalued and unsought came to Hester’s cottage, demanding why they were so wretched, and what the remedy! Hester comforted and counselled them, as best she might. She assured them, too, of her firm belief that, at some brighter period, when the world should have grown ripe for it, in Heaven’s own time, a new truth would be revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness. Earlier in life, Hester had vainly imagined that she herself might be the destined prophetess, but had long since recognised the impossibility that any mission of divine and mysterious truth should be confided to a woman stained with sin, bowed down with shame, or even burdened with a life-long sorrow. (pp.223-4)

The Authoritarian community severely punishes Hester, obliges her to wear the stigma on her bosom as a token of her shameful deed, and even ostracizes her from society to live on the outskirts of the town. It therefore forces Hester and her daughter Pearl to leave America for Europe. This authoritarian community produces agents of socialization and reconciliation. It produces Hester who succeeds to gain the sympathy of the town people. Accordingly, she uses her skill in needle work to show the necessity of her presence in society and her ability to serve the community, though the latter ostracized her. She succeeds to “reverse the alienating effects of her symbol and looks forward to a brighter period that relates her most intimate hopes to moral and social progress”<sup>17</sup> She synthesizes the opposing forces within her mind. She could now allow the free flow of her individuality, by expressing her passionate nature and feelings through her artistic needlework, and assuming a positive position in society by

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<sup>16</sup> Ibid. P 204.

<sup>17</sup> Ibid. PP195-6

contributing to its stability, welfare and harmony. Sacvan Bercovitch underlines Hester's personal growth that triggers off the process of individuation by contrasting the first and final scenes of the narrative through which she has achieved wholeness.

In the conclusion, her moral interpretation of things past and future may be seen to reverse her first misstep across the prison threshold. Indeed, the scene deliberately echoes that initiation into concealment so as emphatically to invert it. When Hester returns, she pauses "on the threshold" of her home as many years before she had paused "on the threshold of the prison door" – long enough to display to the onlookers a scarlet letter on her breast.<sup>18</sup>

Hester has successfully achieved the task of synthesizing the constituents of her psychic structure. Her new self has emerged as a result of this process of psychic transformation and maturation. Pamela Boker stresses Hawthorne's status as a literary artist whose avant-garde literary works pioneered the inward exploration of the psyche and foresaw "the dire consequences that come to those who attempt to disavow an irrepressible part of their instinctual and emotional reality."<sup>19</sup> He stresses the impossibility to suppress the dark instincts and emotions, and lose sight on its destructive potential.

Nathaniel Hawthorne was one of America's most popular nineteenth-century writers who perceived most truly and deeply the danger of repressing one's dark and negative emotions. He recognized that to separate oneself from one's dubious desires – indeed from all those feelings and natural instincts that make one human – is to repress forcibly from consciousness that which cannot be concealed indefinitely. Such emotions, therefore, will inevitably surface and take their toll in other tragic ways on the human mind and heart.<sup>20</sup>

Hawthorne's dramatization of this issue foreshadowed the modernist dilemma Hemingway was trapped in because of his attempt to suppress any feminine traits and esteem masculinity that his protagonists like Jake Barnes embody.

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<sup>18</sup>ibid. P 204

<sup>19</sup> Pamela A Boker. *The Grief Taboo in American Literature : Loss and Prolonged Adolescence in Twain, Melville, and Hemingway*. New York: New York University Press, 1996. P17

<sup>20</sup> Ibid. P16

## ***1.2. In The Sun Also Rises***

This part tackles Jake's experience of healing the split of his consciousness by allowing the different constituents of his psyche a more communicative interplay through the ego's surrender to the demand of the unconscious content to manifest itself. The second step will be the synthesis of the two poles of the psychic structure to obtain a more balanced and mature personality.

The particularity of this novel in relation to Hawthorne's Novel is that it was written during an era that can be qualified as an era of rupture when the secular state that saw the light during the age of enlightenment seemed to have overwhelmed every field of people's life and every structure of society. The modern secular society has trapped its members in an unresolved psychic conflict and spiritless, meaningless life. Modern man is alienated from his inner self by which Jung means the unconscious. He has dissociated his conscious self from the unconscious. His attempt to ignore the unconscious will end in failure because the unconscious will always seek expression and more territory over the conscious mind. Only the understanding and recognition of the unconscious would lead modern individual to achieve a balanced and undivided self.

Carl Jung's aim behind the elaboration of his concept of individuation was to lead individuals into the path of regaining their former wholeness. He stresses the importance for the individual to undergo this process in the second half of his life, and divides it into two movements. Murray Stein explains the process:

The work of individuation proceeds in two movements, an analytic and a synthetic one. These are not sequential—first one, then the other—but rather take place in a rhythm specific to each individuation process. The analytic movement results in separation and differentiation; the synthetic movement builds up the transcendent function. Out of this process emerges an identity based on conscious and unconscious, personal and cultural (as well as archetypal) images and contents.<sup>1</sup>

The purpose of the analytical movement is the differentiation of the archetypal images by dissolving their projections and transforming them into a psychological process.

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<sup>21</sup>. Stein.Op.cit. P 02

### 1.2.1 The Analytical movement:

According to Murray Stein, the first movement, which he terms the analytic movement, “requires a person to break up (i.e., analyze and make conscious) the prevailing state of unconscious identification with extraneous figures and psychic contents.”<sup>22</sup> The creation of a mirror of consciousness, whose role is to make all aspects of the psyche visible, is the result of this first movement. The first stage requires the character’s assimilation of their unconscious content by escaping the grip their ego exercises over their unconscious mind. The ego, which is the center of consciousness, is a structure that functions in a way to permit us to distinguish ourselves from others, and orders our psychological qualities so that we can make sense of ourselves and our actions. It gives us a sense of uniqueness. Once the ego is shaken by the unconscious content which is seeking more power within the personality, the process of individuation, that takes place during the second half of life, starts as the ego has to reduce its firm grip on the psychic structure and engage in inner work that allow a free interplay between the opposed poles of the psyche.

The process of individuation aims at preventing the personality from the state of neurosis because the repression of the basic instincts of the human spirit prevents the human psyche from a healthy and balanced existence. Carl Jung stresses the necessity and the need for the reaction of the collective unconscious to prevent the psyche from disintegration. For him “the necessary and needful reaction from the collective unconscious expresses itself in archetypally formed ideas.”<sup>23</sup> To undertake the analytical movement, Jake needs to go through some work of differentiation that consists of three stages. In each stage, Jake has to identify and achieve successful differentiation from the archetypal images of the shadow, anima and the Self.

The process of individuation in *The Sun Also Rises* starts with Jake’s attempt to differentiate himself from the shadow and the collective personality before moving to the differentiation from the archetypal image of the Anima. The sexual dysfunction of Jake Barnes trapped him in an unresolved internal conflict that

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<sup>22</sup> *Ibid.*

<sup>23</sup> Jung 1959.Op.cit. Para 45

intensifies his suffering and prevents him from regaining an ordinary life. His physical wound which causes a psychic wound urges him to set off on a journey to escape his empty meaningless expatriate life in order to reconstruct a new one based on traditional values of masculinity and authenticity. Jake's journey towards individuation which means solving the conflicts between the components of his psyche to reach a psychic balance requires digging into his unconscious to bring forth the repressed content and allowing it to challenge the supremacy of the ego. It disturbs the conscious mind and tries to shake its stability through projections of unconscious contents. Jake has to go through a process of differentiation by making distinction between 'the I and the not I' which will lead him to discover pairs of opposed qualities. The person's instinctive and natural tendency to identify himself with one side of the pair and repudiate the other will result in the creation of the shadow. Becoming conscious of the shadow, repressed characteristics of the ego, is the result of the first stage of differentiation.

The first step in Jake's path towards individuation is the meeting with his shadow. According to Jung, "the meeting with one self is, at first, the meeting with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well."<sup>4</sup> The latter represents all the negative qualities and characteristics of his personality that are hidden in the unconscious because he would like to keep them hidden from the eyes of others. The individual tends not to recognize these qualities as being his own by means of projection which Jung defines as "projection is an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object."<sup>5</sup> Jake Barnes wants to repudiate the shadow by projecting it on Robert Cohn. The latter represents all the qualities that Jake hates and would like to keep repressed within his psyche. He has to differentiate himself from his native country and all that refer to it. This is why he treats Robert Cohn rudely. The latter epitomizes the old America with its values and ideals Cohn always reminds Jake of his status as an expatriate and reminds him of the causes that made him choose

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<sup>24</sup>ibid.

<sup>25</sup>ibid. para 121

expatriation in Paris to escape the stifling atmosphere of the United States during the twenties.

Disillusionment with society drove many writers into temporary self-imposed exile in Europe. In Paris they built a community life of their own on the left bank. There they perfected their craft and in novels like Hemingway's *The Sun Also Rises* wistfully portrayed their search for personal identity and for a code of values independent of those which they believed pervaded their native land.<sup>6</sup>

The fact that Hemingway's characters choose self expatriation as a means to escape the reality of their native land during the post war era does not resolve their moral and spiritual dilemma that renders their existence meaningless. Accordingly, they have to keep moving throughout Europe to quest for a meaningful existence. Jake acknowledges the fact that moving from one place to another is not the solution while talking to Cohn: "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that." Their discussion seems to be an inner dialogue which Carl Jung emphasized its vitality for the individual to carry forward his journey towards wholeness.

Moreover, Cohn represents the past with its present illusions. He stands for the romantic past which is no longer valid in modern times and especially in the twenties. Through the character Robert Cohn, Hemingway embodies the invalidity of the old romantic world. With his romance, Robert Cohn cannot find the desired place among the circle of his realist friends and always feels alienated. Cohn is romantic in a way boring to his friends, including Brett about whom he is crazy; and keeps naively thinking she loves him as well. This tendency to reject the romantic conception of life was prevalent in modern literature which, according to Saul Bellow, "is not satisfied simply to dismiss a romantic, outmoded conception of the self. In a spirit of deepest vengefulness it curses it. It hates it. It rends it, annihilates it. It would rather have the

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<sup>26</sup>D.K.Adams. *America In The 20TH Century: A Study Of The United States since 1917*. London: Cambridge University Press,1967. P57

maddest chaos it can invoke than a conception of life it has found false.”<sup>7</sup> Jake is a very genuine person who attempts to escape the illusion of Cohn’s romantic world, and his quest for authenticity lies behind his rejection of Cohn.

The latter is inauthentic and fails to perceive the real world and is alienated in the world of fantasy instead. Jake’s quest for authenticity urges him to leave Paris and travel to the Spanish countryside. There in Spain, the gap between Jake and Cohn widens and we strongly feel that he has reached complete differentiation from his shadow. Cohn’s romantic character makes him eagerly long for an unreal world and prevents himself the opportunity to appreciate the magnificence of natural landscapes as he falls asleep while Jake proves his authenticity and enjoys the splendors of Spain.

The principle of individuation necessitates a vital distinction on the part of the individual from his surrounding. The individual naturally strives for distinctiveness and rejects sameness. It is part and parcel of the human nature to seek to be unique by distinguishing and separating itself from the others, and asserting its individuality. An inner work of distinctiveness and separation at the level of the individual consciousness is crucial at this stage to seek individuation and fulfill that sense of uniqueness through constant distinction from the collective psyche. Therefore, Jake has to undergo a process of differentiation from the collective psyche by separating himself from the rest of the group of expatriates and their reckless activities. By creating a persona, which is a kind of social mask, “is constructed of pieces of the collective that the ego identifies with and that function to facilitate adaptation to the social world in which a person lives.”<sup>8</sup> Jake successfully adapts himself to the requirement of social life in Paris where American expatriate embody the hedonistic mood of the twenties and enjoys a loveless life through drinking alcohol that seems their only way to escape the atmosphere of interwar years. It is also their way to reveal their discontent with prohibition laws in their native land and celebrate their freedom.

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<sup>27</sup> Saul Bellow. “Some Notes on Recent American Fiction”. Qtd. In Bradbury Malcolm (ed). *The Novel Today: Contemporary Writers on Modern Fiction*. Manchester: Manchester University Press, 1977.

<sup>28</sup>OP.CIT. Stein, P04



To make the work of differentiation from the collective, Jake must be aware that wearing a mask can represent “a subtle enemy of individuation if it is not made conscious as a “mask”.”<sup>9</sup> Jake tries to escape his helpless circle of expatriates and their meaningless life to fulfill his process of separation and differentiation. He expresses his desire to separate himself from his friends early in the novel when he tries to free himself from his fellow expatriates by telling them “Well, I’ve got to get back and get off some cables.” He is conscious about the necessity for him to separate from the collective psyche of his environment but he remains conscious about the fact he is wearing a mask. He starts the process of differentiation first by rejecting the values of his circle of expatriates, though he tries to preserve their companionship through the social persona that allows him to behave compatibly to the requirement of their life. Although Jake shares the same status of an expatriate with the rest of his friends, he rejects their behavior and values. Unlike the other characters, Jake preserves the image and ideal of the American self-reliant individual.

Jake is self-reliant and does not depend on anyone else including his family unlike the rest of the characters who are dependent. For example, Mike depends entirely on his wealthy family. He is steeped in debt and on the verge of bankruptcy because of his reckless use of money and excessive spending on alcohol and enjoying the pleasures of modern life in Paris. Mike’s indifference and unaccountability clearly appears in his overspending to the point of blackening Jake’s reputation when he borrows money from Jake’s friend, Montoya. Jake felt embarrassed by Mike’s act especially because he knows he is bankrupt and permanently evading from his creditors. Brett also lives on the money that she obtained from her previous marriage and also depends on her fiancé Mike since he is from a wealthy family. And even Cohn lives on the money of his mother and his wife Frances. All of them do not work permanently and rely on what they earn from their writing or totally rely on others for their living.

Jake diligently and professionally performs his work. He is also punctual in his appointments. The reader notices the changes in the attitude of Jake when moving

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<sup>29</sup> Ibid.

from the left bank to the right bank of Paris. He enjoys the feeling of freedom and getting liberated from the circle of his reckless friends while he is in the right Bank where he works. There, he feels his individuality and distinctiveness from the other characters, and all the expatriate American writers and intellectuals who make up a community in the left bank of Paris where they sink the life of promiscuity. They spend the money they earn from writing in drinking alcohol, clubbing and sexual adventures. Jake differs from them as he lives on the money he earns from his job, and knows how to spend it rationally and wisely. So, he is spared the embarrassment of having to run into debt.

However, his behavior changes when he returned to the left bank where he reveals his persona by wearing a mask to merge with the rest of the people. By doing that, he is accepted and can accommodate himself to the expatriate life in Paris because he needs their companionship. But the main reason, I venture, is the presence of his beloved Brett there. The only character who is different from the rest of Jake's friends is Bill, who shares some common traits and qualities with Jake. He is also a self-reliant person and successful writer who does not care about Brett and does not show any interest in her. He is, therefore, the only character to accompany Jake in his journey of escape from the stifling atmosphere of the city and its hectic pace to the simplicity of life close to nature where they share delightful and pleasurable moments of communion with nature.

Jake Barnes not only separates himself from his native land but also seeks to separate himself from the collective psychology through escaping the circle of his fellow expatriates. He strives for a more traditional world that he finds in Spain. It allows him to rescue himself from the evils and meaningless city life and experience a simpler life in the traditional environment of Spain. While in Spain, his attempt to escape his friends is intensified by his exciting experience close to nature where he could enjoy fishing and in traditional world of bullfighting. In order to enjoy his communion with nature, he has to withdraw into his inner world and desert the reckless lifestyle of his fellow expatriate to achieve harmony and get immersed in world of his own that is characterized by new values. Even in Spain, Jake feels the

necessity to escape from the circle of his friends. He realizes that to carry on his process of individuation to its end, he needs to distance himself from his friends in an attempt to escape the moral void they are trapped in. He, rather, immerses himself in the traditional world of Spain.

To make a step further in his process of differentiation, Jake has to acknowledge the feminine side within his mind. Jung calls it the anima. According to Jung, it is the feminine personality that is hidden in the unconscious of everyman. He explains that man is generally quite unaware of the existence of “an unconscious feminine figure” within his psyche.<sup>10</sup> It is an archetype which dwells in the depths of the collective unconscious and keeps resisting the ego through projections. Any male individual who embarks on the individuation process must undertake the task of dealing with this archetype, and has to delve into his unconscious to come to term with the feminine side of his personality by acknowledging its presence and vitality to reach a balanced psyche. The early experiences of men with women including mothers, sisters and lovers are at the origin of this archetype which starts to manifest itself through projections in adulthood.

Jake’s meeting with Brett represents his meeting with the anima which represents the feminine side of his personality that he tries to keep hidden behind his masculine traits. Jung points out the difficulty the individual faces in dealing with this archetype as being superior to that of the shadow. He puts forward that “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 relation with the anima is again a test of courage, an ordeal by fire for the spiritual and moral forces of man.”<sup>11</sup> He elaborates more the concept when he says that it is “a natural archetype that satisfactorily sums up all the statements of the unconscious, of the primitive mind, of the history of language and religion.”<sup>12</sup> Brett stands for the anima of Jake as he projects his feminine side outside his psychic world. She provokes the feminine qualities hidden in his unconscious. Jake cannot resist the influence of the anima and

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<sup>30</sup>Jung (1959)Op.cit.para 511/512

<sup>31</sup>ibid.para 61

<sup>32</sup>ibid.para 57

hide it because “it is always the a priori element in his moods, reactions, impulses, and whatever else is spontaneous in psychic life.”<sup>13</sup> As a result, he has to dissociate these projections and make it conscious to avoid the threat of the state of neurosis.

Jake is impotent because of his wound in the war which left a negative impact on his psychic state. He is unable to feel and prove his manliness. This situation develops into a complex which renders his life painful and harsh and threatens the integrity of his personality. His act of introducing the “poule” Georgette as his fiancée is a reflection of that internal suffering and a way to prove his manliness. He tries to hide his feeling and suppress his emotional vulnerability but he cannot resist the need to cry at night because of his love to Brett. His inability to consummate his love for Brett reminds him of the essential cause for his impotence.

Jake’s major challenge is to heal the wound of the past which has negative repercussions on his present situation in terms of social and emotional states. His wound prevents him from enjoying life and consummating his love for Brett. She stands for the anima of Jake as she provokes the feminine qualities hidden in his unconscious. Jake must accept his past and who he is in order to fulfill his quest for individuation. This can happen if he surmounts the main challenge of assimilating the unconscious contents mainly the shadow and the Anima. The latter is at the heart of Jake’s dilemma. He has to find a resolution to his relationship with Brett who stands for the archetype of the anima in order to achieve a psychic equilibrium which means wholeness.

For this reason, the process of individuation proposed by Jung focuses on the importance of stopping the repression of the unconscious material by the ego and open dialogue between the various components of the personality in order to find the best way to deal positively with these repressed contents. This act is vital to reach the purpose of the process of individuation which is the psychological balance and stability. It means to unite and integrate all the components of the psyche under a single framework for a better function of the personality. For this purpose, Jake has to find the right place to allow the full and free manifestation of the unconscious

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<sup>33</sup>Ibid

energies. His journey to the Spanish countryside will provide him with a golden opportunity to achieve that purpose since the natural world mainly the woods, wilderness and sea, according to Jung, are the most suitable places for that kind of acts. Jake's trip to the Spanish countryside is an attempt to escape the materialism and conformism of modern life by pursuing a spiritual experience in quest for an ideal spiritual world of the past that no longer finds room in contemporary life. He endeavors to empower himself spiritually from the harmony of nature to overcome the alienating effect of the urban life. Hemingway seems to urge his fellow countrymen and modern individuals to come back to nature and heal the psychic wound and their fragmented self.

The modern individual is isolated and alienated in a materialistic society that increases his existential dilemma. The American individual is alienated from his past and detached from the splendid nature. Jake experiences alienation in an American society dominated by business ethic and materialistic bourgeois ideals. This feeling is intensified in Paris where he feels alienated from the circle of American expatriates and their meaningless and futile lives. His eagerness to escape this feeling of alienation leads him to throw himself into the lap of nature and the traditional world of Spain dominated by a distinct code of values totally inexistent in Paris. Jake does not resemble the other characters that take a rather cynical view of life and do not take it seriously. Jake's exceptional perspicacity leads him intuitively to perceive a new and different reality, in which he seeks refuge, that opposes the reality of the aimlessness and spiritual loss in Paris. The characters of Hemingway's novel seek new life experiences through escape. Although excessive drinking and wanderings allow them to escape their present condition by undergoing new experiences, but it is in vain as they remain lost and unable to grow psychologically to get out of labyrinth they are trapped in. Their unwillingness to face the reality and their inability to come to term with themselves prevent them from activating their spiritual potential that lies within, and deprived them of the achievement of wholeness.

On the contrary, Jake Barnes longs to escape his present condition of impotence that emanates from his physical wound during the war which prevents him from consummating his love to his beloved. Travelling from Paris to Spain helps Jake fulfill

his need of living new experiences to heal the internal fracture within his psyche in order to regain an ordinary existence. Therefore, he needs to escape the existential trap of Nada most characters are sinking in through their constant longing for sex and drinking which conveys their pointless purposeless lives. They seem to be lost in the labyrinth of modern life which they try to escape and quest for relief through their wanderings. Jake finds relief in the close contact to nature during his fishing trip to Burguette and the countryside of Spain. There, he could get rid of the reckless activities of his friends and undergo a process of spiritual growth that would end with his success to achieve individuation and become a whole individual by cementing the psychic fracture within.

Carl Jung explains the synthetic movement of the process of individuation as a necessary step to make it step forward, and which “requires heeding the spirit of the unconscious,”<sup>14</sup> by allowing its manifestation and integrate it gradually into consciousness to achieve its total assimilation which will signify the success of the process. In other words, “the ego must relinquish control over the contents of consciousness temporarily in favor of a process that is not entirely under its management.”<sup>15</sup> Besides, The synthetic movement “requires paying careful and continuous attention to the emergence of the Self,”<sup>16</sup> which will symbolize the recovery of a lost wholeness.

### **1.2.2 The synthetic movement:**

We have previously mentioned that the individual who embarks on the quest journey for individuation must first go through a process of differentiation in order to separate himself from the archetypal images which are expressed through projections. The individual usually projects the shadow on a person from the same sex whereas he projects his feminine side, anima, on a person from the opposite sex. His task is not to ignore the projections of these archetypal images, but “to dissolve the projections, in order to restore their contents to the individual who has involuntarily lost them by

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<sup>34</sup>. Stein.Op.cit. P02

<sup>35</sup>Ibid. P11

<sup>36</sup>Ibid. P02.

projecting them outside himself.”<sup>17</sup> The individual’s failure to assimilate these archetypal images into consciousness represents a threat to the integrity of the personality because “the projection ceases the moment it becomes conscious, that is to say when it is seen as belonging to the subject.”<sup>18</sup> Consequently, it is only the assimilation of these unconscious images that will prevent the psyche from the state of neurosis. To dissolve the projections of the unconscious, the individual needs to provide the necessary context for these unconscious energies to fully and freely manifest themselves. Then, the interaction between the conscious and unconscious will lead to a kind of co-existence under the supervision of the ego which gradually reduces its strong and firm command on the function of the psyche to enable the assimilation of the unconscious into consciousness. The expansion of consciousness will spark off at the end of the process.

At this stage Jake needs to bring forth all the components of his psyche to allow the free communication between the ego and unconscious. Jake feels the necessity to leave Paris and the city in quest for a communal life. His trip to Spain helps him to distance himself from the decadent life of his circle of expatriate friends and come close to nature where the contents of the unconscious find the golden opportunity to manifest and engage in interplay with the conscious mind. He has to free himself from the threat of the projections of the shadow and anima before proceeding to the synthesize of the opposing poles of his personality at a later stage. It is only when getting close to nature that he is able to reach a psychic balance since he can experience and feel the healing effect of nature.

Jake rejects Cohn’s idealism and mocks sarcastically his conception of life which he inspires from reading romances. He therefore stands for a past and collapsing order that has no validity in the present. He is thoroughly cut off the reality. Jake’s fishing trip in Burguette with Bill is the ideal occasion for Jake to free himself from the projections of the shadow and anima. The scene of Jake reading a book about a

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<sup>37</sup> Jung, Op.cit. Para 160

<sup>38</sup> Ibid. Para 121.

love story similar to the favorite romance of Cohn in *Burguette* is remarkable for the way it asserts Jake's recognition of his love for romance.

When Jake and Bill Gorton manage to escape for a fishing trip, it is an ideal opportunity for Jake to get away from the decadence of the city, which was the fairy-like dream and the deep-rooted longing of so many Americans, through fishing and relaxing in the glow of nature. In fact, by tempting to escape the bright lively auspicious but meaningless city life to enjoy the plain quiet life close to nature, Jake also recognizes that past he has been alienated from by the hectic pace of city life and its pressure. So, Bill and he can live in a practical way by fishing for trout instead of purchasing it. They can escape the pressures of city life, which has turned them inarticulate, to an environment that makes their communication fluid and their expression of emotions and thought highly articulate.

Another point that Jake shares with Cohn but refuses to recognize is his sentimentality and emotional vulnerability that he vainly tries to repress and display stoicism instead. His love for Brett sows the seeds of his suffering and emotional vulnerability which breeds the threat of his self-destruction if he does not manage to reach self-control and learn to be "hard-boiled". Although he reproaches Cohn of idealizing her, he "too idealizes her, crying over her even though he comes to realize that she is not worth the emotion. He also futilely follows her around as does Cohn."<sup>19</sup> Paul Civelo makes clear to the reader Jake's final successful attempt to free himself from the shadow of Cohn: "Jake gives the woman he loves but can never possess to the man whom he would like to be; but he also makes a break with the false chivalric code that, up to this point, he has shared with Cohn. It is a conscious break."<sup>20</sup> Jake successfully bring his process of differentiation from the shadow to its end.

The real function of Cohn in the novel shows a divergence among literary critics as they hold widely divergent views on the point. For example, Spilka considers

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<sup>39</sup> Paul Civelo. *The Sun Also Rises: Learning to Live in a Naturalistic World*. Qtd. In Bloom Harold (Ed). *Bloom's Modern Critical Interpretations: Ernest Hemingway's The Sun Also Rises* ( New Edition). New York: Infobase Publishing, 2011. P 74

<sup>40</sup> Ibid. P76



Cohn “ the last chivalric hero, the last defender of an outworn faith, and his function is to illustrate its present folly—to show us, through the absurdity of his behavior, that romantic love is dead, that one of the great guiding codes of the past no longer operates.”<sup>21</sup> whereas Bloom makes clear the real function of Cohn in the novel and its vital role in leading Jake to achieve wholeness. He points out that “Cohn’s function in the novel is to portray the sensibility that contrasts with Jake’s stoic suffering and that violates Hemingway’s code of heroic behavior.”<sup>22</sup> Jake realizes that he ,too, believes in romantic beliefs and feelings.

As a result, Jake needs to surmount his sentimentality and emotional vulnerability by creating a world of his own which implements his own philosophy and conception of the world which may lead him to escape meaninglessness and find a meaning in his life. His new order stems from his experience of attending bullfighting in Pamplona. Romero epitomizes this new order for Jake and stands as a model for him. According to Spilka, Romero is the real hero of the novel, because he provides “an image of integrity, against which Barnes and his generation are weighed and found wanting.”<sup>23</sup> He makes his point clearly when he throws light on the reason that prevented the members of the lost generation from getting out of their existential dilemma and spiritual loss. For him, “What Jake and others of the “lost generation” have not learned, in other words, is that to learn how to live in the world they must redefine their own moral values, rather than attempt to live up to values no longer considered valid.”<sup>24</sup> I cannot but corroborate the writer’s judgment of the failure of the members of the lost generation as well as the great majority of individuals in modern times to give a clear meaning and definition to their existence.

Hence, I feel compelled to question the author’s view of involving Jake with the rest of the members of lost generation. In my opinion, Jake is the only character of the

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<sup>41</sup>Mark SpilkaQtd.In Oliver Charles M.A *Critical Companion To Ernest Hemingway: A Literary Reference to His Life and Work*. New York: Facts On File,1999. P 351

<sup>42</sup>Harold Bloom (Ed). *Bloom’s Guides: Ernest Hemingway’s The Sun Also Rises*. New York: Infobase Publishing, 2007. P 17

<sup>43</sup>Mark SpilkaOp.citQtd.In Oliver Charles M.(1999). P 351

<sup>44</sup>Charles M Oliver. *A Critical Companion To Ernest Hemingway: A Literary Reference to His Life and Work*. New York: Facts On File,1999. P 351

novel that succeeds in learning how to live in this world and come up its required potential. Jake successfully differentiates himself from his physical and psychological worlds of his generation and gets immersed in a new order that leads him to “find a new definition of manhood—one that we have seen involves maintaining one’s courage, grace, and dignity in the face of powerful forces.”<sup>25</sup> Jake feels that the only resolution for his present condition is to escape the present chaotic order and ,as Paul Civelo puts forward, “must create an order that is unique to his own personality, talent, and experience—one that nevertheless confronts the world with the same courage, grace, and dignity with which Romero confronts the bull. It is only in this way that he can bring meaning and stability to life.”<sup>26</sup> In my view, the turning point in Jake’s success of dissolving the projections of the archetypal images of the shadow and anima, is when he arranges Brett’s meeting with Romero and allows them to leave together. His hesitation before deciding about introducing “Brett to the innocent young bullfighter Romero is a defining moment for him[ Jake] and provides the pivotal action in the novel,”<sup>27</sup> because it obviously reveals Jake’s freedom from the identifications with the shadow and anima, and paves the way for the emergence of the self. He finally detaches himself from the world he used to share with Cohn and gets rid of the ‘emotional vulnerability’ that constitutes his weakness in front of impossible romance with Brett.

Murray Stein maintains that “Once the individual is freed from the persona and anima identities, he is released from the past to the present and his unconscious looks forward and anticipates possible futures.”<sup>28</sup> He explains Jung’s idea of “the prospective orientation of the psyche” as “ a function of the psyche [which] is not teleological in the sense of creating a definite fate or preordained destiny. It only suggests what may be possible and forthcoming in the immediate future by way of libido direction.”<sup>29</sup> After experiencing life in countryside and taking advantage of the healing effect of nature which leads him to contrast it to life in Paris, Jake finally

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<sup>45</sup>OliverOp.cit..P80

<sup>46</sup>. Civelo.Op.cit. P 78.

<sup>47</sup>Harold Bloom (Ed). *Bloom’s Guides: Ernest Hemingway’s The Sun Also Rises*. New York: Infobase Publishing, 2007. P 16

<sup>48</sup>Stein.Op.cit. P 10

<sup>49</sup>Ibid.

makes his choice and looks forward to the future: “Bereft of romantic possibility, Jake chooses to enjoy the non-dramatic, non-heroic pleasures in life—good food, drink, conversation, and trout fishing—and appreciates the heroic passion and skill enacted in the bullfighting festival he attends annually in Spain”.<sup>30</sup> Jake’s desire to escape his painful wound of the past and its present catastrophic repercussions on his psyche is oriented towards the future and its potential possibilities.

The fishing trip offers Jake a journey away from the glittering façade of the city, that holds its grip on people and entraps them, and the negative influence of the other members of the Lost Generation, that constitute his surrounding, to a more pure and relaxing atmosphere that helps him enjoy some sort of inner peace. Thanks to his fishing trip in Burguette, Jake seems to have started his process of releasing himself from the projections of the shadow and the anima. As Jake communes with nature, we notice that he briefly abandons his group of friends’ reckless activities, such as heavy drinking. He expresses his happiness when he says "There was no word from Robert Cohn nor from Brett and Mike." Nature provides Jake with a pragmatic way of living, the best way for him to deal with a life empty of joy, love, and sex. He later consecrated his efforts in Pamplona where he brings the process of differentiation to its end.

The synthetic movement signifies the final reconciliation between the opposing forces by the transcendent function. The latter leads the person to perceive his inner strength and then peacefully enjoy a psychic balance as the conflicting forces reach a stage of harmonious coexistence. The fishing trip is the first step in Jake’s path to reach reconciliation with himself as he seems to start accepting who he is as a man. He honestly discusses the wound left by the war with Bill. They also tackle the issue of his impotence and does not show any sign of disappointment. Rather, he feels comforted and seems to cope with his painful drama. They also take advantage of the comforting atmosphere of nature which has led their relationship closer.

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<sup>50</sup>Bloom, 2007.Op.cit. P16

The fishing trip allows the manifestation of the unconscious energies within the psyche of Jake. They take advantage of the favorable environment of the countryside. This situation enables all the sub-structures of the psyche to engage in an inner dialogue. The result of this inner dialogue will be the gradual expansion of Jake's consciousness thanks to the assimilation of the unconscious content by the consciousness. The final result will be the shift of the center from the ego to the 'self' due to the union of conscious and unconscious thanks to the transcendent function. This result is achieved in Pamplona where Jake finally frees himself from the social persona and can manifest his individuality. What Jake has to do in Pamplona is to balance his life between the requirement of fellow comradeship and the demands of his emerging self. In other words, he has to maintain the differentiation from the identifications with the shadow, persona and anima. The task of the ego in this stage is to maintain the balance between consciousness and unconscious to lead the process of uniting the two opposing structures of the psyche which symbolizes the self, the fulfillment of the quest for wholeness.

What makes Jake feels lost is that he is caught between the rejection of Cohn's Romantic idealism and delusion and the aimless, purposeless and pointless life of his fellow expatriate in Paris. Therefore, he tries to separate himself from his previous romantic idealism by projecting it on Cohn, and by separating himself from the circle of his friends. However, he needs to keep his social persona to preserve the comradeship his friends provide him with, and keeps longing for experiencing a better reality that can heal his wound. This new reality Jake finds and experiences in nature and through the ritual of bullfighting. Jake's eagerness for camaraderie in Paris is a means to escape loneliness. Accordingly, he enjoys "male camaraderie" in Burguette with Bill during the fishing trip and later with Harris. For Paul Civello, "this scene points toward an alternative to the Christian moral and spiritual order—namely, a secular order imposed by the human consciousness in which natural force is celebrated and camaraderie, particularly male camaraderie, is exalted."<sup>31</sup> Jake's stay in Burguette

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<sup>51</sup>. Civello.Op.cit. P67

has a positive effect on his psychic state and provides him some inner peace that will help him to step forward in his quest for individuation later in Pamplona.

Jake's psychological peace he comes with from Burguette is spoiled in Pamplona by his friends. Jake has betrayed his code of values and loses the trust of Montoya, who has always tried hard to preserve the purity of the bullfighter Romero, when he arranges Brett's meeting and then escape with Romero. He has contributed to the ruin of Romero. The recklessness and bad behavior of his friends has greatly contributed to "the final breakdown of that invaluable friendship." Although Jake and his friends team up for the bullfight, Jake seems to psychologically detach himself from their companionship and immerse himself in the riveting activity of bullfighting to the extent that his eyes are riveted on the genuineness of the whole scene of bullfighting and mainly the actions of Romero that reflects his unerring talent for bullfighting. The latter seems to represent a highly sensual and spiritual ritual that gives Jake the opportunity to immerse himself in a new order.

Although Hemingway stresses the failure of religious institution to perform its function in postwar time, he does not lose sight on the importance of religion and spirituality in modern life. For him, the only relief for modern individual from the meaninglessness and absurdity of life in the twenties is to undertake a spiritual experience. Jake still yearns for spirituality provided by religion. His failure to enjoy spiritual atmosphere of the prayer in the Catholic Church did not desperate him. He is not thoroughly diverted from the spiritual life like the other characters. This is why; he is optimistic and wishes "to feel religious next time." Hemingway reveals in his novel the necessity for characters for purification to reach salvation. In fact, the novel includes many scenes where the characters attempt to purge and cleanse themselves from the evils of their reckless life. He uses the sanctified religious ritual of baptism to allow his characters the purification of their souls. The scenes of the characters performing ablution by washing, bathing or swimming is a reference to a religious ritual which makes them experience a kind of regeneration and become a born-again.

Jake's stay in the countryside of Spain helps him experience a kind of rebirth and rejuvenation that made him born again. He needs to escape the loose and immoral

comradeship of reprobates to get rid of their dissipated life spent in bars and clubs in order to fulfill his quest for a more traditional environment with its traditional values lost in the urban environment and life of Paris. Jake enjoys the simplicity of life while close to nature. He appreciates fishing and traditional rituals like bullfighting that his sophisticated lifestyle of Paris has deprived him of. He would like to get immersed in such a world that brings him happiness and satisfaction and make him escape the superficiality of Parisian life. Contrary to Jake's life in Paris where over-tipping is a usual way for him to make friends, the traditional world of Spain reveals the how far life is simple and the relationship between individuals is not based on money. Jake's longs to recover these lost traditional values. In Paris, people need to overtip in order to be liked and therefore money is overvaluated since human relations are based on financial assets contrary to the reality in the Basque whose people do not know the practice of tipping. An obvious scene that exemplifies this is the one the woman Jake tipped gave him the change because she does not know he meant to tip her. As a consequence, money has no value in Burguette if compared to Paris.

With the end of the fiesta, Jake escapes for the first time alone to San Sebastian to cleanse his sins. One can notice the remarkable change in Jake's feeling towards Brett. He seems to enjoy his solitude in his hotel room as he has successfully got rid of the anguish and frustration he feels in his apartment at night in Paris crying for Brett. His present psychic state makes him "never dwells on or even thinks about Brett, their relationship, or his wound. Instead, he carefully and deliberately goes through a private ritual that prevents him from thinking about those things and that recalls Romero's private ritual before the bullfight."<sup>32</sup> His triumph over the weaknesses towards Brett takes place in Madrid when he hurried to rescue Brett, but "he does not become maudlin, does not succumb to the sentimentality that would trap him once again in a repetitive cycle. Rather, he evinces a new awareness, stoically resisting Brett's own sentimentality."<sup>33</sup> Jake's final scene reveals the psychic balance he has achieved thanks to the resolution of the internal conflict between the various poles of the psyche which finally end in a harmonious coexistence between the

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<sup>52</sup>Ibid. P 78

<sup>53</sup>Ibid.

components of the psyche. His famous closing retort to Brett—“Isn’t it pretty to think so?”—shows that he has come to terms with his experience, that he realizes it is that reality which he must “live in,” and not any romantic or idealized falsification of reality.”<sup>34</sup>He seems optimistic and looks forward to the future compared to earlier desperate state in Paris. He has learnt how to accept who he is and live in harmony with his physical wound.

Throughout *The Sun Also Rises*, Jake Barnes must deal with life after World War I. In this new world suffering from despair and confusion, Jake must deal with his loss of faith in humankind and God. Jake must find an outlet where he can escape from civilization, women and culture and to somehow enjoy his life and fulfill his quest of self-realization in order to live in peace with his impotence. Jake is caught between the guilt of escaping his American identity and his quest for self-realization. Jake’s real quest ,regardless his status of an expatriate, is his inward quest, rather than the physical one, for individuation to reconcile his conscious with the unconscious so as to come to term with the burden of his self.

The process of individuation is a purely psychological process of maturation that leads the individual towards wholeness. This psychological quest journey can be reflected with a simultaneous physical quest whose aim is the transformation and personal growth of the hero as an individual. Jung calls this motif the quest journey. Joseph Campbell carries further Jung’s studies and found the monomyth which refers to the hero’s journey. The quintessence of the hero’s journey is the process of rebirth that the hero experiences through a separation from his ordinary world as a response to a call to adventure. He is initiated into a process of psychological transformation by enduring a series of tests and ordeals and finally comes back with a boon to benefit the community. The aim of the next part is to identify the stages of Hester and Jake’s journey that lead them to fulfill their true quest which is the growth of her personality.

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<sup>54</sup>Ibid.





**Chapter two**

**The Hero's Journey**

**in**

*The Scarlet Letter*

**and**

*The Sun Also Rises*

**A Quest for Divinization.**

The second chapter concerns the analysis of the hero's journey in *The Scarlet Letter* and *The Sun Also Rises*. It relies on Joseph Campbell's theory of monomyth which he elaborates in his seminal work *The Hero with a Thousand Faces*. It highlights Hester and Jake's quest journey for individuation in the light of Campbell's concept of monomyth. Campbell identifies the three stages of the quest journey: separation, initiation and return. The latent structure of the process of individuation in both novels reflects the mythical hero's journey. The archetypal motifs of separation, initiation, and return provide the fundamental framework of the psychological development of the character. The focus, of course, is to discern Hester and Jake's journey towards individuation by highlighting the three stages which form the physical quest that develops in parallel with internal quest of individuation. These three stages reflect the physical quest of Hester and Jake for individuation that hints at the psychological development and maturation taking place within the personality of the hero.

The Jungian quest journey is "a metaphor for making the unconscious conscious. The goal of the Jungian archetypal journey is *individuation* - or the process of developing into a more complete individual."<sup>1</sup> The latter may come to the realization that there is something incomplete in him and feel the urge to experience an inner journey into the labyrinth of his psyche. Joseph Campbell shares the belief that modern man needs to undertake the process of individuation to realize his quest for a lost wholeness.

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<sup>1</sup>J.M Rawa. *The Imperial Quest and Modern Memory from Conrad to Greene*. London: Routledge, 2005 . P12

## ***2.1. In The Scarlet Letter***

Joseph Campbell stresses that The Hero's journey is a recurrent motif in American literature which tells the story of the physical quest who accepts the call to adventure and embarks on the quest journey, but it also reveals the inner quest for psychological development and transformation. If the call to adventure has always been a central part in the human quest which has been reproduced in endless stories of heroic quest, the call to individuation is the task to be undertaken by the modern man to regain a former state of a harmonious psychic integrated self that has been lost in modern times. The heroism of the modern hero lies in his ability to undertake an inward journey to the depth of his psyche to face potential inner energies and engage in the hard task of an inner psychic work to heal his internal fracture that lies behind his self-alienation and split.

Rawa. J.M. explains the stages the hero goes through from the start to the close of his journey:

The hero begins in a state of naiveté or unconsciousness, crosses a significant threshold, travels to a non-ordinary realm, and experiences challenging ordeals. These ordeals call for skill, courage and endurance. The hero typically contends with some negative force that represents discord and overcomes this force to return to the source with a boon that promises social rejuvenation or transformation. The hero achieves a state of developed consciousness at the close of the mythic journey.<sup>1</sup>

The second half of life is marked by the continuous struggle of the conscious personality of the individual for psychic equilibrium. The individual strives for integration of the constituents of his psyche through the process of transcending the opposites. This process leads to their creative interaction as they are knitted back together, and contributes to the achievement of wholeness.

### **2.1.1. Hester's Escape the Alienating Effect of Puritan Intolerance.**

Self-conceptions have undergone significant changes over time from the medieval period to the 20<sup>th</sup> century. They have followed the path of social and economic changes and shifted from a "collectivist conception" within the religious

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<sup>2</sup> Ibid. P13.

establishment to “an individualist one.”<sup>2</sup> The latter emerged in a time that witnessed the rise of the feeling of individuality which triggered the decline of Christianity as the dominant source of moral and religious dogma. According to Kashima and Foddy, the medieval self was bound by the communal life which put aside and repressed the person’s feeling of individuality. They argue that traditional social condition prevailing during the medieval period made the community “the material and psychological world of the individual.”<sup>3</sup> The vigorous struggle for individuality pushed people to seek for the cultivation of “the “true” and unique inner self, which distinguished oneself from everyone else.”<sup>4</sup>

Hester embodies the spirit of the romantic self which opposes the medieval self that dominated the puritan society. The latter denies its members from enjoying any feeling of individuality. The Romantic self, “was located in the deep invisible interior, whose core was profound emotionally and differentiated personality.”<sup>5</sup> It distinguished itself from the Enlightenment self by its emphasis on “uniqueness, creativity, and human potential for growth.”<sup>6</sup> Urged by its eagerness to assert its sense of individuality, the romantic self strove for more freedom from social constraint and was incited to instigate social change in its attempt to achieve self-fulfillment. As a consequence, the failure of the romantic self to achieve fulfillment led it to pursue its “actualization in privacy and escape from society.”<sup>7</sup> Hester’s rebellious character is seen as a threat to the stability of the community because it might foment dissension. Her endeavor for personal freedom and the free flow of individuality initiates the conflict with the puritan authority which ostracized her. Hester resorts to escape from society in order to fulfill self-actualization. Her departure from society is necessary to experience a transformative process of psychic maturation. Hester’s ambition runs counter to the expectations of the puritans. Therefore, her striving for individuality clashes with the puritan high esteem of social order and conformism.

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<sup>3</sup>Yoshihisa Kashima ,Foddy Margaret and Platow Michael J. (eds). *Self and Identity: Personal, Social, and symbolic*. New York: Psychology Press, 2014. P182

<sup>4</sup> Ibid. P 186

<sup>5</sup> Ibid. P183.

<sup>6</sup>Ibid. P184.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

The issue that faces Hester at the beginning of her journey is the authoritarian patriarchal rule. She suffers from oppressive inflexibility in patriarchal society that sees her as a threat to the social order. Hester is an adulteress because she bears an illegitimate child that she called Pearl. She is punished by the puritan community and obliged to wear a scarlet letter. She is sent to prison and then subject to public shame and humiliation by standing for hours on the scaffold. She embroiders the scarlet A which is supposed to be her badge of shame. Carl Jung stresses that “the actual process of individuation the conscious coming-to-terms with one's own inner center (psychic nucleus) or Self—generally begins with a wounding of the personality and the suffering that accompanies it. This initial shock amounts to a sort of "call," although it is not often recognized as such.”<sup>8</sup>The first stage of separation is the call to adventure.

Hester answers the call to adventure when she refuses to respond to the community demand to name the father of her daughter. After leaving prison, Hester starts her journey toward salvation. She crosses the threshold of the ordinary world she used to live in before she committed adultery and fell pregnant.

Hester Prynne's term of confinement was now at an end. Her prison-door was thrown open, and she came forth into the sunshine, which, falling on all alike, seemed, to her sick and morbid heart, as if meant for no other purpose than to reveal the scarlet letter on her breast. (p66)

She answers the call to adventure but she does not leave society. She has the opportunity to escape to “her birth- place, or to any other European land, and there hide her character and identity under a new exterior, as completely as if emerging into another state of being” or free herself from the authoritarian society by escaping to “the passes of the dark, inscrutable forest open to her, where the wildness of her nature might assimilate itself with a people whose customs and life were alien from the law that had condemned her”(p67)

Despite the fact that she is alienated and humiliated by society she does not escape the land where she sinned because she believes that “Her sin, her ignominy,

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<sup>9</sup> M. L. Von Franz. *The Process of Individuation*. Qtd. In Carl G. Jung. *Man and his Symbols*. New York: Anchor Press Doubleday, 1964. P 166

were the roots which she had struck into the soil.”(p67) Accordingly, her salvation must take place in the place where she was condemned. She separates from the puritan community which has ostracized her by forcing her to live on the outskirts of the town. Hester’s passionate nature and youth lie behind her transgression of the puritan law, but she does not hide her strength as she could bear several years of shame and scorn. Hester is ostracized and alienated from her community but she does not leave Boston and refuses to reveal the identity of her daughter’s father. The town is symbolic for Hester as it experienced significant events that brought remarkable change to her life.

On the outskirts of the town, within the verge of the peninsula, but not in close vicinity to any other habitation, there was a small thatched cottage. It had been built by an earlier settler, and abandoned, because the soil about it was too sterile for cultivation, while its comparative remoteness put it out of the sphere of that social activity which already marked the habits of the emigrants. It stood on the shore, looking across a basin of the sea at the forest-covered hills, towards the west. (p68)

Hester does not flee the physical world but rather undertakes an inward journey to the depth of her psyche so as to undergo the experience of psychological growth. Campbell stresses that “The passage of the mythological hero may be over-ground, incidentally; fundamentally it is inward—into depths where obscure resistances are overcome, and long lost, forgotten powers are revived, to be made available for the transfiguration of the world.”<sup>9</sup>This movement to the inner world of the character will lead her to achieve self-realization which will be the boon to bring from her adventure and the means for her reintegration into society.

Hester’s decision to embark on the heroic journey implies a direct experience of “the archetypal images.” The first archetypal image that manifest during Hester’s quest is the shadow. Although she is ostracized, the community, under the rule of the stern magistrates, “still kept an inquisitorial watch over her.” She is obliged to surrender to the rules of the puritan society. She conforms to the standards of the society. She does not rebel against it but manages to keep expressing implicitly her individuality. All the repressed energies of her psyche that have been buried in the deep unconscious

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<sup>10</sup> Joseph Campbell. (1949) *The Hero with A Thousand Faces*. Commemorative ed. Princeton: Princeton University Press, 2004. P 27

manifest themselves through the decoration of the letter A and the clothes of her child. She projects her shadow on Pearl and the other members of the community. She recognizes these repressed instincts in the behavior of her daughter. She suffers a lot to bring up Pearl who proves difficult to be amenable to rules. All her attempts to teach her daughter the right behavior are in vain. This situation affects her mind and deepens her feeling of sadness and despair.

Hester's attempt to suppress an essential part of herself proves a failure. Pearl, who is the living token of her mother's scarlet letter, represents the passion that caused her mother's adulterous sin, and a reminder of Hester's transgression. Pearl is not an ordinary child. She is endowed with divine qualities and traits. She is the one who will lead her mother towards true salvation. Hester fails to make pearl conform to social norms. She recognizes her inability to control the child due to her wild nature.

Mindful, however, of her own errors and misfortunes, she early sought to impose a tender but strict control over the infant immortality that was committed to her charge. But the task was beyond her skill. after testing both smiles and frowns, and proving that neither mode of treatment possessed any calculable influence, Hester was ultimately compelled to stand aside and permit the child to be swayed by her own impulses.(P77)

Hester sees Pearl as a little devil or demon which symbolizes her dark side and repressed energies. The situation appeases Hester's suffering and makes her "sometimes burst into passionate tears."(P78) due to her "constant recognition of an adverse world, and so fierce a training of the energies that were to make good her cause in the contest that must ensue." (P81)

The strange behavior of Pearl paralyzes Hester and makes her feel helpless in front of the expanding wild nature of the child which substantiate her failure to bring up her child in the eyes of the community. The agonizing dilemma Hester is facing intensifies her anguish and make her "often dropped her work upon her knees, and cried out with an agony which she would fain have hidden, but which made utterance for itself betwixt speech and a groan—'O Father in Heaven—if Thou art still my Father—what is this being which I have brought into the world?'"(P81) Hester's



sadness prevents her from enjoying and sharing happy moments with her daughter owing to “a feeling that her penance might best be wrought out by this unutterable pain, she resisted the impulse, and sat erect, pale as death, looking sadly into little Pearl’s wild eyes.”(P82)

For seven years, she was overburdened by torment and humiliation. Hence, she decides not to leave New England and stay in the community where people scorn her. Despite the present circumstances of severe alienation and humiliation Hester is living, she has the strength to assume the status of a self-reliant woman who is able to make a living out of her magnificent needlework. The puritan were famous for their opposition to all forms of art; thus, they needed Hester’s artistic products and could not do without them in many occasions: “Her needle-work was seen on the ruff of the Governor; military men wore it on their scarfs, and the minister on his band; it decked the baby’s little cap; it was shut up, to be mildewed and moulder away, in the coffins of the dead.” (P70)

However, the members of the puritan community cannot give up their harsh treatment towards Hester. She is still alienated and subject to public humiliation as she is allowed to make many items with her handiwork except the white veil of the bride: “But it is not recorded that, in a single instance, her skill was called in to embroider the white veil which was to cover the pure blushes of a bride. The exception indicated the ever relentless vigor with which society frowned upon her sin.”(P70). This harsh treatment of Hester on the part of the puritan community has deep alienating effects on her psyche. It is her fate to undergo some trials as a token of the initiation phase of her quest journey.

### **2.1.2- Hester's Journey to Salvation Through Damnation**

The ordeal that Hester has to go through is the humiliation and rejection by society. She is an outcast. The community severely punishes her and denies her the right to feel her membership to it.

In all her intercourse with society, however, there was nothing that made her feel as if she belonged to it. Every gesture, every word, and even the silence of

those with whom she came in contact, implied, and often expressed, that she was banished, and as much alone as if she inhabited another sphere, or communicated with the common nature by other organs and senses than the rest of human kind. She stood apart from moral interests,(P71)

She is very affected by the treatment of the town people. Everybody is rude to her even those who helped or those who ask for the service of her needlework. She is subject to humiliation and disrespect from all members of the community including the poor whom she provides with food and clothes and help them survive. Even the women who are the first purchasers of her artistically embroidered clothes scorn her and disdainfully deal with her. Hester cannot avoid their rejection although she contributes to their satisfaction and comfort with her gorgeous sewed clothing items. This indifference and insensitivity on the part of the town's people amplifies the feeling of anguish and alienation in the heart of Hester, and widens the gap between her and the community despite of her enormous efforts to conform to the expectations of society.

The poor, as we have already said, whom she sought out to be the objects of her bounty, often reviled the hand that was stretched forth to succour them. Dames of elevated rank, likewise, whose doors she entered in the way of her occupation, were accustomed to distil drops of bitterness into her heart; sometimes through that alchemy of quiet malice, by which women can concoct a subtle poison from ordinary trifles; and sometimes, also, by a coarser expression, that fell upon the sufferer's defenceless breast like a rough blow upon an ulcerated wound.(71/2)

The series of tests that Hester has to undergo at the stage of the road of trials, which is the most significant in her journey, vary from bearing the severity and rigidity of Hester's experience of a self-alienated outcast, whose tenderness, soft and womanly nature have been crushed and renders her unwomanly, into struggling for the custody of her daughter that the magistrates want to prevent her from. Her encounter with the magistrates at Mr. Bellingham's house reveals some hidden masculine traits in her personality and therefore stresses her personality growth. She appeals to Dimmesdale to help her convince the magistrates to keep Pearl under her custody. Dimmesdale responds to Hester's appeal and defends her. He says that Pearl was a gift from God to preserve her mother from sin and a reminder of her past as well. It is "a boon [that] was

meant, above all things else, to keep the mother's soul alive, and to preserve her from blacker depths of sin into which Satan might else have sought to plunge her!"(p96). Hester finally wins her first battle in the road of trials and carries forward her journey.

While Hester is leaving Mr. Bellingham's house, she has a conversation with Mistress Hibbins who invites her to join "merry company in the forest". Her words foreshadow Hester's journey to the forest. ". 'Wilt thou go with us to-night? There will be a merry company in the forest; and I well-nigh promised the Black Man that comely Hester Prynne should make one.'"(p98) Delighted and relieved by the happy ending of her encounter with the magistrates who finally accord her to keep Pearl, she refuses her invitation with the pretext that she has to look after her daughter.

'Make my excuse to him, so please you!' answered Hester, with a triumphant smile. 'I must tarry at home, and keep watch over my little Pearl. Had they taken her from me, I would willingly have gone with thee into the forest, and signed my name in the Black Man's book too, and that with mine own blood!'(P98)

Mistress Hibbins confidently replies in a manner that foreshadows the future meeting of Hester and Dimmesdale in the forest. "'We shall have thee there anon!' said the witch-lady, frowning, as she drew back her head." (P98). This event is later confirmed during the second scaffold scene when "this venerable witch-lady had heard Mr. Dimmesdale's outcry, and interpreted it, with its multitudinous echoes and reverberations, as the clamour of the fiends and night-hags, with whom she was well known to make excursions in the forest."(P127)

At this stage of initiation, Campbell points out the significant step in the hero's quest journey which he named The Meeting with the Goddess. Campbell puts forward the idea the confrontation between the hero/ heroine with their male/ female counterpart epitomizes the whole sense of the difficult road of trials."<sup>10</sup> In Hawthorne's novel, the heroine, Hester, has to "discover and assimilate her opposite ...[S] He must put aside his[her] pride, his[her] virtue, beauty, and life, and bow or submit to the absolutely intolerable. Then [S]he finds that [s]he and his[her] opposite are not of

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<sup>11</sup> Ibid. P99

differing species, but one flesh.”<sup>11</sup> She meets her male counterpart in the forest scene. This meeting equals Jung’s notion of the meeting with the archetype of animus.

The individual grows psychologically and discovers a new meaning and orientation of life. To achieve a psychic balance and union, the individual must integrate the components of his psyche and make them function in an organized way. His ability to recognize his anima or animus, reach a balance between introverted qualities and extroverted ones of his personality; to recover the inferior psychological function to operate hand in hand with the predominant and auxiliary ones in a balanced way. As a result, a psychological type of personality arises from the union of the basic attitudes and the four psychological functions.

Hester’s harsh and harrowing experiences have contributed to her transformation from an extraverted person to an introverted one. According to Campbell “women sometimes have valuable gifts which remained undeveloped only because they were entirely unconscious of their own personality.”<sup>12</sup> He pinpoints the usefulness of the “Willed introversion” which he considers as “one of the classic implements of creative genius and can be employed as a deliberate device. It drives the psychic energies into depth and activates the lost continent of unconscious infantile and archetypal images.”<sup>13</sup> The outcome of this operation is the development of personality thanks to its ability “to absorb and integrate the new forces, there will be experienced an almost super-human degree of self-consciousness and masterful control.”<sup>14</sup> Hester’s loneliness and solitude makes her feel energized and reveals her transformation into an introverted person in which the psychic energy flows inwards. She has acquired more maturity than before she embarked on the journey which has allowed her to dig deeper and meet the archetypes dwelling in her collective unconscious.

Hester’s painful experience has taught her much and made her thoughtful. She seizes the opportunity of her encounter with Chillingworth while he was gathering plants for his medicines to stop tormenting Dimmesdale. She threatens him to inform

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<sup>12</sup>ibid.

<sup>13</sup>Jung (1959)Op.cit. P97.

<sup>14</sup>ibid. P99

<sup>15</sup>ibid.

the minister about his real identity. She tries to urge him to stop his revenge and become aware of his humanity that was blackened by his eagerness to revenge through his malicious and vengeful tactics. Jung stresses the fact that “the medicine man [is] in the center of society and it is easy to show that the medicine man is either a neurotic or a psychotic or at least that his art is based on the same mechanisms as a neurosis or a psychosis”<sup>15</sup> He further points out that his task to make “both visible and public the systems of symbolic fantasy that are present in the psyche of every adult member of their society.”<sup>16</sup> Hester has shed of her former fear and now exhibits her strength in her encounter with Chillingworth.

Ending up with the conclusion that Chillingworth’s desire to revenge has made him blind to the extent that he epitomizes Satan, Hester “saw—or seemed to see—that there lay a responsibility upon her in reference to the clergyman, which she owned to no other, nor to the whole world besides.”(p135) She finally decides to reveal the true identity of her former husband and wishes that he will forgive her for keeping the matter secret and hidden. She was very anxious about the deterioration of the minister’s health and his ignorance of the presence of an enemy by his side with whom he shares the same roof. Driven by the impulse to uncover “Chillingworth’s scheme of disguise . . . . she had made her choice, and had chosen, as it now appeared, the more wretched alternative of the two. She determined to redeem her error so far as it might yet be possible.” (P239) She decides to meet him in the forest. The latter is the middle point between the repression of the puritan town and the lawlessness of the wilderness. According to Campbell, the jungle is one of “the regions of the unknown (desert, jungle, deep sea, alien land, etc.)[which] are free fields for the projection of unconscious content.”<sup>17</sup>

In the forest scene, Hester regains her former tenderness, passion and affection of her beloved. She reconciles herself with her male counterpart in a double sense. On the one hand, she reconstructs her relationship with men which has been damaged by the failure of her marriage and the shame she undergoes because of her adulterous

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<sup>16</sup>ibid. P92

<sup>17</sup>ibid.

<sup>18</sup>Campbell (1949) Op.cit.P72

affair. she has to assume its consequence and live humiliated in complete loneliness. Chillingworth could not offer her the atmosphere a woman needs to express her passionate feelings. Her passionate feelings, buried since the beginning of her agony, come to the surface in the forest scene. In her intercourse with Dimmesdale, she shows a mixture of strong emotions and influential thoughtfulness through her persuasive arguments to make him accept her plan for escape. On the other hand, she recovers some hidden masculine traits that were repressed in the deep unconscious. Her thoughtfulness seemed to be imposing itself on the psychic structure and harmoniously interact with her extraverted and repressed instincts reprimanded by the puritan authority. Hence, she still needs to carry on the journey towards self-realization.

Despite the fact that Hester appears to have learnt from her experience of suffering and humiliation to the point that people believe she no longer needs to wear the stigma of shame, the narrator says that “the scarlet letter had not done its office”. She lies when she answers Pearl’s question about the meaning of the letter. In fact, “*In all the seven bygone years, Hester Prynne had never before been false to the symbol on her bosom.*” She still does not consider herself a sinner. She does not acknowledge her sin although she has gone through a process of salvation.

Unlike the puritan community which thinks that the punishment they imposed on Hester has proved fruitful because it has a great impact on her since she reveals the change she underwent through her charitable deeds, Hawthorne points out that the letter has not done its office as it had not taught her to acknowledge her sin. She refuses to take off the stigma of her shame for the sake of asserting her individuality and her firm belief that it is up to her to design the true path towards salvation and therefore self-realization. Moreover, she tells Dimmesdale in the forest that they have not sinned: ‘Never, never!’ whispered she. ‘What we did had a consecration of its own. We felt it so! We said so to each other. Hast thou forgotten it?’ Hester uses her innate strength to transform the meaning of her punishment. Through her perseverance and resistance, she makes the letter seem an object of art more than a badge of shame.

What Hawthorne meant by claiming that “the letter had not done its office” is that the process of penance and repentance Hester has gone through for seven years is

not brought to its fulfillment yet. As a consequence, Hester's road toward salvation is still long. This impression is emphasized by her suggestion to escape to Europe and begin a new life with a new identity. At this stage, her conscious mind is overwhelmed by her unconscious energies as they are involved in an internal conflict. It is Pearl's stance which resolves the conflict. Her opposition to her mother's action of taking off her badge of shame causes the failure of their plan of escape and emphasizes that Hester's real salvation must take place in New England and nowhere else.

Pearl plays a central role in the novel. She accompanies both her mother and her biological father along their journey for salvation. She assumes the function of a herald as she gives a sign about thing that will happen. For instance, she heralds the meeting of her parents in the forest. She helps her mother Hester in her journey towards spiritual salvation. Hester thinks that Pearl is a spirit messenger whose mission is to alleviate her mother's burden and to overcome the repressed passion which is buried in the unconscious.

If little Pearl were entertained with faith and trust, as a spirit messenger no less than an earthly child, might it not be her errand to soothe away the sorrow that lay cold in her mother's heart, and converted it into a tomb?—and to help her to overcome the passion, once so wild, and even yet neither dead nor asleep, but only imprisoned within the same tomb-like heart? (P270)

According to Bercovitch, Pearl plays a central role in guiding Hester towards salvation as she “keeps Hester from disavowing the office of the A, as earlier she had kept her from becoming another antinomian Anne or Witch Hibbins. Indeed, [she]is bound to the A – with what painstaking care this almost purely anarchic figure is molded into a force of integration.”<sup>18</sup> She protects her mother from neurosis and provides her with strength to carry on her process of individuation to the end to reach self-knowledge and becomes the boon bringer.

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<sup>19</sup>SacvanBercovitch. *The Rites of Assent : Transformations in the Symbolic Construction Of America*. New York: Routledge, 1993. P 201

### 2.1.3. Hester's Return with the Elixir

The third stage in the hero's journey is the return of the hero to the ordinary world which signals the accomplishment of the quest as he achieves wholeness. The hero's return with the boon brings the circular shape of the journey quest to its final point. Jung coins the term Mandala to suggest the circular shape of the journey as it begins and ends in the same place and therefore leads the individual to regain the totality of his self. Hester's journey started with her refusal to divulge the identity of her sinful partner which is considered as the call to adventure. She crosses the threshold when she leaves prison as her punishment has come to term. She crosses the second threshold, which suggests the road of trials which consists in a series of tests, when she goes to Mr. Bellingham house. Her first test is to win the battle of keeping Pearl under her custody. The second test was her journey to the forest to meet her male counterpart.

Hester's real quest is a psychological one which is to achieve wholeness. Therefore, she has to plunge into the deep recesses of her psyche to meet and successfully deal with the archetypal images. The shadow, the animus and the self are the most common ones. She undertakes her first task which is to acknowledge the repressed energies and instincts in her unconscious. Then, she encounters her animus, which is the bridge between consciousness and the unconscious, during the forest scene where all the component of her psyche are manifested and involved in a fierce conflict between her ego and the unconscious. The unconscious energies seem to 'crucify' the ego when Hester regains her former beauty and takes off the letter from her bosom. August Nigro describes this moment as "a moment of im-puritan abandonment" during which "the severity of puritan law dissolves before the sympathy of nature."<sup>19</sup> Beyond the shadow of doubt, Hester successfully deals with the dark part of her personality and integrates her shadow and her animus into the structure of her psyche and restore the wholeness of her personality.

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<sup>20</sup>August J Nigro. *The Diagonal Line : Separation and Reparation in American Literature*. London and Toronto: Associated University Presses, 1984. P 71



Hawthorne artistically draws “a beautiful tableau of ideal pastoral communion, but communion made possible through withdrawal from community.”<sup>20</sup> This temporal reunion bolstered Hester to foster their withdrawal from society through her escape plan into a transatlantic journey. However, Pearl’s opposition severely makes “the magic circle of the hour” shattered and bring them back from the illusion. Her refusal is decisive in guiding her parents to the true salvation which implies the union of the different constituents of the psyche. August Nigro puts forward that Hester and Dimmesdale’s “encounter in the forest at best only initiates the denouement that is realized in the center of the town and not on the outskirts of the wood. The reunion of the forest is, like that upon the midnight scaffold, short-lived and incomplete.”<sup>21</sup> This means the real denouement will symbolize the regeneration of Hester.

She further points out Hawthorne’s strategy to reflect the tension between self and society as he “orchestrates on the one hand the movement of renewal and reunion between Hester and Dimmesdale and on the other hand the movement of separation and withdrawal of the couple from society.”<sup>22</sup> In The third scaffold scene, Hawthorne brings the circular shape of the quest journey to its end “by congregating his four principal characters upon the scaffold in the center of the community, [ he] transforms the maze into a mandala and the divided self into the individuated self.”<sup>23</sup> Hawthorne chooses the design of convergence of his main characters upon the scaffold to symbolize the union of

the many selves – intellectual, spiritual, willful, natural – into the one whole self.” . . . the design of that convergence - union of four characters on a square or rectangular pillory encircled by the community – suggests the mandala, which is the symbol of the four-fold union of animus, anima, shadow, and ego that is achieved in Jungian individuation<sup>24</sup>

Hester’s success to knit back all the repressed energies of her personality together, and integrate them into a balanced whole structure implies the shift of the center from the

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<sup>21</sup> Ibid

<sup>22</sup> Ibid.

<sup>23</sup> Ibid

<sup>24</sup> bid, P 73

<sup>25</sup> Ibid. P 73/74

ego to the self which is the archetype of wholeness. It reveals that Hawthorne does not deny his protagonist the possibility to change and transcend her past.

Although Hawthorne was labeled as anti-transcendentalist, he shares some beliefs with the transcendentalists as he does not completely deny his characters the possibility to change. He focuses on portraying the presence of evil in society to counter the transcendentalists' belief in man's divinity. However, he does not lose sight on the possibility for change. Although his main characters are all either sinners or people afflicted with negative emotions, he does not deny them the possibility to change and transcend their past. Hawthorne does not hide his belief in the power of the past in leading people towards change and improvement. For him, people cannot have the power to improve themselves without any consideration of the wrongdoings of the past. He believes that people are capable of change, and that the upshot of liberating the individual from social constraints will allow the hidden potential within the individual to assert the free flow of individuality and therefore lead him to grow as an individual.

Hester's boon for her community is the healing of the state of split of modern individual's consciousness which has intrigued the attention of Carl Jung. Her resistance to the authoritarian puritan society results in the rise of a more flexible society which became unable to satisfy her insatiable striving for self-actualization. Jung admitted that only the individual ability to reconnect his self to the ancient past with its spirituality, rituals, wisdom can lead him to overcome his present helpless condition. The disunion of the modern self emanates from the individualist conception of the self which enshrined the modernist nostalgia for the unity of the self that was the core of the introspection of the romantic self.<sup>25</sup> The separation of the self from the social environment led to an unresolved conflict because "society and culture were increasingly depicted as corrupting the [romantic] self's virtues and frustrating its actualization."<sup>26</sup> Accordingly, the failure of the romantic self to fulfill its quest for self-actualization foreshadowed the modern dilemma of the modernist self. The next part

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<sup>26</sup>Francisco Varela and Shear Jonathan (Eds).*The View From Within : First-person approaches to the study of consciousness*.Ohio: Imprint Academic, 1999. P 238.

<sup>27</sup>Kashima Yoshihisa ,Foddy Margaret and Platow Michael J. 2014.Op.cit. P184

will explore it through the analysis of Hemingway's *The Sun Also Rises* and analyze his Jake attempts to escape his split of consciousness and quest for wholeness. Bearing in mind the pessimism that loomed over the writings of the modernist men of letters, it will worth investigating whether Hemingway offers his main character the opportunity to achieve his quest for individuation.

## ***2.2.In The Sun Also Rises***

Jake lives in Paris. As many American people and mainly intellectuals in the twenties, he experiences the expatriate life in Paris. They stood against the old generation which called for and supported new laws to control social outbursts. They rejected those laws because they restrained their freedom, and they felt the shadow of puritanism with a new face looming over the American society in the 1920s. Robert Martin stresses that “America in the 1920s was not the comfortable environment for artists and intellectuals that Paris was and is.”<sup>1</sup>The entire life in America was sentenced to prohibition and even liberty of the artist was curbed and controlled. The American “intellectuals and writers who saw the bright sun of optimism just over the horizon in 1916, the end of the war years brought anger and intensified alienation.”<sup>2</sup>The stifling cultural and social atmosphere of the 1920’s worsened the situation and resulted in a whole generation of expatriates who decided to escape that atmosphere and embarked in Europe in quest of a more tolerant and free society.

That generation was given the name of the lost generation by Gertrude Stein. According to Henry Idema “this generation had been forged in the crucible of World War I, and returned home to an America that was rapidly changing.”<sup>3</sup>The excessive drinking of the characters in the novel conveys the strong reaction of the new generation of Americans to the age of prohibition. Jake and his friends seem to carry on their struggle against prohibition and authoritative restraints on civil and intellectual liberty. They chose Paris which became a shelter for these wandering souls who strove to enjoy the pleasures of life. The latter represents the ordinary world that the hero, Jake Barnes, needs to leave in order to escape the loveless meaningless life of his fellow expatriates. Life in Paris is sophisticated and distances the individual from the former simple life close to nature. Jake and his friends spend their time moving around from place to another looking for satisfaction to their needs. They drink all the time.

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<sup>28</sup>Robert AMartin. *The Expatriate Predicament in The Sun Also Rises*. In Harold Bloom (ed). *American Fiction Between the Wars*. Philadelphia: Chelsea House Publishers,2005. P235.

<sup>29</sup> Fred Siegel: *The Revolt Against The Masses: How Liberalism Has Undermined The Middle Classes* (2013), Chapter two: 1919: Betrayal and the Birth of Modern Liberalism. New York: Encounter Books,2015.

<sup>30</sup>Henry IIIIdema. *Freud, Religion and the Roaring Twenties: A Psychoanalytic Theory of Secularization in Three Novelists: Anderson, Hemingway and Fitzgerald*. Maryland: Rowman & Littlefield Publishers, Inc. 1990. P01

According to Jung the modern call to adventure is a call to consciousness. Campbell confirms this idea the inward movement of the hero when he states that “The passage of the mythological hero may be over-ground, incidentally ; fundamentally it is inward—into depths where obscure resistances are overcome, and long lost, forgotten powers are revived, to be made available for the transfiguration of the world.”<sup>4</sup> Modern life has transformed the individual from his psychological world to the extent of a state of severe self-alienation. Therefore, he needs to undertake this inward journey to reconcile the repressed energies of the unconscious with his conscious mind to knit together the split within his psyche and reach the state of undivided whole.

### **2.2.1. Jake’s Escape of the Spiritual Ruin of the city.**

The first stage in the hero’s journey is characterized by the departure of the hero and his detachment from his environment because of a personal crisis. Joseph Campbell called this “first step, detachment or withdrawal, [which] consists in a radical transfer of emphasis from the external to the internal world, macro- to microcosm, a retreat from the desperations of the waste land to the peace of the everlasting realm.”<sup>5</sup> Man is naturally exposed to face problems and crisis during his life which push him to think seriously about his life and question his existence to find out the real problem and the reason behind it. As a result, he does not feel comfortable and satisfied in his environment. Therefore, he needs to quit. The first part of Hemingway’s novel *The Sun Also Rises* is a portrait of the hero and his environment. The first chapters contain the description of the ordinary life of Jake and his friend, the members of the lost generation in Paris. The purpose of this portrait is to make clear the dreadful spiritual vacuum these individuals live in because of the decline of religion and its influence on people’s life. This condition contributed to the psychological suffering of individuals and let them sink in the maze of modern life dominated by promiscuity and materialism. Such a world is devoid of any moral values and governed by materialism which has become the basis on which the relationships between people are set.

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<sup>31</sup>Campbell Op.cit. P27

<sup>32</sup>Ibid. P 16

It sounds clear the reasons that make Jake feel lost and does not perceive a real meaning for his life besides the absence of a code of behavior that can direct him. If we observe the daily routine of Jake and his friends, we will find that it turns around the enjoyment of the night life and its activities such as clubbing and drinking. They move from one place to another in Paris looking for entertainment that offers them instant gratification before renewing with the usual state of sadness and gloom.

Jake tries to surmount this state of depressing and cheerless mood, and adapt to his hostile environment as we find him take part with his friends in entertaining themselves. But, he tries to differentiate himself. He differs from his friend in his awareness that there is something missing and incomplete in his life which renders his life melancholic and gloomy, and deprived him of inner peace and comfort. What brings forth Jake's awareness is the grief that springs from his physical wound during the war and its bitter aftermath. It brings with it impotence that renders him utterly bereft of hope, and deprived him the feeling of manhood. This harsh situation breeds a psychological complex. The latter deepens his intense pain especially with Brett's attitude of getting involved in various love affairs to soften her pain and grief that stems from the incomplete and passionless relationship with Jake.

Jake feels trapped between two worlds; the utopian world of romance that is far from reality and the second one in which materialism prevails and moral values are nonexistent. In front of this harsh bitter reality that negatively affects his life and psychic balance, Jake feels the necessity to have an adventure by distancing himself from the external world and delve into his inner world to resolve the internal conflict within, and heal the effect of self-alienation on his psychological state and equilibrium. In fact, the journey of Jake has a double dimension; internal and external. The internal dimension lies in his symbolic journey inward to the depth of his mind to get aware of an essential part of his psychic structure which is ignored and marginalized. Campbell points out that "if anyone – in whatever society—undertakes for himself the perilous journey into the darkness by descending, either intentionally or unintentionally, into the crooked lanes of his own spiritual labyrinth, he soon finds

himself in a landscape of symbolical figures.”<sup>6</sup> In other words, this inward journey requires a direct confrontation with the archetypal images so as to heal the split in his personality and achieve individuation.

The external dimension consists of the necessity for Jake to change his surroundings and escape into a new environment that enables the different structures of his psyche with their content to manifest. The aim is to reach the point of defining a new order and a realistic conception of life that allow him to accommodate to modern urban sophisticated life. It also saves him from the existential dilemma that most members of the lost generation have sunk in. So, Jake needs a new code of morality that can provide him with courage to face spiritual void of Parisian life. Jake feels the need to alter his reality because of his dissatisfaction by experiencing a new one. He strives to distance himself from his environment and escape it due to the depressing state of mind and psychological pain that intensify his suffering. His sorrow has its root in the physical wound of the past which awakens the psychological pain of his impotence and incomplete manhood, and has affected his sentimental life and given it a bitter taste.

The first phase of the heroic journey lies in the need felt by Jake to change the reality because of his dissatisfaction. He feels the desire to isolate himself from his surroundings and escape from the bad and petty companionship. And the main reason for the frustration and misery felt by Jake is the psychological suffering caused by his past wound and its subsequent psychological pain. That dreadful experience during the war has soured his emotional life. So, he feels himself lost among his comrades and looks forward for guidance into the path of salvation and redemption. The first who takes on this duty is the count Mippipopulous who inspires Jake and influences him. Jake discovers a person who has had a rich lifetime full of pleasant and harsh experiences. He became a veteran whom life has taught how to enjoy living in the light of values. His life experiences taught him the importance of values and ideals, which is the thing that awakens Jake and let him insist on moving forward on the way to a comprehensive change of his life in order to give it a meaning.

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<sup>33</sup>Ibid. P 92



Jake's journey to the depths of the self leads him into a direct confrontation with the archetypes that live in the depths of the unconscious, and the inevitability of dealing with his own shadow and Anima . His passionate hatred for Cohn is reflected through sarcastic remarks aiming at ridiculing him. It attempts at concealing the qualities that Jake wants to evade the recognition of these qualities as part of his character. Thus, Jake expresses his hatred for the sentimentality of Cohn which has its root in romances he reads. They have a great impact on his thinking and his unrealistic superficial vision about life.

Moreover, Cohn's attitude of permanently following the steps of Brett to the point of obsession is abhorrent to Jake. He is trying hard to hide this kind of feelings and sensations and conquer the fear of their emergence. On the one hand, he shows a strong personality, passionless and devoid of emotions. On the other hand, he hides the feelings of weakness, mourning and grief. If he wants to move forward and walk at a steady pace toward individuation, he must carefully deal with the archetype image of anima by recognizing the inherent emotional and feminine qualities in his masculine personality. He must also admit that he yearns for the lost past and its romantic sensibility in his time .

Pamela Boker points out the extent to which “the imperative masculine denial of female biology, of the personhood of women, and of the acknowledgment of inner “feminine” sensibilities, such as emotional vulnerability and the overt expression of grief and feelings”<sup>7</sup> is rooted in American male writings that celebrates masculinity and disavow any feminine sensibility She considers Hemingway as one of the best representatives of this tendency. By coming to terms with the archetypes dwelling in the unconscious energies, the shadow and anima, Jake will be able to fulfill his quest for individuation. Nevertheless, to achieve that purpose, he needs to go through a series of test and ordeals in order get the necessary strength and knowledge that he will share with others after his return.

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<sup>34</sup>Pamela A Boker. *The Grief Taboo in American Literature : Loss and Prolonged Adolescence in Twain, Melville, and Hemingway*. New York: New York University Press, 1996. P33

However, he needs to change his environment and escape to a place that can offer freedom to the components of his personality to manifest and express themselves. This place should also provide Jake with comfort that enables him to deal with the archetypes and heal his psychological problems in order to grow as an individual and achieve psychological maturity. The latter will strengthen him and help him to confront the biggest challenge of setting a code of moral values which will give him the courage and patience to resist the nihilism of his generation, and thus find meaning to his life to ensure his coexistence with life in the city.

For this purpose the idea of going on a trip to the countryside of Spain rises. The choice of the destination is a clear evidence of Jake's attempt to escape admitting the truth of the quest of identity that he and his generation suffer from. They opted for Paris as a shelter for them to escape the restraints on individual liberties and intellectual freedom the American society witnessed during the twenties. As an expatriate, Jake is trying hard to overcome the sense of loss of identity and rootlessness by moving from one place to another in search of comfort and happiness that vanishes soon.

Jake's decision to go on a trip to the Spanish countryside is in itself an evidence that he does the same thing that he reproaches to Cohn. Even the choice of the countryside and the beauty of natural landscape confirm his penchant for finding the perfect place to live in. He mocked the desire of Cohn to go on a trip to South America, only because he has read the novel *The Purple Land*, whose story takes place there. One might wonder why he did not go sightseeing in his own country, which is full of places and stunning, natural and spectacular scenery, in a period famous for its dominant slogan "See America First,"<sup>8</sup> which shows the depth of the identity crisis Jake and the rest of the members of the Lost Generation suffered from.

Despite the attempt of Jake to deny the existence of these qualities in his personality, he fails to resist the strength of the archetype of the shadow in his personal unconscious. Its constant striving to prove its existence by destabilizing the stability

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<sup>35</sup>A dominant movement in The United States during the 20<sup>th</sup> century which urges American citizens to enjoy the splendor of nature in their country rather than travelling abroad.

of the personality and exerting pressure on the ego to approve its presence, and let it to be little by little accepted as a full partner within the psychic system. The ego should stop conquering these energies by keeping them hidden and oppressed in the depths of the unconscious. For this, we find that Jake has been influenced by the magnificent nature of the Spanish countryside that gives him psychological comfort causing him to accept the idea of reading admiringly a sentimental novel that tells a love story, and not to feel ashamed to do so. This experience allows him to learn more about himself and identify some positive qualities that were absent from consciousness. It allows him the opportunity to step forwards towards individuation.

### **2.2.2. Jake's Journey to Regeneration through Damnation.**

The second stage of the Jake's journey is characterized by the biggest ordeal that will test his ability to consolidate his psychological evolution. According to Campbell, "The original departure into the land of trials represented only the beginning of the long and really perilous path of initiatory conquests and moments of illumination."<sup>9</sup> However, his failure to succeed in passing this test can represent a threat to the balance of his personality and may end up in a state of schizophrenia because of the inability of the ego to impose its authority over the rest of the contents of the collective unconscious that has seized the opportunity and imposed great pressure on the ego to accept the urgency of their integration within the conscious mind and contribute to the improvement of the function and performance of the psyche. Otherwise, the inevitable result will be the state of neurosis.

To grasp the sensitivity of this big ordeal, it is worth setting a comparison between Jake and the character of Dimmesdale in *The Scarlet Letter*. The reader can notice the state of schizophrenia<sup>10</sup>, which appears in Dimmesdale while he is on his way back from the woods after meeting Hester due to the strong rebellion of the unconscious against the ego to impose its presence after so many years of being repressed in the depths of the unconscious. These unconscious energies take advantage

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<sup>36</sup> Campbell. Op.cit. P 100

<sup>37</sup> The state of mental and psychological disorder that an individual lives in case the conscious mind loses its control on the functioning of the personality due to the overwhelming impulse of the unconscious energies to manifest.

of the place where Hester and Dimmesdale meet as Jung considers the woods as a favorable environment for the unconscious to manifest and come to the surface. Dimmesdale's behavior is strange and does not match what we already know about his position within the community that respects him enormously. Consequently, the reader wonders about the secret of this change. Hawthorne offers his readers in this scene an insight into the mind of Dimmesdale where the repressed contents, desires and instincts seem to overwhelm the conscious mind after having manifested themselves in the woods. Dimmesdale himself recognizes the change that occurs to him when refers to himself as the new man who emerge from the woods. In the case of Dimmesdale, the ego has lost control on the structures of the personality and its function.

In order to avoid the same fate, Jake will have to face the biggest challenge, that of dealing with the archetype of anima and its gradual assimilation into the conscious mind. His encounter with the archetype of anima "epitomizes the whole sense of the difficult road of trials. The hero, whether god or goddess, man or woman, the figure in a myth or the dreamer of a dream, discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed."<sup>11</sup> Jake seems to be trapped between his feelings for Brett and the suffering of his inability to live with it like any other couple in this world because of his impotence that makes their relationship incomplete and unstable, and between the authority of the ego which refuses to surrender to the projections of the anima, and show feelings of weakness, grief and vulnerability.

In order to analyze how Jake deals with this archetype, which represents the biggest threat and danger to the stability of the personality, I have found it worthwhile to highlight Jake's ability to deal with the anima by analyzing all the scenes and events that gathers him with Brett during the phases of the novel from the first taxi ride that followed their first meeting in the events of the novel to their meeting in Pamplona after the fishing trip in Burguette. Then, we must carefully examine the final scene when they meet again in Madrid after Jake's journey to San Sebastian. Brett asked him to come immediately to Madrid to console her after the end of her relationship with

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<sup>38</sup> Campbell. Op.cit. P 99

Romero. we must concentrate on the last scene of the novel, where we find them together in a taxi ride, which is symbolic of the truth of Jake's achieving individuation or not.

Since their first taxi ride, signs of a tense relationship between Jake and Brett appear and reveal their psychological suffering due to their inability to enjoy a normal stable intimate relationship. Brett as a woman needs the affection and attention of Jake to forget the disappointment of her previous marriage, and the psychological wound left by the war. But his inability to satisfy her sexual desires makes her a lost woman who keeps running behind men and passing from one to another in search of pleasure that Jake cannot give to her. Conversely, she lacks the feeling of love and attention which Jake can donate to her.

On the other hand, Jake is suffering because he wishes to be near Brett. He does not bear seeing her moving from a man to another just because his wound prevents him from satisfying her passion. Its effect is still visible on his psyche and his relationship with women in general and his beloved Brett in particular. So, the tense atmosphere renders Brett unable to control her reactions during the taxi ride, and shows the extent to which she is disaffected by the nature of their relationship which she considers incomplete. Therefore she repulsed any attempt of Jake to stick out or touch her. She prefers to avoid any physical contact between them because it awakens some desires that are still subdued because of Jake's impotence. It also revives the pain of the past that both of them strive to overcome by escaping from thinking about it, and through drinking and indulging in the nightlife and entertainment that may help them to escape facing the reality of their problem. They look forward to forgetting the pain of the past instead of facing it.

Accordingly, to measure the success of Jake in his quest for individuation depends on his ability to deal with the archetypes of the collective unconscious, especially the 'anima' in an effective manner. The most important element that can help Jake to achieve wholeness and therefore lead the process of individuation to its ultimate end, is to review and reconsider his relationship with Brett by finding a balance between the masculine nature of his character as a man and the feminine

qualities hidden in the depths of his collective unconscious. In fact, it depends mainly on the efforts of Jake in acknowledging the existence of these qualities within his personality and trying to create a balance between them and the qualities of masculinity instead of erasing and keeping them repressed. This may worsen his mental and psychic condition, and increase the troubles due to the state of psychological instability which adversely affects the good functioning of the personality. Carl Jung focuses on the seriousness of the suppression of the feminine qualities and its isolation from personality, and stresses the need to integrate them gradually and give them a wider space to contribute to a better performance of the personality.

The first scene that gathers the two characters in the taxi ride clearly reveals the difficulty they find to enjoy a normal and complete relationship. Jake suffers because he cannot bear to see his beloved with other men, and suffers more because he cannot compete with them physically because of his impotence which affects his sense of manliness. This gives the opportunity to the repressed and isolated feminine qualities in the collective unconscious to emerge and express their presence and try to impose themselves on the conscious mind as a full partner. For example, we find Jake crying in his bed because of the tense relationship with Brett and this shows the emotional nature and qualities that are hidden behind the masculine nature and manhood. Definitely, Jake as a man, and especially as an American, tends to hide these qualities and emotions because they detract from his manhood and made it put into question. He has reached a situation that his love for Brett has become a serious weakness that he finds difficult to deal with and therefore affects the equilibrium of his psyche. This is why the only solution for him is to escape. However, to deal authentically and realistically with the archetype of anima is the only way for Jake to finally reach the stage of uniting all the sub-structures of his psyche to eliminate the split in his personality, as is the case with contemporary man according to Jung.

For Jake, the solution to his situation lies in escaping the environment which affects negatively his life because the life of promiscuity the members of the lost generation are sinking in, and whose life is characterized by the lack of virtues and

morality as an inevitable result of the terrible spiritual void in which they live, and the absence of a real meaning of life for them. Jake also feels the need to move away from Brett to avoid the negative impact on his psychic state and personality. So, he decides to go on a trip to the Spanish countryside to search for a new experience that can provide him with psychological and spiritual strength to heal his wound and enable him to confront this difficult problem. In fact, Jake's major problem reflects the dilemma of the members of his generation who were morally bankrupt and had a serious existential problem from which stems the negative effects on the psyche of the members of the community and their attitudes.

Jake's trip with his friend to Burguette marks the second stage of the hero's journey. Changing the air and the frustrating environment offers Jake the opportunity to get to know himself and the true nature of his personality, and allows him to create a convenient atmosphere for an inner dialogue between the components of his psyche in order to reach a better performance of his personality. The first factor contributing to the change in Jake's morale is the fact of moving away from the circle of his friends which reflects the decadence, chaos and the absence of morality that characterize contemporary society, and going to the traditional society and environment in the Spanish countryside that enables him enjoy the tranquility of life in an environment dominated by ethics and ideals that do not have any place in Paris. He is also able to get close to the picturesque nature of the Spanish countryside to rest a little bit of Parisian urban life, recover his physical capacity and heal his psychological wound.

It is obviously observed in this stage the positive change that has occurred to the psyche of Jake. We see him very happy, enjoying every moment spent there. It is evident to notice his enjoyment of the simplicity of the country life mainly the spirit of solidarity and harmony that connects the members of the village opposite to what is prevailing in Paris where relationships between individuals are built on purely financial grounds. Jake seems happy and is involved in sharing food and drink with other people, and contemplating with great interest the happiness felt by individuals which is clearly conveyed through the expressions of their faces and behavior.

In addition, the fishing trip of Jake and his friend plays a major role in the positive effect on his psychic state. Enjoying simple natural life on the banks of the river makes him feel overjoyed away from everything that reminds him of a bustling modern life in Paris. It enables him to express frankly that the absence of the rest of his friends makes him feel the difference and increases his pleasure and enjoyment. Even the fishing activity makes him change the atmosphere and substitutes the activities carried out in Paris, which are often purposeless and do not depart from the activities of drinking , eating, dancing and having sex. Therefore, it increases and deepens the individual's self-alienation.

And because nature is the right place for the emergence of the contents of the collective unconscious to the forefront, and the expression of their existence according to Jung, Jake benefited from the circumstances of the trip to heal the split in his psyche by leaving all the components of his personality express themselves. We find him speaking comfortably for the first time about his wound and war experience and everything related to his past. The simplicity of the place and nice companionship has freed Jake and his friend as they comfortably and spontaneously express their feelings, and they also sarcastically express their concerns. Communication between them has become natural and fluid as the proximity of nature allows them to show their real personalities rather than the artificial ones imposed by the lifestyle in Paris. In fact, the only solution for Jake is to escape to nature where he can sink in the pastoral tradition that characterized the past to get rid of the pressure and inarticulateness that characterizes life in the city. Hemingway focuses too much on the description of the outstanding scenic nature, its purity and diversity, in addition to its magical effect on the lives of individuals. He also stresses the fact that these qualities are totally non-existent in Paris.

To conclude what has been said , we can say that the journey of Jake to the Spanish countryside and wander in the mountains , along with recreation and rest on the banks of rivers and coexistence with the people allow him to retrieve his breath and learn more about himself and the components of his personality. He has responded to the split of his psyche and its dysfunctions to get a fully integrated personality with



a psychological balance. The purpose of this part is to prepare the next stage where Jake will have to face the challenge of maintaining the new spirit, which he returned with from the trip, in Pamplona where he meets friends to live the fiesta. So, Jake finds himself facing the challenge of avoiding the experience of setback in front of the rest of his friends and resist the negative influence of Brett on him in order to achieve the desired objective of his journey.

Jake also continues to search for the lost ideals and virtues in the environment of the lost generation such as manliness, authenticity, integrity and courage. He must show the psychological and emotional growth that can let him feel the distinctiveness of his personality although he is surrounded by his friends. It requires him to escape flexibly and smoothly from their futile and reckless activities. The reader notices his deprivation of sensuality, which has been repudiated due to his wound, is compensated through his intense passion for bullfighting and responsiveness with unrivaled interest and attention to every moment and every movement done by the bullfighter. Bullfighting provides him an experience of sensuality of a different kind. He can also notice Jake's admiration for the bullfighter, Romero. Jake is deeply influenced by his integrity because he represents the ideal personality with its virtues that Jake longs for. This ideal personality cannot survive and adapt to the corrupt and decadent Parisian environment. It can be said that the trip of Jake with his friend Bill to the countryside has allowed him to take his breath and rest from the pressure of living in the city and its general mood. So, he stays away from the urban environment, and his expatriate friends who always remind him the life of luxury and promiscuity which has only brought them misery and grief, in addition to psychological and mental suffering.

The fishing trip allows him to renew psychologically and spiritually in order to prepare to meet his friends and cope with their lifestyle. The challenge that Jake is going to face in his journey to Pamplona is to show the transformation of his character and his personality after a rich spiritual experience in Burguette, and its positive impact on his ability to maintain the new spirit and state of mind among the circle of his friends. The experience of living in Pamplona allows Jake to combine and balance the psychological and spiritual growth that he has found in the bosom of nature on the one hand, and the life of entertainment, luxury and promiscuity that characterizes

Parisian environment on the other hand. It has also allowed him to learn how to reduce the impact of Brett and its presence on his psychic state. It is Jake's success in meeting these two challenges that is the only indicator that can provide us with a future vision of his psychic state when the journey ends and he returns to his normal daily life in Paris.

In fact, if we carefully examine the behavior of Jake, we notice that he somewhat succeeds in achieving his purpose as we find him sharing with his friends their daily life in an ordinary way without any negative effect on his psychological state. He is able to withdraw from their trivial and decadent world and isolate himself in his own world where he can enjoy the beauty of the moment. For example, the presence of his friends by his side does not prevent him from enjoying every moment of the bullfight from the beginning to the end with its most accurate details.

Moreover, the presence of Brett, who continues her love affairs with men, by his side does not negatively affect him although he still feels weak in front of her. To bring the evidence that he still cannot get rid of that feeling of weakness for Brett is the fact that he succumbs to her desire to know Romero and helps her fulfill that desire despite the pain it causes him. This indicates his ability to resist her influence on him. He gradually seeks to get rid of his weakness for her attractiveness and charm to consolidate his psychic growth and balance and preserve it from the deterioration and return to the starting point. The end of the trip is quite positive for Jake and contributes to the consolidation and strengthening of his spiritual renewal that he has experienced in the middle of the picturesque nature of the Spanish countryside. By the end of the fiesta, Jake still feels the need to continue his experience of the spiritual renewal away from his friends and their futile meaningless life through his decision to escape and stay away from them to go to San Sebastian. There, he can complete the ritual of baptism and enjoy the freedom and rhythm of a normal and simple life. The final part consists of the culmination of all his efforts on his journey to the quest for wholeness.

### **2.2.3. Jake's Return with the Boon.**

The final step towards the consecration of all his efforts on his quest journey for wholeness is to complete the ritual of his Baptism by cleansing his sins through swimming as proof of his rebirth. Before taking the way back to Paris where Jake has

to “confront society with his ego-shattering, life-redeeming elixir, and take the return blow of reasonable queries, hard resentment, and good people at a loss to comprehend.”<sup>12</sup> he has to undertake the final test that will help us assess his psychological development and foresee his ability to confirm and maintain the positive change that has happened to him as an individual when resuming his life in Paris. His psychological growth will help him to coexist with others while maintaining the distinctiveness of his personality and his individuality.

Before taking the way back to Paris, where his journey started, Jake faces the final challenge before returning to his natural and ordinary environment as a new and whole individual who is psychologically stable and balanced, and who also knows how to benefit from his experience of living close to nature in the countryside to cope with the requirements of living in the city. He has successfully undergone the process of reconciling his different structures of the psyche to make a whole. The shift of the center of the personality from the ego “which rises, returns to [unconscious contents] them, and dwells with them as an ego-less center, through whom the principle of emptiness is made manifest in its own simplicity,”<sup>13</sup> to the self. Jake has also learned how to stick to the virtues and values in his daily life that can help him to live in peace and liberate himself from the pain and sorrows of the past in order to look forward to a better tomorrow.

Therefore,, the last challenge for Jake on the way back home from the hero journey, with the elixir to bestow on the rest of his generation that may serve as a pacemaker to be followed by other members of his generation, in particular, and members of contemporary Western society in general, is his meeting with Brett in Madrid, where he rushed to rescue her once he received a telegram immediately after the completion of the ritual of Baptism. This final scene in the taxi ride brings the journey of Jake toward divinization to its end which marks “The full round” of the journey which started in the first taxi ride in Paris after the first meeting of Jake with Brett.

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<sup>39</sup> Ibid. P201

<sup>40</sup> Ibid. P 153

The full round of the monomyth , the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousands worlds.<sup>14</sup>

In this final scene, it appears clear that Jake cannot do without Brett, even as a friend since her presence in his life is really necessary. But in return, he shows his psychological maturity during their taxi ride, and the growth of his personality in his final dialogue with Brett in the novel. The first meeting of Jake and Brett was preceded by “the policeman standing by the door looked at [Jake] me and smiled,” And during the last scene in the taxi ride the appearance of the “mounted policeman in khaki directing traffic.” Rais[ing] his baton” is in the middle of their final dialogue. It may suggest reminding Jake not to surrender again to sentimentality and emotional vulnerability. His final reply "Yes," I said. "Isn't it pretty to think so?" proves that he finally manages to achieve psychological balance and can deal positively with psychological problems, and especially the effect of the past it and his relationship with the opposite sex.

To reach the state of “undivided whole” Jake has to delve into the depths of his unconscious and bring forward its contents to engage in a process of assimilation of these unconscious contents by the ego to achieve a psychic balance. It prevents him the danger of personality disintegration which usually springs from the individual’s inability to confront the dark and regressive impulses and, resolve the problem of the opposites. Jake has undertaken the arduous task of facing the continuous struggle of the conscious personality of the individual for psychic equilibrium during the second half of life. He has answered the call to consciousness which symbolizes the inward journey of the modern hero. As an individual living in a modern society, he strives for integration of the constituents of his psyche through the process of transcending the opposites. This process leads to their creative interaction as they are knitted back together, and contributes to the achievement of wholeness which is the ultimate end of the hero’s journey.

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<sup>41</sup>ibid. P 179



# Conclusion

The present dissertation, which is concerned with the analysis of the theme of escape and quest in Hawthorne's novel *The Scarlet Letter* and Hemingway's *The Sun Also Rises*, has attempted at approaching the two texts from a different perspective. It aims at focusing on the hidden side in the two novels that literary critics overlooked as they have always focused on the pessimistic outlook both writers have on life, and which is expressed and revealed through the fact they do not allow their protagonists to reach individuation. This study sheds light on the quest journey of the protagonists, Hester and Jake, for self-realization.

The emphasis of critics has always been on the pessimistic outlook and mood dominating the two novels under study. Their focus is often on the writers' tendency to create characters unable to achieve individuation. They believe in the individual's inability to grow and reach psychic maturity that can help him get out of labyrinth of modern life in the light of the materialism and spiritual vacuum that figures with all aspects of modern American society, in particular, life and the West in general. While this study has meant to prove the contrary by stressing the optimistic side that can be discerned in both novels, and pointing out the way the protagonists, Hester and Jake, are able to reach the desired goal of their quest journey which is individuation.

The authors tried to respond to the events and issues that concerned the American society, and the social upheavals that took place in the period of time they lived in. On the one hand, Hawthorne devoted his literary creativity and poetic faculty to confront some of the prevailing behaviors and misconceptions in the American society during his lifetime. He considered them as serious threats to the glorious ordained destiny of his country and its democratic experience because of the excessive optimism of the Americans and their boastfulness besides their absolute faith in a bright future of America. He also criticized their quest to live without any sense of the past. His protagonist, Hester, who aspires to escape her past recognizes that her attempts to annihilate the past and get rid of the social pressure to conform to its standards and expectations, will fail and threaten her achievement of individuation.

On the other hand, Hemingway tries to highlight the terrible spiritual emptiness experienced by the American individual in the twenties through the protagonist of his novel, Jake, who tries to resist the sense of hopelessness that dominated the life of the

members of the lost generation through his endeavor to get rid of self-alienation and restore the lost wholeness. Hawthorne and Hemingway have succeeded in providing a model of character who fulfills his aspiration as an individual by regaining a lost wholeness and becoming a whole individual. The success of their protagonists to achieve individuation makes them and enjoys this new birth as a whole individual.

The past plays an important role in the lives of the two protagonists as they both want to obliterate the past and forget it and look forward to a better future which will not be achieved without having the courage to dive in the past and face its painful memories and wounds. Hester tries to escape her past with all its pains and tragedies because of the feeling of alienation she has experienced in her community which refuses to recognize her independence and individuality. Jake seeks to erase the tragic memories of the war which have become a nightmare that awakens the pain of the past in his mind, and the wound of the war. The state of both heroes has led to their feeling of self-alienation. They are psychologically suffering and get weakened by despair owing to their loss of hope in a future change to their situation which has exhausted them physically and psychologically. Hester's desire to get rid of her agony pushes her to urge her secret lover, Dimmesdale, to accept her plans for escape. Jake's wartime wound caused his impotence which has prevented him from living a normal life and enjoying intimacy with his beloved Brett.

The individual's ability to identify all components of his inner world is a token of the degree of the psychic maturation he has reached. It, therefore, paves the way for the process of integrating all potentialities of his psychic structure. The degree of autonomy he has achieved will lead him to come to terms with his self. The recognition of the neglected poles of the unconscious, that are attributed the status of having an autonomous and independent identity, by bringing them into consciousness will lead to the integration of different sub-structures of the psyche. The extension of consciousness that emanates from the integration of the unconscious contents reveals the psychological development of the individual towards the achievement of the psychic maturation that will allow him to escape the state of divided self and reach wholeness. The extension of the conscious mind over the unconscious one will lead to



the reconstruction of the psychic structure as a whole and oriented it towards wholeness and self-realization.

The analysis of the two literary works seeks the identification of the different steps of differentiation that Jake and Hester go through in order to integrate the opposing forces within their psyche. They proceed, then, to the reconciliation of these forces to achieve the psychic equilibrium in the second movement of the process of individuation. Hester and Jake's quest for wholeness start by differentiating themselves from the surrounding by means of the mask they wear. They have, then, to acknowledge the shadow and the feminine or masculine traits that are hidden in their unconscious, and then proceed to the dissolution of the projections of these archetypes. Afterwards, they start the hard task to look at themselves in the mirror of consciousness. At this moment, their desire to escape the past will be transformed by the psychic inner work to acknowledgment of that past and its crucial role to play in the future thanks to what Jung calls "the prospective orientation of the psyche".

Hawthorne has allowed Hester the fulfillment of her quest journey for individuation. She has moved deeply into her individuation journey thanks to her bitter and rigid experience which has ushered her to make considerable substantial service to society. She forms new bonds of solidarity with other women of the community and brings the boon to her society. She succeeds in changing the view of society to the token of her transgression. Her involvement in charitable work and counseling make society, which has shunned her before, respect her, and people who used to humiliate her now admire her.

Hawthorne has adopted a different view from his contemporary romantic writers who were very excited with man's goodness. In his novel, *The Scarlet Letter*, he shows that humans are naturally sinful and carry a potential destructiveness within. Although he stresses the fallibility of the human nature, he does not deny his character the possibility of change. In fact, Hester undergoes change throughout the novel. Her sin has caused her so much humiliation and is doomed to remain an outcast. Hence, she succeeds in leading her change to its ultimate end only when she reconciles herself with the past and acknowledges it at the end of the novel when she returns from

Europe to the cabin in the outskirts of the Puritan community. She chooses to live and die in the land where she sinned and later reached salvation. Hester reinforces the idea of human possibilities for change and transcendence as she is also able to transcend her own situation and change the meaning of the letter “A” from “adultery” to “able”. Her success to synthesize her individuality and the demands of the puritan society ends in a harmonious psychic structure and psychological equilibrium which denotes her achievement of wholeness.

Escape is a useful device employed by modernist writers to allow their characters to develop and grow as individuals and experience a transformation of consciousness. It also enables them to involve their characters in an inner psychological journey of self-discovery. These characters usually reject their familiar identity and opt to detach themselves from their physical and psychological worlds in quest for a more balanced existence. Jake Barnes is a typical example of such characters. He decides to bail out his physical world of Paris and the psychological world dominated by alienation and aimless life. He escapes the outer and inner world in quest for a more traditional world governed by values that no longer exist in his time. Hemingway’s characters are symbolically enabled to experience the past in an attempt to recover some of its essence which is vital to cope with modern life. The pastoral tradition and the close relationship to it lay at the heart of that past. Maintaining the continuity of the past through the character’s life is the major and vital factor in the fulfillment of their quest for wholeness.

In fact, Hemingway provides us with a model of a hero who belongs to the lost generation with its various negative qualities as a reflection of the impact of modern life on the members of contemporary society, and the fundamental shift in the pattern and style of life and the values and ethics that dominated society. It is worth noting that although the description of Hemingway's literary works as pessimistic as a result of the mood of the time he wrote in, we should not lose sight on his quest to create a positive model of the hero in the modern novel by highlighting his ability to meet the challenges of modern life and its mazes to achieve wholeness and individuation. So Jake's ability to grow as an individual and gain a considerable

psychic maturity besides experiencing regeneration and spiritual renewal enables him to overcome the obstacles, and to be born again at the end of the novel. The positive connotation that the title carries reveals Hemingway's optimistic tone in his writing. His novel is not about “a sad tale of frustrated lives and bad endings. Jake is a survivor and searches for some value to give meaning to his present existence.”<sup>1</sup>In other words, he wants to blow some hope and optimism in the psyche of individuals of his generation to provide them with a model of a hero who is able to get out of the maze of the miserable modern life by returning to the past and getting inspired from its virtues and moral values, and take advantage of them to live in peace and tranquility and enjoy psychological equilibrium.

In fact, Hemingway does not totally believe in the ability of his protagonist to get rid of the pressures of modern life and free himself from its negative impact and other members of his community. In fact, this is the point he shares with other modern writers. However, he believes in the ability of his protagonist to heroically resist and meet the challenges of modern life by setting a personal code of behavior and escaping periodically to the bosom of nature and the simplicity of life in the countryside. There, he can find psychological comfort and experience spiritual renewal which will help him resist the negative impact of city life while resuming his daily life in Paris.

The only explanation to the reason why Jake maintains his regular visit to the Spanish countryside, attend the fiesta and the bullfighting is the urgent need of the individual in modern times to escape the misery of life in the city and escape to nature. There, he enjoys the splendor and beauty of natural spectacular sights and lifestyle, and the kindness, spontaneity and generosity of its members. The simple life and traditional virtues in the countryside provide him the psychological equilibrium and spiritual rebirth that helps him resist the problems and difficulties of modern life and overcome it.

Hawthorne addressed his countrymen sensitizing them to review their stance towards the past so as to re- fasten their bonds to the human race. Hemingway seems

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<sup>1</sup>Robert A. Martin *The Expatriate Predicament in The Sun Also Rises*. In Bloom Harold (ed). *American Fiction Between the Wars*. Philadelphia: Chelsea House Publishers,2005.P239

to bear the burden of his generation that did not respond to Hawthorne's call and which seems to be trapped in a present hard to decipher, and characterized by the tendency to cut all ties with the past and its significance. Hemingway tries to re-establish that connection with the past, revitalize its essence and point out its vitality for modern uprooted generations whose main source of salvation lies in regaining a harmonious communion with nature.

The purpose of this study is to discern the three phases of the quest journey the two heroes have to undertake in order to achieve individuation. The separation of Hester and Jake from their ordinary worlds to embark on a journey of psychological growth during which they have to confront some internal dark forces, surmount a series of trials, and finally return to the world with the elixir. The stage of return reveals that the process of psychic maturation has reached its primary purpose which is the successful integration of the opposing forces within the Hester and Jake's minds. Hester and Jake are the boon-bringers because " [they] could dredge up something forgotten not only by [themselves] but by our whole generation or our entire civilization."<sup>2</sup> .The Elixir is the psychological growth and self-realization the hero achieves at the end of his quest journey, and that he is going to share with the rest of his community. They become a source of inspiration for the members of their generation.

The two analyzed novels are considered as perennial literary works that immortalized their presence in the world literary scene and canon despite the passage of a long time since they were published. They contain the aesthetics and artistic techniques that made them distinctive as well as a fertile soil for their study from different perspective for the sake of discovering all these features, and uncovering any implicit meaning of the texts that may refer to any present or future issues that concern the American society.

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<sup>2</sup> Joseph Campbell. (1949) *The Hero with A Thousand Faces*. Commemorative ed. Princeton: Princeton University Press, 2004.P 16.

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## Abstract in Arabic

يعني هذا البحث بتحليل فكرة الهروب و التطلع في روايتي **NATHANIEL HAWTHORNE'S THE SCARLET LETTER AND ERNEST HEMINGWAY'S THE SUN ALSO RISES** من خلال تسليط الضوء على بطلي الروائيتين هاستر و جايك في رحلتها للبحث عن الذات واستعادة الجانب الضائع منها الناتج عن الالحاد الذي طغي على كل مظاهر الحياة العصرية في المدينة.

كللت مجهودات امرسون Emerson و زملاؤه في شحن همم المثقفين و الأدباء الأمريكيين للأبداع الفكري و الثقافي بالنجاح فكانت الثمرة الأولى ما يعرف بالنهضة الأمريكية في الأدب. كما ساهمت كتابات امرسون و باقي أفراد مذهبه في ترسيخ معالم الهوية الأمريكية كنتويج لمجهودات الأجيال السابقة من أمثال بنجامين فرانكلين مع التأكيد علىاستقلاليتها عن الهوية الأوروبية. و ساهم التوسع الى الغرب الذي شهدته تلك الحقبة الزمنية في زيادة احساس المواطن الأمريكي باستقلالية هويته و فرديته. و توارثت الأجيال اللاحقة معالم هاته الهوية الأمريكية لتكتسب الاجماع على مكونات الشخصية الأمريكية و هويته. وكانت المساهمة الفعالة للمثقفين و الأدباء الأمريكيين و تجاوبهم مع ذلك المسعي من العوامل المؤدية لتحقيق ذلك المبتغي. غير أن الأمور تغيرت وتعقدت بفعل تقلبات الدهر في أعقاب الحرب العالمية الأولى، حيث ظهر جيل جديد من الأدباء الأمريكيين الذين عبروا عن سخطهم مما آل اليه المناخ السياسي و الثقافي في الولايات المتحدة بالهجرة الى أوروبا و خاصة باريس أين ظهر جيل جديد من الأدباء الأمريكيين أطلق عليه لقب الجيل الضائع. يعتبر همنغواي من الشخصيات التي ذاع صيتها في وسط الجيل الضائع الذي أرقته الحرب بالأمها و جروحها، و الذي حاول لملمة تلك الجراح لمواساة أبناء جيله في الأهم النفسية و الوجودية عبر أعماله الأدبية.

يلعب الماضي دورا مهما في حياة البطلين فكلاهما يريد طمس ماضيه و نسيانه و يتطلع الى مستقبل أفضل الذي لن يتحقق بدون تحليلهما بالشجاعة للغوص في الماضي ومواجهة آلامه. فتحاول Hester نسيان ماضيهما بكل ما يحمله آلام و مآسي بسبب التهميش الذي تعيشه في مجتمعها الذي يأبى الاعتراف باستقلاليتها و انفراديتها. بينما يسعى Jake لنسيان مأساة الحرب التي أصبحت بمثابة الكابوس الذي يوقظ آلام الماضي و جرح الحرب الذي يقض مضجعه. فحالة كلا البطلين أدت الى شعورهما بالتهميش والنفور الذي دفع الى تسرب اليأس الى نفسيتهما و بالتالي فقدان الأمل في أي تغير مستقبلي لوضعيتهما التي أنهكتها جسديا و نفسيا. سببت اصابة جايك بجرح ابان الحرب عجزا جنسيا منعه من عيش حياة عاطفية و حميمية طبيعية مع محبوبته برات و التي تعد هي الأخرى ضحية الحرب و زواجها الفاشل أدى بها الى اعتناق مذهب الحرية الشخصية و الفردية التي انتشرت في عشرينيات القرن الماضي. فتسببت حياة المجون و التفسخ و الانحلال التي ميزت يوميات أفراد الجيل الضائع في ضياع جيل كامل و فقدانه معالم الحياة الطبيعية البسيطة و القيم الأخلاقية التي كانت تحكم المجتمع الأمريكي.

تطلبت طبيعة بحثنا هذا الاستعانة بنظرية التحليل النفسي و المذهب الميثولوجي. فالاسعان، بنظرية التحليل النفسي عرضها دراسة مسار البطلين لتحقيق بالاعتماد على نظرية مسار التفرد Individuation لكارل يونغ من خلال القراءة التفصيلية المتميزة ل ميراي ستاين. بينما ارتأينا اللجوء للمذهب الميثولوجي لوصف تحليلي لرحلة بطلي الروائيتين لتحقيق التفرد بالاعتماد نظرية جوزف كامبل مونوميث Monomyth التي ظهر فيها تأثير نظرية اللاوعي الجماعي ليونغ واضحا. إذ أن كلتا النظريتين تعتمد على مبدأ وصف الفرد لتحقيق التفرد. غير أن كامبل يستبدل هذا المصطلح بأخر هو الألوهية في حالة ما اذا كانت الجائزة التي يعود بها البطل من رحلته تعود بالفائدة عليه و يتعدى الانتفاع بها الى باقي أفراد مجتمعه و جيله. فالبحث الذي نحن بصدد القيام به يسعى الى التأكيد اذا ما كان كاتب الروائيتين يهدفان الي شخصيتين قادرتين على الهام أفراد جيلهما و التأثير ايجابيا عليهم من خلال الانتفاع من تجربة البطلين.

ينقسم هذا البحث الى قسمين. يحتوي كل قسم على فصلين. القسم الأول يعني بالجانب النظري اضافة الى الظروف التاريخية و الاجتماعية التي أحاطت بالفترة التي شهدت نشر الروائيتين. فالفصل الأول يشرح بالتفصيل مفهوم مسار التفرد الذي غايتة التطلع الى الكمال و كل الجوانب المتعلقة به. حيث يتطرق هذا الفصل لنظرية التفرد ليونغ بدءا بنقطة اللاوعي الجماعي و الأنماط الساكنة بباطنه التي تمثل لب نظريتنا يونغ و كامبل. كما تعتبر جوهر القراءة التي جاء بها MurrayStein لمفهوم التفرد عند يونغ. ننتقل بعد ذلك لشرح نظرية رحلة البطل لجوزف كامبل بالتطرق الى المراحل الثلاثة التي يتوجب علي بطلي الرواية اجتيازها للوصول الى الكمال. الفصل الثاني بعنوان شرعية الماضي في

التاريخ و الأدب الأمريكيين فيتطرق لفكرة القطيعة مع الماضي والتطلع الى المستقبل و مدي تجذرها في التاريخ الأمريكي بصفة عامة مع التركيز على فترة ما قبل الحرب الأهلية التي عايشها Hawthorne, و فترة ما بين الحربين العالميتين التي كان Hemingway أحد الفاعلين المؤثرين في التأريخ لحياة الجيل الضائع. و يهتم الجزء الأخير من هذا الفصل بنظرة الكاتبين و رأيهما للقطيعة مع الماضي و كيفية تناولهما لهاته القضية في كتاباتهما.

القسم الثاني من البحث ينقسم ايضا الى فصلين و يعالج فكرة الهروب و التطلع في الروايتين. حيث يتناول الفصل الأول لفكرة التطلع الى الكمال في الروايتين عبر دراسة تحليلية لمسار التفردن لدى يونغ. بينما يتطرق الفصل الثاني لرحلة البطل في الروايتين عبر تسلسل الضوء على المراحل الثلاثة لرحلة البطل لتحقيق تطلعه الى الألوهية. والتي فصلها كامبل في كتابه البطل ذو الألف وجه