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***JUNGLIAN SHADOW OF THE UNCONSCIOUS IN THE BETWEEN AND
COME CLOSER***

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JUNGLIAN SHADOW OF THE UNCONSCIOUS IN *THE BETWEEN AND COME CLOSER*

By

JOHN HELVY ANAK AKAM

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in
Fulfilment of the Requirements for the Degree of Master of Arts**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Master of Arts

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August 2017

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According to Jung, the archetype or the collective unconscious refers to human's shared experiences that transcend generations and cultures, often projected onto myths, folktales, epics and other works in the form of repeated motives and character roles. One of such archetypes is the shadow archetype which refers to the repressed dark traits of one's personality that has been unconsciously relegated into the unconscious mind. In older literary works, the shadow is often equated with the supernatural or monstrous characters. Over the course of time, as a result of the changing trend in horror fictions as well as critics consensus that the horror genre does not merit scholarly attention, studies on the shadow tend to disengage from horror elements in favor of focusing on realistic and grounded psychological issues. It is therefore an unsurprising fact that contemporary horror fictions are occasionally overlooked in scholarly studies. Two contemporary horror novels, *The Between* (1996) by Tananarive Due and *Come Closer* (2003) by Sara Gran are selected for this study. This study attempts to identify how the shadows manifest themselves in the novels and to investigate how the protagonists deal with their shadow. This study is conducted by identifying the shadow traits and the anima or animus complex experienced by the protagonists, Hilton and Amanda. Following the identification of these traits, the manifestation of the shadow can then be identified through projections of said traits. Then, the process to integrate the shadow is examined through the protagonists' actions. By investigating their action, it can then be determined whether they are successful or unsuccessful in their individuation process. The analysis of the selected novels reveals that the shadow and the anima or animus of the protagonists manifest themselves as supernatural entities that are real for these characters, but these entities exist only because of their deteriorating psyche. In dealing with the manifestation, both protagonists failed to integrate their shadow because of their reluctance in facing their own dark sides. This study managed to create a bridge that connects the supernatural aspects of the shadow as observed in the studies of older texts and the psychological issues caused by the shadow that is more prevalent in studies of contemporary fictions.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Master Sastera

BAYANGAN TAHAP BAWAH SEDAR JUNG DALAM *THE BETWEEN* DAN *COME CLOSER*

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Menurut Jung, tipainduk atau juga dikenali sebagai tahap bawah sedar kolektif merujuk kepada perkongsian pengalaman yang melampaui generasi dan budaya, sering dijelmakan melalui motif-motif serta watak dan perwatakan yang sering berulang dalam mitos, cerita rakyat, epik dan karya-karya lain. Tipainduk bayangan merupakan salah satu jenis tipainduk yang merujuk kepada personaliti suram yang ditindas ke dalam minda bawah sedar. Dalam karya-karya sastera lama, bayangan sering disamakan dengan watak-watak ghaib atau makhluk luar biasa. Namun begitu, akibat perubahan trend dalam karya seram serta para kritikal yang berpendapat bahawa genre seram tidak sesuai diberi perhatian ilmiah, kajian tentang bayangan kini lebih banyak mengendahkan unsur-unsur seram lantas memberi lebih fokus kepada isu psikologi yang lebih realistik. Maka, tidaklah mengejutkan sekiranya fiksyen kontemporari seram sering diabaikan dalam kajian ilmiah. Dua novel seram kontemporari, *The Between* (1996) oleh Tananarive Due dan *Come Closer* (2003) oleh Sara Gran telah dipilih untuk kajian ini. Kajian ini dijalankan dengan tujuan untuk mengenalpasti bagaimana bayangan dijelmakan dalam novel-novel tersebut dan juga untuk menyiasat bagaimana watak-watak protagonis berhadapan dengan bayangan mereka. Kajian ini dijalankan dengan mengenalpasti sifat-sifat bayangan dan kompleks anima atau animus yang dialami oleh watak protagonis, iaitu Hilton dan Amanda. Seterusnya, penjelmaan bayangan akan dapat dikesan setelah sifat-sifat bayangan dikenalpasti. Kemudian, proses integrasi bayangan akan diteliti menerusi tindakan-tindakan watak protagonis tersebut. Menerusi proses penelitian ini, kejayaan proses individuasi akan dapat dikenalpasti. Analisis terhadap novel-novel terpilih menunjukkan bahawa bayangan dan anima atau animus para protagonis muncul sebagai entiti ghaib yang nyata bagi mereka, walhal entiti-entiti tersebut wujud kerana psike mereka yang semakin merosot. Semasa berhadapan dengan kemunculan manifestasi ini, kedua-dua protagonis gagal mengintegrasikan bayangan mereka kerana mereka enggan berhadapan dengan sifat jahat mereka. Kajian ini berhasil dalam menghubungkan aspek ghaib bayangan seperti yang dapat diperhatikan dalam teks-teks lama, dengan aspek kemerosotan psikologi akibat daripada kegagalan mereka untuk menangani bayangan seperti yang dapat diperhatikan dalam kajian fiksyen kontemporari.

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I certify that a Thesis Examination Committee has met on 17 August 2017 to conduct the final examination of John Helvy anak Akam on his thesis entitled "Jungian Shadow of the Unconscious in *The Between* and *Come Closer*" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Master of Arts.

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LIST OF ABBREVIATIONS

Archetype	Archetype of the Collective Unconscious
Child Archetype	The Psychology of the Child Archetype
Children's Dreams	Children's Dreams: Notes from the Seminar Given in 1936-1940
Collective Unconscious	The Concept of the Collective Unconscious
Conscious	Conscious, Unconscious, and Individuation
Conversations	From Conversations with C.G. Jung
Individuation	The Process of Individuation
Integration	The Integration of the Personality
Marriage	Marriage as a Psychological Relationship
Memories	Memories, Dreams, Reflections
Natural Symbol	The History and Psychology of a Natural Symbol
Nature of Psyche	On the Nature of the Psyche
Projection	Projection and Re-collection in Jungian Psychology: Reflections of the Soul
Psycho-analytic Notes	Psycho-analytic Notes upon an Autobiographical Account of a Case of Paranoia (Dementia Paranoids)
Psychogenesis of Schizophrenia	On the Psychogenesis of Schizophrenia
The Archetypes	The Archetypes of the Collective Unconscious
The Integration	The Integration of the Personality
The Interpretation	The Interpretation of Fairy Tales
The Self	The Structure and Dynamics of the Self
Transference	The Psychology of Transference
View of Conscience	A Psychological View of Conscience
Will to Power	The Other Point of View: The Will to Power

CHAPTER 1

INTRODUCTION

1.1 Background of Study

The tradition of horror story in the American culture goes back to the early settlers of the new world. These settlers, mostly Puritans, moved to the continent in order to freely practice their religion without the threat of molestation as in their English homes (Dean 14). *The Day of Doom* (1662) by Michael Wigglesworth is considered as the first American horror literature, created as a warning for the dangers of religious backsliding (Docherty 1). This long poem is strongly tied to fears experienced among the Puritans who valued their religion in high regards.

The Romantic period that commenced in the latter half of the eighteenth century period brought forth the incarnation of various horror fictions. This is mainly the result of the Gothic tradition that had encroached from Europe. Among the first American writers to utilize Gothic tradition is Charles Brockden Brown in his novel *Wieland* (1798). The American Gothic differs than the European in a sense that America, as a new world, experienced difference challenges and fears as outlined by Lloyd-Smith,

Among these American pressures were the frontier experience, with its inherent solitude and potential violence; the Puritan inheritance; fear of European subversion and anxieties about popular democracy which was then a new experiment; the relative absence of developed “society”; and very significantly, racial issues concerning both slavery and the Native Americans. (Lloyd-Smith 4)

The difference caused the American writers to adapt instead of imitate from the European Gothic tradition. Edgar Allan Poe, for instance, could not exploit a medieval past, but was able to create Gothicism through his interest in the ritual and ceremony of death, Egyptology and mesmerism, as well as abnormal mental states and psychiatric practices in the nineteenth century (Docherty 3).

During the early twentieth century, Howard Phillips Lovecraft rose as the prominent figure in the horror genre. According to Docherty, his writing reflects the fears of being invaded by ‘alien’ culture of the Southern and Eastern Europe due to their mass immigration to America during that period (4). Later, Robert Bloch wrote a psychological horror novel *Psycho* (1959) which portrays violence towards women and subversion of security. These patterns reflect the then fear of surging female sexuality and social insecurities in America (Docherty 5-6). This novel is also an example of the transformation that occurred in horror fiction during the late 1940s and early 1960s whereby horror shifted away from supernatural manifestation into the uncanny experienced by American middle-class characters (Morrison 15). However, the supernatural horror returned to explicit physical ghost in the 1970s and then shifted away

from the supernatural in favor of visceral terror in the 1980s (Morrison 23). In contemporary horror fictions, Joplin suggested that contemporary works borrow the traditions from earlier texts but added new cultural issues (27).

The Between (1995) by Tananarive Due and *Come Closer* (2003) by Sara Gran represents contemporary American horror fictions which revolved around ordinary American family being inflicted by horror episodes, displaying hints of supernatural manifestation as well as abnormal mental state, both of which concurred with the classical tradition of American horror fictions. Despite echoing traditions from previous era, the novels undeniably belong in the modern world—the issues faced by the characters reflect the struggles and fears of the modern society.

Tananarive Due is known for her Afrocentric horror speculative fictions, with critics comparing her works to Octavia Butler's (Due and Glave 7000; Hampton 247; Okonkwo 89). Meanwhile Sara Gran works span across several genres from young adult fiction to crime fiction. Regardless, both writers have produced horror fictions for contemporary audience, *The Between* being Due's first novel, and *Come Closer* being Gran's initial foray into darker genres.

Horror by definition refers to works that invoke “shuddering, nausea, shrinking, paralysis, screaming, and revulsion” on the audience, which in a sense is supposed to mimic the feeling the characters of the works experienced in their encounter with the monster (Carroll 18). This demonstrated the idea that horror is “affective”—that is the sense of something is out to get you, and inducing “response” from the audience such as previously stated (Ahmad and Moreland 12). The idea that horror induced emotion from the reader had been explained by one of the early twentieth century horror writers, H.P. Lovecraft who stated

The oldest and strongest emotion of [humankind] is fear, and the oldest and strongest kind of fear is fear of the unknown. These facts few psychologists will dispute, and their admitted truth must establish for all time the genuineness and dignity of the weirdly horrible tale as a literary form. (Lovecraft)

He suggested that fear as one of the most primitive feelings experienced by human, and horror tapped into this emotion. Moreover, he linked fear with psychology and this connection has been explained by Clive Bloom through the lens of Freudian psychoanalysis. He mentioned that horror stories evoke the readers' mental response

to, and yet quite different from, those processes to which psychoanalysis...had attached itself and offered explanation for. As part of humanity's “biological heritage,” the weird is an experiential process *out of which* human experience is born. Weird literature evokes that “lost” evolutionary stage whose archaic remains act upon the reader from psychological depths parallel to, but quite different from, the Freudian unconscious or its explanatory pattern. (Bloom 214).

In a sense, the discovery of this “lost” “biological heritage” which Bloom relates to Freudian unconscious is remarkably similar to Jungian’s collective unconscious. Collective unconscious, also known as the archetype, consists of primitive thoughts inherited by all human and is therefore inborn experiences (Jung, “Archetype” 3). Within the same vein, the weird or the horror is a part of human’s collective unconscious which evokes the sense of fascination yet revulsion for all human.

The horror in both novels selected for this study deals with shadowy entities that are of supernatural origin, at least through the perspective of the characters analyzed. The haunting events are triggered when the protagonists went through certain traumatic moments, and repressed memories returned. These chains of events appear to have heightened their stress level, which, if viewed through the concept of the shadow archetype, is most likely caused by the shadow leaking into their conscious mind.

1.2 Problem Statement

The study of the shadow archetype has been applied to several literary works including works which predate the Jungian concept itself. It has been observed in several Romantic era works like Mary Shelley’s *Frankenstein, or the Modern Prometheus* (1818) (Becker 46), and Théophile Gautier’s “Le Chevalier double” (1811) (Becker 71). In these works, the shadow is represented in the form of supernatural elements with physical body the characters can interact with, in which the protagonists must or should face in order to gain peace. Similarly, the shadow is also represented with physical body in the early 20th century literature like Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) (Thurmond 70-71). However, during this period, several works are shown to de-emphasize the role of physical embodiment of the shadow in favor of the ‘uncanny’, which can be roughly defined as the fear of the unknown that arises from something familiar (Freud “The Uncanny” 223). *The Turn of the Screw* (1898) by Henry James represents the shadow as intangible entities (Thurmond 70-71). Over the course of the next decades, it has been observed so far that the studies on the shadow archetype in literary works slowly switch its focus away from the supernatural elements that were present in the earlier decades. One of the circa early 20th century works that seemed to reflect the trend of current studies on the shadow archetype is *Maggie: A Girl of the Street* (1893) by Stephen Crane. The shadow is not an entity but simply the character’s psyche that influences her actions (Zhu and Han 327). This has been observed in contemporary literature like the young adult fiction *Walking Naked* (2004) by Alyssa Brugman in which the shadow does not have any physical manifestation (Bongers 265-269). The shadow simply is an abstract mental collection of dark and suppressed thoughts and desires, projected onto other characters.

It is therefore an unsurprising fact that the shadow archetypes were rarely studied on contemporary horror fictions like Due’s *The Between* and Gran’s *Come Closer*. Due’s works mostly draw attentions for their underlying Afrocentricity more than the supernatural contents themselves. Okonkwo viewed *The Between* as a portrayal of the subjugation of the African-American or slavery (37) while Patton emphasized on the utilization of African cosmology, particularly of the protagonist’s born-to-die status (181). Meanwhile, Gran’s works thus far has yet to have significant academic study,

which can only be postulated as the result of them being shelved under the genre fictions, and therefore are largely neglected by scholars (Ahmad 1; Butter 201).

As presented above, the shadow archetype has been documented in several literary genres ranging from the Romantic Gothic works to contemporary young adult fictions. While the shadow is present in these works, its portrayal, or at least in what scholars choose to study, has changed. Previous studies that looked into the literary works before the contemporary period tend to draw strong association between the shadow and the supernatural. While horror genre persists all the way through the contemporary period, there has been a decrease in the studies of the shadow in supernatural sense. Instead, the trend appears to move towards the shadow that is only confined to the character's mind (Bongers 265-269; Zhu and Han 327). This could be the result of a certain averseness to studying ghostly phenomena in literature (Smajic 1107).

In terms of scholarship of the framework, much of the studies relating to the shadow archetype in contemporary fictions as presented above have focused on the shadow as mental occurrences, and sometimes without connection to horror. However, study is lacking on the shadow archetypes as supernatural elements in contemporary horror fictions. Meanwhile for the scholarship of horror fiction texts, the studies on Due and especially Gran as horror fiction writers are currently lacking. To address the gaps, I have attempted to study two contemporary horror fictions, *The Between* by Tananarive Due and *Come Closer* by Sara Gran through the lens of Jungian archetypes of the shadow.

1.3 Justification of Text Selection

The texts chosen for this study are Sara Gran's *Come Closer* and Tananarive Due's *The Between*. Both novels belong to the contemporary horror genre, carrying on the tradition of supernatural haunting which is popular in works from the Victorian period.

In order to study the physical manifestation of the shadow, horror fiction is deemed suitable. Fred Botting explained that "horror constitute the limit of reason, sense, consciousness and speech" (131). Therefore, the presence of unidentifiable entities is to be expected in horror fictions because their appearance here is not limited by human's sense and reasons. As revealed through previous studies, when the shadow manifest itself physically, it often takes on the form that defies human's understanding—the supernatural. In both novels, the presence of the supernatural is prevalent but not exaggerated. The non-exaggerated manner of the supernatural haunting is preferable as it shows that the haunting could have only existed in the mind of the characters which therefore can reflect their personal shadow.

Plot-wise, the novels share many similarities. Amanda in *Come Closer* and Hilton in *The Between* give off the impression that they are living a comfortable life. They both seemed to have a happy family, good career, and a dream house. Their life took a turn for the worse when they received unexpected delivery—Amanda received a book of demonology she did not remember ordering, and Hilton received a hate letter addressed to his wife, the first African-American female district judge. Soon afterwards, their life

spiraled downward as their relationships with their family and friends deteriorated and they began acting out of character. These changes were driven by the entities that visited them during their dreams, connected to them by the mysterious deliveries that they received. Later, not only confined in dreams, the entities meddled with their daily thoughts and actions that turned them into disruptive and dangerous individuals. Interestingly, despite the pull of these supernatural entities, they are not experienced by other characters, who requested the protagonists to undergo psychological diagnosis.

The ambiguity and the personal nature of the haunting are suitable for the study of the manifestation of the shadow. These entities, no doubt real for Amanda and Hilton, could be the product of their imbalanced psyche caused by the outburst of unaddressed shadow. Therefore, these novels are chosen to analyze the concept of shadow archetype and its relation to the supernatural.

1.4 Conceptual Framework

It has been observed that there is a shift in the way the shadow is represented in literary works (Bongers 265-269; Zhu and Han 327). Studies have shown that the Gothic and the ghost story tradition of the 19th and early 20th century portray the shadow as physical entities that cause chaos by (Becker 46, 71; Thurmond 71-71). The human characters in these works are made to face the shadow in order to find peace, a metaphor of the process of individuation, or else they will face the often lethal consequences. The gap, which is the absence of these nefarious entities in the studies of contemporary fictions, is addressed using similar concepts, which is the Jungian archetypes, with focus on the shadow archetype. This concept is preferred because the supernatural occurrences the protagonists experience are seemingly affected by psychological phenomenon which fits the description and the role of the shadow.

Jung explained that collective unconsciousness is shared knowledge that is present since the beginning of time (“Archetype” 3-4). It is a deeper level of unconsciousness which is not affected by external factors like culture and therefore can be present and experienced by all human. Jung called these elements the archetypes. Despite the collective nature of the archetypes, they can be experienced differently by each individuals. This is more true regarding the archetypes directly linked to the human psyche—the shadow, the anima/animus and the self.

Based on figure 1.1, the human psyche consists of the conscious and the unconscious mind. The conscious mind is represented by the archetype of persona, which is the outermost layer of the consciousness. Persona means “a kind of mask, designed on the other hand to make a definite impression upon others, and, on the other hand, to conceal the true nature of the individual” (Jung, “Anima and Animus” 192). Therefore, the archetype of persona refers to the idea of social conformity, and within the context of the psyche, it refers to one’s attempt to mask who one truly is in order to be presentable. Meanwhile, the ego is the center of the human consciousness (Jung, “Introduction” 41), therefore the conscious self, the “I”, the individuals’ personality without being masked by the persona. The unconscious components consist of the shadow, and the animus or anima and they affect the psyche of the individuals without them realizing it. These elements are

personal, as each person would have different dark thoughts (shadow), and experience masculine or feminine images differently (animus or anima).

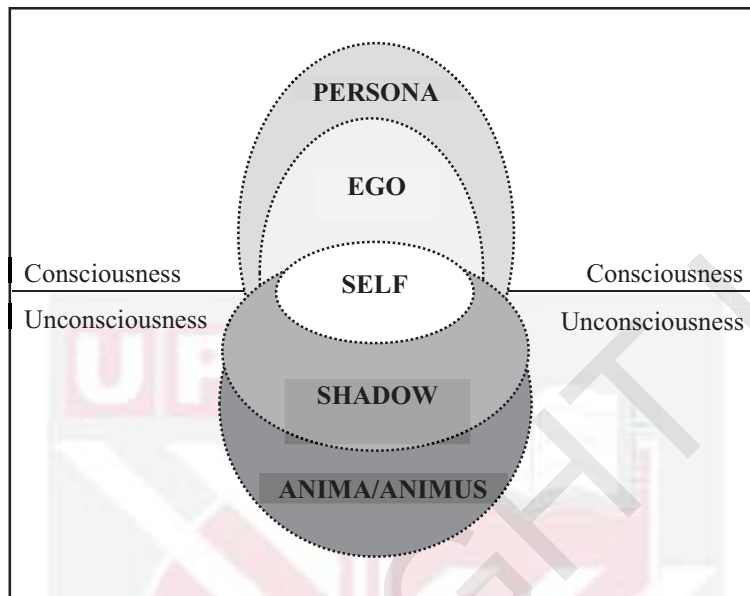


Figure 1.1: Jung's Model of the Human Psyche

This study focuses on the archetype of shadow, the unconscious component that deals with morally ambiguous issues like dark desires, rejected thoughts and suppressed memories. The shadow is not only confined to malevolent thoughts, as any thoughts that are deemed unattainable, unrealistic, as well as outside of one's personal or societal norm and moral are also repressed in the shadow. The act of suppressing these elements is done unconsciously, therefore indicating that human are not aware of their shadow and are naturally afraid of it. Whitmont claimed that the shadow represents the ego ideal (160), wherein the shadow becomes the landfill for thoughts that the ego rejects and therefore leaving only the desirable ones to remain in the conscious mind, in the effort to align the personality with the ideals created by one's ego.

Jung alluded to the existence of shadow that is "frightening" because human rarely know that they carry a shadow, and even more so frightening for the idea that most are oblivious that the shadow can be of a "positively demonic dynamism" ("Will to Power" 30). While not all individuals have shadow of demonic quality (Jung also mentioned that the shadow can be made of "just little weakness" and "foibles"), it will become "blacker and denser" ("Natural Symbol" 76) and "a raging monster" ("Will to Power" 30) if it is not integrated into the conscious. Therefore, in the act of not acknowledging, ignoring, or keeping the shadow suppressed, one's shadow will deteriorate regardless of its initial intensity—these little weaknesses and foibles, if continually repressed will be destructive to one's psyche.

As a part of the personal unconscious, the shadow should be addressed in order to attain the self. Individual becomes whole only when their unconscious elements are integrated with the conscious elements; and in the case of dealing with the shadow, one has to come to terms with the facets of themselves that have been rejected and assimilate it into their consciousness. In this aspect, the shadow holds contrastive yet compensatory characteristics to the archetype of persona (Trouba 35). Where persona involves temporary and conscious removal of undesirable characteristics, the shadow is an unconscious mechanism that completely suppressed these traits—observed until acknowledged. Jung likened the shadow to a “saurian tail” that is still attached to human which needs to be carefully removed to foster a sense of healing (*Integration* 217). Bassil-Morozow argued that shadow cannot be completely removed from one’s psyche, but it can be managed (54). Considering that the shadow, regardless of how unwanted it is, is still a part of one’s psyche and personality, it is not detachable and therefore should be dealt with instead of removed. Dealing with the shadow involves moral effort. Jung pointed out

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge (“The Shadow” 8).

The shadow and moral are interwoven. The shadow exists because of morality constraints—what are considered immoral are driven away from the persona, and the more intense ones are further repressed into the unconscious to become the shadow. Individuals hold the moral responsibility to become conscious of their shadow because the failure to do so creates individuals who constantly have negative projections towards the social world (Leibing and McClean 4). Sigmund Freud explained that projection is a defense mechanism whereby the ego tries to protect itself from anxiety and therefore transfer the anxiety into external objects (“Psycho-analytic Notes” 66). Jung claimed that individuals who are not aware of their shadow is “fooled by all the illusions that arise when he sees that he is not conscious of in himself coming to meet him from outside as projections upon his neighbor” (“The Philosophical Tree” 297). Projection, such as giving false accusations stemmed from anxiety, jealousy and other bad traits is needed to create an illusion that one is the nice person. Therefore, by projecting the unfavorable traits onto others, their shadow is inadvertently revealed. When individuals are able to withdraw all their projections, it means they are conscious of their shadow. Jung said

Such a man knows that whatever is wrong in the world is in himself, and if he only learns to deal with his own shadow he has done something real for the world. He has succeeded in shouldering at least an infinitesimal part of the gigantic, unsolved social problems of our day (“Natural Symbol” 83).

Becoming conscious of the shadow is the first step of shadow assimilation. By becoming aware of their danger of repressed shadow, individuals show that they are willing to accept their weaknesses without relying on psychological projection to comfort their ego.

Repressed anima or animus content can also be relegated into the shadow. Jung stated that these components cannot be integrated into the conscious mind as long as they are unknown (“Anima and Animus” 210). Anima/animus, like the shadow, needs to be identified and addressed in order for it to be successfully assimilated into the conscious mind, or else it risks being repressed. Anima/animus complex occurs when the masculinity-femininity become imbalanced. Individuals could be possessed by their anima/animus when this imbalanced occurred and Jung claimed that the possession will happen through the shadow (Jung, *Conversations* 30). Therefore, any rejected aspects of the anima/animus are also carried in the shadow side.

Despite consisting of unwanted thoughts, the shadow has positive aspects that contribute to the development of the psyche if they are dealt with properly. This notion is noted by Jung’s follower, Marie-Louise Von Franz who mentioned that it is one’s own decision to make the shadow their enemy or their friend (“Individuation” 173). Once the shadow is accepted, it becomes a “helpful friend, helping bring up to consciousness those elements of the unconscious...necessary to the wholeness and health of the self” (Halverson 438)—thus, successful individuation.

(Further elaborations of the concepts are given in Chapter 3).

1.5 Research Methodology

This study is conducted in the interest of studying the Jungian archetypes, particularly the shadow, in contemporary horror novels. The texts chosen for this purpose is *Come Closer* by Sara Gran and *The Between* by Tananarive Due. In order to address this subject, data is obtained through qualitative textual analysis of the chosen literary works. The textual analysis method was employed to identify the presence of the shadow as well as other archetypes that has been in contact with, or related to the shadow. This method is chosen because it enables each works to be studied as a whole unit rather than a collection of words or sentences that needs to be interpreted individually. It also provides scope and focus to the otherwise vast amount of data that is available within the texts themselves.

This study uses the primary texts, *Come Closer* and *The Between*, to acquire the necessary data, as well as secondary sources to support and explicate the findings. The application of Jung’s concept of archetypes provides a focus for the study in order to identify the archetypes in the works.

Considering that there are two novels involved in this study, there will be the element of comparative study involved. The protagonists of both novels are compared in term of their personality, their repressed memories and desires, and the trauma they are experiencing. This leads to the comparison of the portrayal of their shadow, the role of these shadows, and the way they influenced or changed the characters.

(Refer to Figure 3.1 for the conceptual framework)

1.6 Research Objectives

The first objective of this study is to identify how the shadows manifest themselves in the novels. It has been proven that in most studies of contemporary fictions, the shadow qualities that scholars are interested in are repressed personality traits that are not projected outward as separate characters. This is in contrast with studies on older works which prefer to associate the shadow with supernatural elements, a symbolic or metaphorical representation of the shadow. The selected works for current study both display supernatural elements and psychologically conflicted characters that can link the study of older works which focused more on the supernatural, and the study of contemporary works which focused on the grounded psychological aspect of the shadow.

The second objective of this study is to investigate how the protagonists deal with their shadow. The protagonists' attempts in dealing with their shadow can reveal whether they understood their shadow or whether they continued to repress their darker reflection. A successful integration can reveal whether their journey towards individuation is successful or not.

1.7 Research Questions

Whereas previous studies in contemporary fiction concentrated on investigating the shadow as mental processes within the mind of the characters, this study attempts to add an understanding on the shadow as a separate entity manifesting outside the character's mind in contemporary horror fictions. In order to meet the research objectives, two research questions are addressed. The research questions are:

1. How do the shadows manifest themselves in the novels?
2. How do the protagonists deal with the shadow?

The first research question is formed in order to identify the representation of the shadow as a physical manifestation in the novels. The purpose is to address the lack of study on the shadow as a separate entity in contemporary fictions. The second research question relates to the second research objective which intends to investigate the ways the protagonists deal with their shadow.

In both novels, the supernatural entities are extremely destructive. It is vital to understand how they deal with these malevolent entities in order to draw further understanding into the different ways characters in contemporary horror fictions face their shadow.

1.8 Significance of Study

So far, there have been very few studies on Tananarive Due and Sara Gran's works. Noteworthy studies on *The Between* approached the novel through the lens of race theory, more specifically the concept of black upward mobility and white rage (Jenkins 189-231) and the adaptation of the African spirit child belief to portray African-America issues

(Okonkwo 89-110). Meanwhile, Sara Gran's *Come Closer* was included in the study of intersections and hybridity between genres, whereby this novel has been classified as the "collusion between noir and Gothic modes" (Richardson). By studying these texts, current study can contribute in expanding the existing literature for both works, as well as expanding the scholarship on contemporary horror fictions.

Moreover, this study will be helpful in filling the gap within the area of Jungian's psychoanalytical criticism particularly involving contemporary fictions. It has been observed that Jungian's concept has been applied to substantial amount of literary works in the Romantic and Victorian era. However, there are only a few studies found on the contemporary fictions of the horror genre so far. While Due's *The Between* are not frequently studied, her other works have been investigated in the past. However, none of the works was approached through psychoanalytic criticism. It is rather apparent from past studies that Due's works draw the attention of experts in race theory looking into Africentrism (Lawrence 88-105) as well as the black upward mobility and white rage as previously mentioned. Her works have also been analyzed through the concept of black female identity (Brooks 1) and Whiteheadian-womanist soteriology theory (Coleman 16). Therefore, this study will contribute significantly towards the study of Jungian archetypes on contemporary horror fictions, which so far have been an area that has not yet been thoroughly studied.

In recent years, archetypal criticism position in the academia has been considerably shaky (Dobson 1). Some of the reasons posited are that archetypal criticism is reductive, and it ignores the historical and cultural context of literary works (Bremm 271). Jungian's archetypal theory has also been under attack by the feminist especially the concept of animus-anima which is viewed as trivializing and equalizing female struggles and feminist movements (Wehr 4-5). Even though archetypal criticism has fallen out of favor, there is still the need to view literary works through this lens. Within current study context, horror stories are still being churned out as a reflection of human's fear. Joseph Gixti mentioned

"Horror fiction is one of these signs—its texts are social products packed with messages within which are encoded meanings related to human experience...the texts of horror fictions (as of other fiction), therefore, are commentaries—representations which explore and evaluate (and in this sense influence) a set of cultural and cognitive experience." (Gixti 6)

Furthermore, human are attracted to horror imagery because it eases the psyche from repressed emotions and projections (Magistrale 12). Therefore, it can be suggested that horror stories are the result of collective projection of fears within the society—and repressed fears are relegated into the shadow. Therefore, by studying horror fictions through archetypal perspective, the shadow of societal fears can be identified in the ways the characters are being portrayed. Even though the themes of horror fictions constantly change throughout times, ultimately horror fictions are still the result of shadow projection of the society within the period. Therefore, this study is significant in its contribution towards the framework by showing that the archetypal studies are still relevant.

1.9 Limitations of Study

Although there are many other possibilities and angles in which these texts can be analyzed, this study will hopefully generate important findings in the subject of Jungian archetypes within contemporary horror literature. It is acknowledged that this study is not without flaws and a few limitations need to be considered for future study.

The first limitation concerns the characters studied. This study only looks at the protagonist of the novels and the way they are affected by the archetypal elements. There are possibilities that other characters might have also been affected by the shadow, or that the shadow might be a projection of other characters that wreak havoc in the fiction's universe. For the purpose of this study, it is decided that the study is only on the protagonists because they are the ones who appear to be affected directly by the shadow. The second limitation is this study looks at two novels by two different authors. These novels are chosen because other novels by Tananarive Due are heavy on the fantastic horror (as opposed to psychological horror) which is deemed rather unsuitable for the purpose of psychoanalytical study compared to the more psychological nature of the *The Between*. Meanwhile, Sara Gran's other works are not horror fictions.

1.10 Definition of Terms

Archetype: the archetype is the manifestation of instincts in the form of symbolic images, usually occurring in fantasies. Archetypes are shared in many parts of the world throughout times (Jung, "Approaching the Unconsciousness" 69). It is also described as "irrepresentable, unconscious, pre-existent form that seems to be part of the inherited structure of the psyche and can therefore manifest spontaneously anywhere, at any time" (Jung *Memories* 392). In relation to literary studies, the archetypes can therefore be used to explain the recurring motives or characters role that can be observed in numerous literary texts throughout times and places.

Shadow: Jung described the shadow as the dark side of our nature ("Approaching the Unconsciousness" 85). It encompasses "hidden, repressed, for the most part inferior and guilt-laden personality whose ultimate ramifications reach back into the realm of our animal ancestors" (Jung, "Conclusion" 266). However, Jung also noted that the shadow can also be positive and negative. This notion is further elaborated by Jung's follower, Von Franz who claimed that it is one's decision to make the shadow their enemy or their friend ("Individuation" 173). Therefore, the shadow can be summed up as every thoughts and ideas rejected by the consciousness and relegated into the unconscious mind.

Anima/Animus: Anima is the personification of the feminine aspects in men's unconscious mind, and the animus is the masculine aspects of women (Jung, *Memories* 391). Jung mentioned that men's unconscious mind harbors a primordial feminine image—an imprint of ancestral female experiences that have been passed down into modern men ("Marriage" 198). The same can be said of women and their unconscious masculine images.

(Refer to Chapter 3 for other terms)

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