TRACING THE JAMESIAN INFLUENCE ON SELECTED NOVELS OF MANNERS BY JOHN GALSWORTHY, NATSUME SOSEKI, AND F. SCOTT FITZGERALD

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ABSTRACT

TRACING THE JAMESIAN INFLUENCE ON SELECTED NOVELS OF MANNERS BY JOHN GALSWORTHY, NATSUME SOSEKI, AND F. SCOTT FITZGERALD

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This dissertation attempts to trace the Jamesian influence on selected novels of manners by John Galsworthy, Natsume Soseki, and F. Scott Fitzgerald, who are three leading early-twentieth-century novelists of manners from England, Japan, and America respectively. In view of the recent inclination to accentuate the coexistence of social and psychological dimensions in the novel of manners, this study maintains that the influential version of this form implemented by Henry James in the literary scene anticipates the later-published individuation theory of Carl Gustav Jung who is known to have been influenced by Henry's equally eminent psychologist and philosopher brother, William James. By analysing the selected novels with regard to both the Jamesian novel of manners and Jungian individuation, this dissertation aims to lay bare Henry James's extensive and transformative influence within the novel of manners tradition not only in terms of foregrounding the psychological dimension already inherent in this form, but also with respect to turning its interest towards the unconscious. Within

this framework, Henry James's *The American*, John Galsworthy's *Jocelyn*, Natsume Soseki's *Kokoro*, and F. Scott Fitzgerald's *Tender is the Night* are examined.

Keywords: Jamesian Influence, John Galsworthy, Natsume Soseki, F. Scott Fitzgerald

ÖZ

JOHN GALSWORTHY, NATSUME SOSEKI VE F. SCOTT FITZGERALD'IN SEÇİLMİŞ GÖRGÜ ROMANLARI ÜZERİNDEKİ JAMES ETKİSİNİN İZİNİ SÜRMEK

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Bu tez, yirminci yüzyılın başında sırasıyla İngiltere, Japonya ve Amerika'nın önde gelen görgü romancıları olan John Galsworthy, Natsume Soseki ve F. Scott Fitzgerald'ın seçilmiş romanları üzerindeki James etkisinin izini sürmektedir. Bu çalışma, sosyal ve psikolojik boyutun görgü romanlarında birlikte var olduğunu vurgulayan son zamanlardaki eğilimi göz önünde bulundurarak, Henry James'in edebi sahnede etkili olan görgü romanı biçiminin en az bu yazar kadar ünlü olan psikolog ve felsefeci kardeşi William James'ten etkilendiği bilinen Carl Gustav Jung'un daha sonraki yıllarda yayınlanan bireyleşme teorisini öngördüğünü savunmaktadır. Seçilmiş romanları hem James tarzı görgü romanı hem de Jung'un bireyleşme teorisi açısından analiz eden bu tez, Henry James'in sadece görgü romanının içinde zaten var olan psikolojik boyutu öne çıkarmak açısından değil, aynı zamanda bu formun ilgisini bilinçaltına yöneltmek bakımından görgü romanı geleneğindeki kapsamlı ve dönüştürücü etkisini ortaya çıkarmayı amaçlamaktadır. Bu çerçevede,

Henry James'in *The American*, John Galsworthy'nin *Jocelyn*, Natsume Soseki'nin *Kokoro* ve F. Scott Fitzgerald'ın *Tender is the Night* romanları incelenmektedir.

Anahtar Kelimeler: James Etkisi, John Galsworthy, Natsume Soseki, F. Scott Fitzgerald

To My Family

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CHAPTER 1

INTRODUCTION

> *"I [...] dropped it [the idea for the plot of The American] for the time into the deep well of unconscious cerebration: not without the hope, doubtless, that it might eventually emerge from that reservoir, as one had already known the buried treasure to come to light, with a firm iridescent surface and a notable increase of weight."*
>
> *Henry James*

In the preface to *The American* (1877), one of his novels of manners, Henry James (1843-1916) uses the phrase, "the deep well of unconscious cerebration" (*Art* 23), which has been generally cited in order to illustrate this eminent novelist's interest in the unconscious. This phrase also recalls depth psychology[1] that is notably linked to Jamesian writing through the psychoanalytic readings of *The Turn of the Screw* (1898). As a matter of fact, James's engagement with the unconscious is not limited to his ghost stories, for it also extends to his novels of manners. For instance, while James associates the unconscious with the creative process in the aforementioned preface to *The American*, he deals with its effect upon human motivation and behaviour in the novel itself.[2] However, there is a

[1] The term "depth psychology" was coined by the Zurich psychiatrist, Eugen Bleuler, in order to refer to the branch of psychology that mainly deals with the unconscious.

[2] Joseph Warren Beach, for instance, claims as early as 1932 that James's interest in the effects of the unconscious on human motivation is traceable in *The American* as he "touches on one of the most interesting points of psychology": "[T]he difference between

tendency to study the psychological dimension of James's novels separately from the context of the novel of manners because until recent decades this lesser-studied form has been assumed to be mostly concerned with social dimension (Brothers and Bowers 2).

This dissertation examines Henry James's engagement with the unconscious and his influence in this respect specifically within the framework of the novel of manners tradition. It asserts that the psychological dimension already inherent within the novel of manners comes to the fore through the novels of James who "is known" not only "as a novelist of manners" but also as "an analytical, psychological novelist" (Pippin 3). As Linda Simon points out, "James scholarship reflects the changing focus of critical inquiry" towards "interdisciplinary" perspectives, and one of the "theoretical lenses" that are adopted in this respect is "psychology" (249). While James's "interest in consciousness and his connection to his brother William's philosophical and psychological writings" have attracted critical attention (Simon 250), there is also an inclination to re-evaluate the link between the James brothers by considering the divergent points that bring Henry closer to other notable figures in other disciplines, including those of his brother.[3] In this dissertation, too, the parallels between Henry James's version of the novels of manners and his brother's selected theoretical concepts will be a starting point, whereas the main focus will be on the affinities between the Jamesian novel of manners and the theories of Carl Gustav Jung, one of the founders of depth psychology currently undergoing a revival of critical attention.

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the feelings of which a man is conscious in taking a certain position and the fundamental motives, generally unknown to him, which lie behind the conscious feelings" (197).

[3] For example, as Lisi Schoenbach notes, Ross Posnock's book, *The Trial of Curiosity: Henry and William James and the Challenge of Modernity* (1991), amplifies Hocks's discussion related to the similarity between the ideas of the brothers "by claiming Henry as a philosopher and cultural theorist in his own right" and "[p]utting Henry in dialogue not just with his brother but with later pragmatists" and critics (Schoenbach 430).

Even though Jung himself openly acknowledges his debt to William James in his writings, it is only in recent decades that his link to Henry's brother has started to generate critical interest. Since most of the time the "preferred depth psychology" of literary academia "has been Freudian and post-Freudian psychoanalysis" (Samuels, "New Developments" 2), the assumption that Jung is a mere disciple of Freud has generally caused his other sources of influence to be treated as unworthy of serious consideration. However, the way Jung is perceived has started to change with a post-Jungian[4] approach which tends to reassess Jung's theories and underline that just as Jung had a key role in the internationalization of Freudian psychoanalysis, so was he also an early notable figure reacting against it, in a way prefiguring the later tendency to criticize, modify, and expand Freud's original theoretical formulations (Samuels, "New Developments" 4). Post-Jungian criticism aims to reposition Jungian psychology in critical studies by laying stress on Jung's unique contributions to the field of psychology as well as other disciplines and attempting "to establish a Jungian 'track' of literary criticism on as firm a basis as other tracks, such as the many varieties of psychoanalytically derived literary criticism" (Samuels, Foreword vii).

There is also an inclination to reconsider classical Jungian theory in terms of its other sources of influence and its own influence on other disciplines including literature. As Samuels points out,

> there has been a growth of what has been called "the new Jung scholarship," based on the recovery of a "non-Freudocentric" reading (Taylor), which proceeds from the assumption that most of the ideas and approaches we now understand as quintessentially Jungian owe nothing at all to Freud and to Jung's relationship with him. (Foreword ix)

[4] The term "post-Jungian" was coined by Andrew Samuels in his seminal work entitled *Jung and the Post-Jungians* (1985).

One of the "[o]ther influences" that "receive more careful consideration" in this respect is William James's influence (Samuels, Foreword ix), which extends to the key concepts of Jungian psychology. For example, the terms, "extraversion"[5] and "introversion," coined by Jung and published in his *Psychological Types* (1921) – the first book that he published after his break with Freud – are known to have been particularly influenced by William James's philosophical concepts associated with pragmatism, rather than by Freudian psychoanalysis.[6] These terms are still frequently used in not only psychology-related studies but also everyday language, and they are regarded as Jung's major contribution to the field of psychology.

While William James is principally concerned with consciousness in his seminal work, *The Principles of Psychology* (1890), he is not totally ignorant of the unconscious, which is also acknowledged by Jung himself in his article entitled "Depth Psychology" (1951) (*Symbolic* 8326). However, in the same article, Jung, by referring to Wundt, also notes that "up to the turn of the century the psyche was usually identified with consciousness, and this made the idea of the unconscious appear untenable" (*Symbolic* 8326). Then he adds:

> The prominence given to the unconscious as a fundamental concept of empirical psychology, however, goes back to Freud, the true founder of the depth psychology which bears the name of psychoanalysis. This is a special method of treating psychic illnesses, and consists essentially in uncovering what is "hidden, forgotten, and repressed" in psychic life. (*Symbolic* 8327)

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[5] Jung's original spelling of "extraversion" is with an "a."

[6] Jung openly acknowledges William James's influence on him by writing that William James's "psychological vision and pragmatic philosophy have on more than one occasion been […] [his] guides" (*Structure* 3081).

Indeed, when it comes to preoccupation with the unconscious, rather than William James, his "less scientific brother" (Bailie 100) Henry attracts more attention. Since Henry's engagement with the unconscious is frequently regarded as a point particularly distinguishing him from his brother, he can be regarded as even more suitable than William for juxtaposition with Jung. As early as 1918, A. R. Orage, who calls both brothers "psychologists" (41), maintains that

> the two brothers were equally accomplished but in different fields. The field of William James was in the main the field of […] conscious psychology; the field of Henry James was the field of the sub-conscious […]. (41)

In addition, Henry James has a famous link with depth psychology, as Julie Rivkin points out: "The prevailing narrative of psychoanalytic criticism and Henry James has a well-known commencement" (60). She underlines that "psychoanalytic criticism came to Henry James with the publication of Edmund Wilson's 'The Ambiguity of Henry James' in 1934" (60). Rivkin also remarks:

> Psychoanalytic critics are drawn to Henry James, and how could they not be? The genius of "consciousness" is also […] the genius of the unconscious […] [and] it is hard to find a preoccupation of psychoanalysis that is not also a preoccupation of James and of his critics. (59)

The frequent comparisons drawn between Henry James and Sigmund Freud seem to have overshadowed the striking affinities between Henry James and C. G. Jung, specifically in terms of Henry's chosen form, the novel of manners. For this reason, before elucidating the aim, scope and organization of the study, it will be useful to give information about the novel of manners, its particular compatibility with Jungian psychology, individuation theory, and some of its post-Jungian modifications that will be considered in this dissertation.

1.1 The Novel of Manners: Between the Social and the Psychological

When Henry James wrote a review of George Eliot's novel *Felix Holt* in 1866 for *The Nation*, he classified this novel as

> a kind of writing in which the English tongue has the good fortune to abound – that clever, voluble, bright colored novel of manners which began with the present century under the auspices of Miss Edgeworth and Miss Austen. (Review of *Felix Holt* 128)

This has been suggested as the first time that the term "novel of manners" was used in literary criticism.[7] As Mary Ann O'Farrell points out, subsequent to James's

> location of it [the novel of manners] under the signatures of Maria Edgeworth and Jane Austen, […] critics of the novel have followed his lead, pinpointing that location more closely by triangulating the novels of Austen and Edgeworth with the works of Henry James. (192)

Even though as a literary term "the novel of manners" has been used for a long time, there is a gap in academic studies on this subject, which has been noted by critics themselves in recent decades. For instance, Susan Winnett points to the "little critical energy" that has been dedicated to the study of the novel of manners ("Novel of Manners" 945). She states that the studies "are astonishingly few, considering the frequency with which novels are so designated" (Winnett, *Sociability* 5). Likewise, Barbara Brothers and Bege K. Bowers refer to the "tacit dismissal of the tradition" particularly in the studies on English literature, and complain that most comprehensive studies are written on American novels (1).

[7] Barbara Brothers and Bege K. Bowers contend: "Though the word *manners* appears often in the reviews of novels by Burney, Austen, Edgeworth, and later nineteenth-century novelists, Henry James may have been the first to use the longer term, *novel of manners*" (5).

Three frequent reference points in the discussions of this tradition are the book-length studies of James Tuttleton, Gordon Milne, and the essay collection edited by Bowers and Brothers.[8] Tuttleton, in his comprehensive study on this form entitled *The Novel of Manners in America* (1972), defines it as focusing on "the manners, social customs, folkways, conventions, traditions, and mores of a given social group at a given time and place" (10). The way the form is perceived in literary criticism is more or less in agreement with this definition, and particularly Jane Austen's novels are regarded as exemplifying the novel of manners (Brothers and Bowers 1). However, there is a "lack of agreement as to whether the individual in relation to society or society alone is the subject of the novel of manners" (Brothers and Bowers 2).

Brothers and Bowers argue that the early discussions on the novel of manners such as those by Fred Millett, the editor of the eighth edition of *A History of English Literature* (1964), "limit the scope of the novel of manners to" the social dimension (Brothers and Bowers 2). Tuttleton also underlines the social focus of the form when he contends that

> [s]ince the novel of manners inclines more toward social history than toward subjective psychologies or autobiography, it is, in a fundamental sense, sociologically oriented. That is, the novelist of manners is in some sense a "sociologist" […]. (11)

Tuttleton entitles his introductory chapter "The Sociological Matrix of the Novel of Manners" and further asserts that in this form, manners

> play a dominant role in the lives of fictional characters, exert control over their thought and behavior, and constitute a determinant upon the actions in which they are engaged. (10)

[8] Their collection is entitled *Reading and Writing Women's Lives: A Study of the Novel of Manners* (1990).

Gordon Milne, in his book-length study, *The Sense of Society: A History of the American Novel of Manners* (1977), refers to Tuttleton's definition, but he diverges from him by laying bare the role of the individual in the central theme of the novel of manners. He asserts that "[a]t the root of the novelists' discussion is often to be found a conflict between individual self-fulfillment and social responsibility" (12).

In response to the earlier studies on the form, Brothers and Bowers maintain that the novel of manners is engaged with "the individual in relation to society" and "[i]t is not more about one than about the other" (4). They point to the psychological dimension of the form by suggesting that "the novel of manners offers a perspective on the nature of the *self* as shaped but not entirely determined by social forces" and "the Janus-like novel of manners examines both the psyche of the individual and the social world in which the individual lives" (4). This re-evaluation of the novel of manners is in line with "the recent renewal of interest in" this form (Brothers and Bowers 13), and it provides a better space for examining psychological ideas in this tradition as well.

1.2 The James Brothers, the Novel of Manners, and Jungian Psychology

In the first comprehensive book-length study focusing on the similarity between the ideas of the brothers,[9] Richard A. Hocks deals primarily with Henry's relation to William's philosophy of pragmatism. He argues that "William James's pragmatism is literally *actualized* as the literary art and idiom of his brother, Henry James" (4). He adds: "[W]hereas William is the pragmatist, Henry is, so to speak, the pragmatism; that is, he possesses the very mode of thinking that William characteristically expounds" (4). In his

[9] This book, written by Richard A. Hocks, is entitled *Henry James and Pragmatic Thought: A Study in the Relationship between the Philosophy of William James and the Literary Art of Henry James* (1974).

study, Hocks comments on the affinities between the brothers considering Henry's "social world of manners," and claims that "William's thought [...] is precisely what legitimizes the world of Henry's 'nuances'" (116), and he also refers to Henry's "psychological orientation (116). He questions the assumption "that Henry's fictional arena, that of the novel of manners, is where he really parts company with William's thought" (116).

Indeed, William James's psychological terms, the social self and the material self, described by him in his book *The Principles of Psychology* (1890), can be regarded as particularly compatible with the novel of manners, since they are related to how social interactions and material possessions influence one's perception of oneself. These two terms are also similar to Jung's conception of the persona which he explains as "the individual's system of adaptation to, or the manner he assumes in dealing with, the world" (*Archetypes* 3630).

Like Jung who argues that the persona is "a kind of mask, designed [...] to make a definite impression on others" (*Two Essays* 2836), William James argues that an individual's social self "is the recognition which he gets from his mates," (*Principles* 293) and it is related to "an innate propensity to get ourselves noticed, and noticed favorably, by our kind" (*Principles* 293). For Jung, the persona "conceal[s] the true nature of the individual" (*Two Essays* 2836). Likewise, for James, the social self is related to the fact that "one is afraid to let one set of acquaintances know him as he is elsewhere" (*Principles* 294).

Concerning the material self, William James writes that "[w]e [...] appropriate our clothes and identify ourselves with them" (*Principles* 292) and "[a]n equally instinctive impulse drives us to collect property; and the collections thus made become, with different degrees of intimacy, parts of our empirical selves" (*Principles* 293). When considered together, both the

social and material selves are parts of the empirical self – or the self as known – and they affect the individual's perception of himself, which is similar to Jung's conception of the persona.

While it is possible to argue that the social/material self and the persona are theoretical concepts in line with the novel of manners, the Jungian persona concept can be regarded as even more compatible with particularly the Jamesian novel of manners because William James's discussion of social and material selves points to the multidimensional nature of the self, whereas Jung situates his persona concept within a midlife context that involves self-transformation. Indeed, aligning the form with Jungian psychology also brings the differences between the traditional novel of manners and the Jamesian novel of manners to the fore.

The traditional novel of manners, preoccupied with the interaction between manners and the individual, exhibits particularly the individual's relation to the persona in Jungian terms, and these novels stand out with their themes of marriage and money, which are also in line with the persona concept, since marriage is related to the net of social relations and Jung also links money to the persona, as he argues that "the temptation to be what one seems to be is great, because the persona is usually rewarded in cash" (*Archetypes* 3631).

However, novels of manners also attract attention with their incorporation of satire and humour, as Milne suggests that "[t]heir drawing-room milieu, if at first glance suggesting a limited sphere, can really encompass a good deal" (16). In these novels, which are specifically engaged with the upper social sphere, there is indeed a "testing of social appearances, [and] an exposure of hypocrisy and artifice" (Milne 16). There is a significant use of satire that is directed at people concerned with appearances, namely people who strongly identify with their social mask. In this respect, the traditional

novel of manners can be considered to be also questioning the persona from a Jungian perspective. However, the happy marriage conclusion and the acquisition of inheritance and wealth, typically observed in these novels, show that despite the questioning of the social mask, the persona is still prioritized, which situates these novels within Jung's discussion of the first half of life concerned with getting married and earning money, that is to say, the development of the persona.

As a matter of fact, Jung discusses his persona concept within the framework of his individuation theory, related to a process of self-realization, and he regards the persona as "the first test of courage on the inner way" (*Archetypes* 3528). In this respect, while the traditional novel of manners with its marriage ending is more in keeping with Jung's discussion of the first half of life, the Jamesian novel of manners with its open-ending, its particular engagement with the inner life of the protagonist, and its display of the theme of conflict within the self as well as the quest for self-knowledge parallels the second half of life that Jung associates with his theory of individuation.

1.3 Jungian Individuation Theory and its Post-Jungian Modifications

This section will give information firstly on the individuation process, regarded as the core of Jungian psychology, and secondly on some of its post-Jungian modifications which appeared as a result of the criticism it received. Jung uses the term "individuation" to express a coming into psychic balance by embracing both the conscious and unconscious contents of the psyche. He studied the unconscious like Freud but he divided it into two: the personal unconscious and the collective unconscious which has become a famous term associated with Jungian psychology. The personal unconscious is more or less in line with Freud's conception of the unconscious which includes the repressed or forgotten material in the

human psyche. As Jung writes, it includes "all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them" (*Structure* 3107). As its very name indicates, the personal unconscious is related to personal experiences that are not presently conscious but can be brought into consciousness with a certain effort. The important point is that, different from Freud, Jung emphasizes that in the human psyche there is also the collective unconscious as a "psychic system of a collective, universal, and impersonal nature which is identical in all individuals" (*Archetypes* 3551). The "collective unconscious does not develop individually but is inherited" from mankind's early ancestors (Jung, *Archetypes* 3551). It cannot be known in its totality but it expresses itself in archetypes.

"The concept of the archetype," Jung suggests, "is an indispensable correlate of the idea of the collective unconscious," and it "indicates the existence of definite forms in the psyche which seem to be present always and everywhere" (*Archetypes* 3550). Archetypes are repetitive patterns of behaviour, "the precipitate of the psychic functioning of the whole ancestral line; the accumulated experiences of organic life in general, a million times repeated, and condensed into types" (*Types* 2460). He adds: "In these archetypes, […] all experiences are represented which have happened on this planet since primeval times" (*Types* 2460).

While discussing his individuation theory, Jung points to four main archetypes associated with the human psyche: the persona, the shadow, the anima, and the animus. The persona is how a person shows himself or herself to the social world. It has a key role in the realm of social relations as "a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual" (*Two Essays* 2836). The shadow represents "the dark aspects of the personality" (*Aion* 4012). It is a storehouse of what is repressed by

consciousness. The anima is the unconscious feminine side of the male psyche whereas the animus indicates the unconscious masculine side of the female psyche. While the shadow is associated with the personal unconscious, the anima and animus are linked to the collective unconscious as they contain all the features associated with the feminine and the masculine since primeval times. When the shadow, anima, and animus are unrecognized, they are projected onto other people. Jung asserts that "[t]he source" of the shadow projection "is always of the same sex as the subject," whereas the anima and animus are projected onto "a contrasexual figure" (*Aion* 4014). In the individuation process, these projections are recognized and withdrawn. According to Jung, individuation underlies all psychic activity

> since everything living strives for wholeness, the inevitable one-sidedness of our conscious life is continually being corrected and compensated by the universal human being in us, whose goal is the ultimate integration of conscious and unconscious […]. (*Structure* 3248)

Therefore, in the process of individuation, the persona, shadow, anima, and animus are encountered and if the process is successful they are assimilated in order to achieve psychic unity, resulting in "an extension of the sphere of consciousness, an enriching of conscious psychological life" (*Types* 2510).

Jung emphasizes the tension that takes place between opposites in this process, and claims that the psyche should achieve wholeness by uniting opposites. It should also be noted that in this process, which Jung particularly associates with midlife, the focus shifts from the ego to the Self which is a noteworthy archetype that is reached through individuation. For Jung, the ego refers to the field of consciousness, and "[t]he ego-conscious personality is only a part of the whole man, and its life does not yet represent his total life" (*Structure* 3248). Thus, for him, "the assimilation of the ego to a wider personality" (*Structure* 3248) is necessary, and this is

represented by the Self archetype which indicates the totality that is to be achieved through the individuation process.

In *Post-Jungian Criticism: Theory and Practice* (2004), Andrew Samuels writes that he "introduced the term 'post-Jungian' […] as a conscious imitation of the term 'post-Freudian'" (Foreword vii). Samuels asserts in his seminal book entitled *Jung and Post-Jungians* (1985) that "unlike the Freudians, post-Jungians have not yet formed into *officially* recognised schools, though the process has certainly taken place informally" (*Post-Jungians* 1). In this book, Samuels divides post-Jungian criticism into archetypal, developmental, and classical schools. He asserts that while the developmental school focuses on the development of personality, the archetypal school deals primarily with archetypal imagery. Samuels defines "the *classical school*, [as] consciously working in Jung's tradition, with a focus on the self and individuation" ("New Developments" 9). He underlines: "[O]ne should not equate classical with stuck or rigid. There can easily be evolutions within something classical" ("New Developments" 9).

While classical Jungian theory is still used, there is also a growing tendency to take its criticized points into consideration and implement some modifications accordingly. One of these modifications is interlinked with the use of the concept of the archetype which has received criticism due to the assumption that archetypes correspond to fixed images. Samuels challenges this assumption and complains that in academic studies the term "archetypal" has appeared as almost "synonymous with stereotype" (Foreword xiv). He asserts that

> [i]n post-Jungian analytical psychology, [however], the view is gaining ground that what is archetypal is not to be found in any particular image or list of images […]. Rather, it is in the *intensity of affective response* to any given image or situation that we find what is archetypal. (Foreword xiv)

For Samuels, interpreting the archetype concept in this way enables it to "be *relative, contextual, and personal*" (Foreword xiv).

Concerning the post-Jungian approach towards individuation theory, criticism and modification particularly revolve around the concepts of the anima, the wise old man, and the Self. Post-Jungian critics tend to modify Jung's concept of the anima and consider its relation to the shadow, representing the "other" instead – which also makes the anima concept more compatible with contemporary approaches. Christopher Hauke suggests that the anima and the shadow should be discussed together under the framework of the "other" because the shadow is "Jung's term for the 'other' in ourselves which ego-consciousness tends to reject" (133). Polly Young-Eisendrath also contends that "Jung's contrasexuality is a contribution to depth psychology that problematizes the 'opposite sex,' tracing the shadow of Otherness back to its owner" (224). Likewise, George H. Jensen points out that

> Jung's model of the psyche is ultimately about decentering the ego […], and his theory of human development, or individuation, is ultimately about learning to view the Other without projections. As females come to learn their animus and males their anima, typically during midlife, they no longer project an unconscious image onto the opposite gender. (14)

In addition, Jung's association of the wise old man archetype specifically with the male psyche and the wise old woman with the female psyche are also reconsidered. Robert H. Hopcke, for example, contends that "the Wise Old Man is not a figure restricted to men's psychology alone but may appear for a woman" (117).

Jung's concept of the Self, which represents wholeness and integration, is also criticized and modified. Samuels points out: "Many post-Jungians […] see the self as a barren and overvalued concept when used to deny the

multiplicity and polycentricity of the psyche" (*Post-Jungians* 106). As Samuels suggests, in post-Jungian criticism there is a move "away from an exclusive consideration of integration" towards examining "partial states, [and] representations of parts of the self" (*Post-Jungians* 106), which puts more emphasis on the process itself and the expansion of consciousness rather than stressing the Self and emphasizing the sense of wholeness and harmony as the goal of individuation. Yet, emphasis on the Self and integration, Samuels notes, can still be found in post-Jungian criticism, which makes it a relatively rather than an absolutely challenged concept (*Post-Jungians* 110).

1.4 The Aim, Scope, and Organization of the Study

In keeping with the recent tendency to highlight the coexistence of the social and the psychological in the novel of manners, this dissertation attempts to trace the Jamesian influence on selected novels of manners by John Galsworthy, Natsume Soseki, and F. Scott Fitzgerald, and asserts that Henry James's influential version of the novel of manners in the literary scene strikingly also anticipates Carl Gustav Jung's later-published psychological theory of individuation. By scrutinizing selected novels in terms of both the Jamesian novel of manners and Jungian individuation, this dissertation therefore aims to lay bare Henry James's extensive and transformative influence within the novel of manners tradition not only in consideration of the foregrounding of the psychological dimension already inherent in this form, but also with respect to the shifting of its interest towards the unconscious.

Before analysing the selected novels within this frame, Henry James's novel *The American* (1877) will be examined in Chapter Two in order to demonstrate the key features of the Jamesian novel of manners and how these features are linked to his preoccupation with the unconscious. This

chapter will also lay the groundwork for tracing the Jamesian influence on the selected novels of manners in the subsequent chapters of this dissertation. *The American* is particularly selected because this early phase novel, as its very title suggests, is considered to be presenting a prototype of the international theme associated specifically with the Jamesian novels of manners. Although the international theme can also be traced in James's late-phase novels, *The American* exhibits this theme along with other Jamesian features in a straightforward manner. While examining *The American*, the focus will be on the theme of self-knowledge particularly in connection to the international theme and binary form which will be discussed considering both James's engagement with the unconscious and Jung's similar preoccupations in his individuation theory.

Chapter Two will also consider William James's concepts, the social self and the material self, published in his *The Principles of Psychology* (1890), as well as the tough-minded and the tender-minded, published in his book, *Pragmatism* (1907). These concepts are specifically selected because the social self and the material self are influential psychological concepts introduced by William James and they display remarkable affinities with Jung's conception of the persona, and the tough-minded and the tender-minded are known to have directly influenced the theories of Jung who founded analytical psychology after his break with Freud in 1912. While Henry James's anticipation of these concepts of his brother's in *The American* will be indicated, the main aim of this chapter will be to underline the divergent points that bring this novel closer to the Jungian theory of individuation. In this respect, the emphasis Henry James lays on self-transformation related to a middle-aged protagonist in this novel will be pointed out.

Following Chapter Two, John Galsworthy's *Jocelyn*, Natsume Soseki's *Kokoro*, and F. Scott Fitzgerald's *Tender is the Night* will be analysed

consecutively in separate chapters with respect to the Jamesian novel of manners and Jungian individuation. Galsworthy, Soseki, and Fitzgerald, who are three prominent early-twentieth-century novelists of manners from England, Japan, and America respectively, are known for their chronicling of the social sphere in their works. There are four main reasons for selecting these novels by these writers. Firstly, the Jamesian influence appears as a common point in relation to the criticism of these novels which stand out not only with their portrayal of the manners of the upper social sphere, but also with their notably psychological concerns. Secondly, an international theme can be traced in all of them, which makes it possible to place all of them in the Jamesian novel of manners framework. As Linda Wagner-Martin argues:

> [A]t the turn of the century, one of the most popular literary forms for elite readers in both the United States and England was the expatriate novel of manners. Henry James was the author most responsible for, in effect, creating this category. (174)

It should be noted that all of the selected novels portray expatriate protagonists with the exception of *Kokoro* which is set in Japan. Yet, this Japanese novel also opens in an international holiday resort, which still makes it possible to approach it in view of the Jamesian international theme. Thirdly, these novels are particularly criticized for a discrepancy between their first and second halves, as they display a shift of emphasis from the social to the psychological in a way similar to the Jamesian binary form which will be discussed in Chapter Two's examination of *The American*. Fourthly, all of the selected novels present middle-aged protagonists who undergo challenging experiences related to their unconscious and experience significant changes leading to self-realization. This links all of them to the midlife transformation particularly associated with Jungian individuation.

It should be noted that while this dissertation will consider classical Jungian theory and make use of Jungian terminology during the analyses, it is concerned with an earlier literary form's anticipation of a later psychological theory. The selected novels will function as stepping-stones in laying bare the affinities between the Jamesian novel of manners and Jungian individuation theory in this respect. The first three novels, *The American*, *Jocelyn*, and *Kokoro*, are pre-Jungian texts written before the development of Jungian analytical psychology in the 1920s. Therefore, while discussing these works in terms of classical Jungian theory, how these literary texts anticipate Jungian individuation will be demonstrated. *Tender is the Night*, the last novel that will be discussed, differs from them as it was published after the development of analytical psychology. Furthermore, Jungian influence is clearly observed in this novel, which is a result of Fitzgerald coming into contact with Jungian psychology during the time of its composition. In the novel there are not only references to Jung and his psychological terms, but also the protagonist himself is a psychiatrist. For this reason, the chapter on Fitzgerald's novel will attempt to illustrate the compatibility of the Jamesian novel of manners with Jungian psychology by indicating these actual references as well.

During the analyses, this study will consider the following archetypes which Jung specifically associates with the individuation process: the persona, the shadow, the anima, the wise old man/woman, and the Self. In the discussions, the emphasis will be particularly on the persona, the shadow, and the Self. In addition, Jung's terms extraversion and introversion, as well as light, dark, and water archetypes, will also be referred to when necessary. Some post-Jungian modifications, which are concerned with exclusion rather than alteration, will also be considered. Instead of identifying several archetypes out of context in the texts, the archetypes will be discussed only within the context of Jung's individuation theory and in consideration of the emotional situations they create within the texts. In addition, Jung's

association of certain characteristics with a certain gender in terms of anima projections will be excluded from the discussions. Instead, this study will only consider the anima concept's connection to the shadow and its role in love relationships. The post-Jungian modifications involving clear alterations related to the wise old man/woman and the Self will also be noted when necessary.

In the beginning of each analytic chapter, each novelist's link to James will be briefly discussed with particular reference to selected reviews and critical works, and then each novel will be examined in terms of the Jamesian novel of manners and Jungian individuation, and their divergent aspects as well as unique features will be taken into consideration. All analytical chapters of this study have been organized in three sections in consideration of the stages associated with the persona, the shadow, and the Self consecutively in Jungian theory. In each section, the Jamesian features of each novel will be taken into account in relation to the stages associated with Jungian individuation.

CHAPTER 2

HENRY JAMES'S *THE AMERICAN*

"It is on manners, customs, usages, habits, forms, upon all these things matured and established, that a novelist lives – they are the very stuff his work is made of" (*The Letters* 1: 72) writes Henry James in a letter to his American novelist friend, William Dean Howells, and with these words he, in a way, defines the very framework of his own novels. As Elsie B. Michie points out, James's "novels prove him to be a brilliant rereader of the fiction that preceded his, particularly of the novel of manners," and he does not merely repeat the tradition, but rewrites it at the same time (179). By bringing its social dimension to the international sphere, he initiates "a new kind of novel of manners" that is not "strongly regional" (McCormick 94). As a matter of fact, James's expansion of the scope of the novel of manners is not limited to the social dimension either, as he is particularly attentive to its psychological dimensions as well.

By examining the key features of the Jamesian novel of manners through *The American*, this chapter attempts to demonstrate James's bringing the psychological dimension of the novel of manners to the foreground and his use of the form particularly in dealing with the unconscious. In order to lay bare the affinities between Henry James and Carl Gustav Jung in terms of their preoccupation with the unconscious, this chapter will not only consider Jungian individuation theory but also William James's theoretical concepts of the social/material self and the tough/tender-minded in an endeavour to display how Henry James diverges from his brother brings his novel closer to Jungian theory.

As this chapter lays the groundwork for tracing the Jamesian influence on the novels of manners of the subsequent chapters of this dissertation, it will be useful to give information firstly on the international theme which is one of the key features of the Jamesian novel of manners and has particular significance for *The American*. Henry James's career is generally divided into three periods: The first phase is primarily related to this international theme, with an American expatriate abroad and an exposition of the contrast between American innocence and European experience. His second phase is marked by experimentation and his interest in theatre. In the third phase, he returns to the international theme, and his writing is said to move from straightforwardness to complexity. While James's last phase is frequently called his major phase, recent critics such as G. R. Thompson and Paula Marantz Cohen draw attention to James's similar concerns in his early and last phases. Thompson states:

> The three-stage chronological paradigm has long been standard, but the divisions are a little arbitrary and overlap. The qualities of the fiction of the last period are present in his work from the first. (236)

James's concern with revision throughout his career is also given as one of the reasons for the similarity between his early and last periods, as Paula Marantz Cohen argues, saying that

> while one may draw a one-to-one correspondence between certain Jamesian works, one can also assume a continual revisionary process, in which James used all that he had done as his stock material once he had reached a certain point in his development. (253)

She underlines that James's later fiction exhibits "his revision of existing themes" ("Revision" 253). Indeed, one of the novels that James kept returning to is *The American*, which is generally regarded as having provided the foundation for three of his best-known works: *Daisy Miller*

(1879), *The Portrait of a Lady* (1881), and *The Ambassadors* (1903). About *Daisy Miller*, which brought James his international reputation, Jonathan Freedman argues that "[w]hat James did in the novella was to recast *The American* scenario with a beautiful young woman" (294). While writing *The Portrait of a Lady*, the acclaimed masterpiece of his early phase, James wrote to his brother William in 1878: "The 'great novel' you ask about is only begun; […i]t is the history of an *Americana* – a female counterpart to Newman [the protagonist of *The American*]" (H. and W. James, *Selected* 116). For *The Ambassadors*, one of the later novels called by James his "best" (*Art* 309), Paula Marantz Cohen maintains that it is "the truly comprehensive revision of" *The American* (254). For this reason, analysing *The American* as a novel of the straightforward early phase will also be useful in tracing the key features of the Jamesian novel of manners.

The American incorporates a characteristic theme of the Jamesian novel of manners: the international theme. Although this theme, presenting the innocent American encountering European experience, has come to be regarded as peculiar to James, he is not the first American writer to set his story abroad. The famous nineteenth-century American writer, Nathaniel Hawthorne, for instance, depicts the American experience in Rome in his *The Marble Faun* (1860), and James is said to have been inspired by him in *Roderick Hudson* (1875) which is his first novel with the international theme. According to Robert Emmet Long, *Roderick Hudson* "shows how he [James] drew from Hawthorne but moved beyond him to formulate his own world" (*Great* 52). What distinguishes James from Hawthorne is his paying attention to the social world, and in this novel "the foreground is occupied by James's precise notation of manners" (Long, *Great* 52). James himself acknowledges Hawthorne's importance. He even has a book entitled *Hawthorne* (1879) that is a critical biography, and in this book James displays his appreciation of Hawthorne while criticizing his works for a lack of emphasis on manners.

The international theme employed in *The American* differs from Hawthorne's *The Marble Faun* as it intensifies the conflict between the American and the European with a special emphasis on manners, and this defines the Jamesian international theme which is regarded as "peculiarly his" theme (Blackmur xxxi). The international theme was so associated with James that he eventually returned to it in his later-phase novels, and he wrote to Howells in 1904: "The 'International' is [...] in fact quite inevitably, what I am *chronically* booked for" (James and Howells 398).

The American not only incorporates the themes associated with the novel of manners – marriage, money, and the conflict between individual desires and social expectations – but also the international theme. The protagonist of the novel is Christopher Newman, who is a wealthy American businessman in Paris on holiday. During the course of the first half of the novel, Newman meets the daughter of an aristocratic family called the Bellegardes and he wants to marry her. However, the family rejects him as he does not have a title. After he succeeds in persuading the Bellegardes through his large wealth, an engagement ball takes place. In the second half of the novel, however, he is rejected by the family, which causes him to turn to revenge and blackmail.

One of the significant points related to the Jamesian international theme is that it is based upon conflicts such as innocence versus experience, good versus evil, and the New World versus the Old World. In *The American*, which is a "psychological study of double conflicts" (Thompson 237), the conflict that takes place between Christopher Newman and the Bellegardes is often interpreted as displaying these clashes. A closer examination of James's use of the international theme in his novels – particularly *The American* as can be inferred from its very title – shows that the protagonist achieves self-realization through his encounter with Europe. Robert Emmet Long, for instance, refers to the recurrent "pattern of duality in James" and,

considering James's use of the international theme, asserts that "[c]haracteristically, his American questors go abroad in order to achieve self-realization, to discover themselves, or to test their assumptions in the context of the great world" (*Early* 156). Likewise, Marianne Hirsch suggests that "Henry James […] uses the international theme precisely for the purpose of portraying a character's self-discovery" (4). This theme, which reflects James's continual interest in dealing with conflicts, can be considered to be similar to the Jungian interest in reconciling opposites – primarily the clash between the conscious and the unconscious dimensions of the human psyche – in the process of individuation that is a process of achieving self-discovery.

2.1 Detachment from the Persona and Encounter with the Shadow

According to Jung, the first step of individuation is concerned with being aware of the persona, the mask an individual wears in relation to the society: "[F]or the purpose of individuation, or self-realization, it is essential for a man to distinguish between what he is and how he appears to himself and to others" (*Two Essays* 2839). The persona is also linked to "social roles" (Jung, *Two Essays* 2794) and points to the role an individual plays in his social relations. In line with the Jungian theory of individuation, *The American* opens with an emphasis on the role its protagonist has played as a businessman up to that point. Newman started to work at an early age and earned large amount of money. The narrator says:

> It must be admitted, rather nakedly, that Christopher Newman's sole aim in life had been to make money; what he had been placed in the world for was, to his own perception, simply to wrest a fortune, the bigger the better, from defiant opportunity. This idea completely filled his horizon and satisfied his imagination. (23)

Newman identifies with his role as a businessman to the extent that his only aim in life has been related to earning money, which is in extraordinary literal agreement with Jung's argument that "the temptation to be what one seems to be is great, because the persona is usually rewarded in cash" (*Archetypes* 3631).

By opening *The American* with an emphasis on Newman's identification with his social role and the wealth it has brought him, James, like his brother, displays an interest in how social roles and material possessions affect one's perception of oneself. As a matter of fact, the early James is known to have anticipated his brother's concepts of the social and material self.[10] But in the beginning of *The American*, while referring to Newman's relation to his social role and money, the focus is also laid on his age: "Upon the uses of money, upon what one might do with a life into which one had succeeded in injecting the golden stream, he had up to his thirty-fifth year very scantily reflected" (23). The reference to Newman's age at this point is remarkable because, considering the change Newman experiences later in the novel, *The American* displays a Jungian midlife transformation which makes it even more analogous to Jungian individuation.

Before discussing the novel in this respect, it is essential to point out that Jung's individuation theory is basically associated with midlife transformation, and Clifford Mayes asserts in his 2016 book on Jung's collected works that in terms of "psychospiritual development in the second

[10] A passage from Henry James's *The Portrait of a Lady* is frequently given as an example demonstrating James's anticipation of his brother's concepts of the social and material self. In this passage, an older character called Madame Merle says to the protagonist of the novel, Isabel Archer: "When you've lived as long as I you'll see that every human being has his shell and that you must take the shell into account. By the shell I mean the whole envelope of circumstances. […] I know a large part of myself is in the clothes I choose to wear. I've a great respect for *things*! One's self – for other people – is one's expression of one's self; and one's house, one's furniture, one's garments, the books one reads, the company one keeps – these things are all expressive" (179).

half of life," it was "Jung [who] made most significant contributions" (6). Mayes further argues:

> Jung was a pioneer in modern Western psychology in privileging spirituality. However, he was also a pioneer because he declared – the first modern psychologist to do so – that the second half of life was important in its own right, had its own quandaries and potentials, and was not just a compulsive playing out of psychodynamic issues from life's first half, especially its first five or so years. The first half of life focuses on the establishment of the ego, but the second half should be concerned with the discovery of the Self. (6)

The Jungian Self, which Mayes refers to here, represents wholeness, harmony, and the balance achieved between opposites in the second half of life. Mayes also points out that

> Jung was the first psychologist to name and explore the midlife crisis – that crucial middle point and passage in the lifespan where the ego, having planted its flag in the world of will, work, romantic love, and sometimes family, now looks around at everything that for good and ill it has set in place and asks, "Is this all there is?" (6)

In the novels and short stories of Henry James, a concern with "midlife renewal" also attracts attention (Rainof 145). N. H. Reeve states that

> James's middle-aged men are always dreaming ruefully of a second chance at life; a fresh beginning, informed by a hindsight appraisal of old mistakes, free from all prior connection. (138)

Henry James's preoccupation with middle age can also be clearly seen in his "incomplete and posthumously published autobiography" entitled *The Middle Years* (1917) in which he writes about the "clear end to youth and beginning of midlife" (Rainof 196) in this way:

> Everything depends in such a view on what one means by one's youth – so shifting a consciousness is this, and so related at the same time to many different matters. We are never old, that is we never cease easily to be young, for *all* life at the same time: youth is an army, the whole battalion of our faculties and our freshnesses, our passions and our illusions, on a considerably reluctant march into the enemy's country, the country of the general lost freshness […]. (James, *Autobiography* 547)

Here, the enemy's country" which is, albeit unintentionally, akin to Jung's argument that in the second half of life the individual confronts his psychic opposite, namely his shadow. The expression, "the enemy's country" (James, *Autobiography* 547) is also important in that it brings to mind the Jamesian international theme in which the protagonist encounters his repressed side in a geographically foreign country.

In *The American*, as the emphasis on Newman's age is interlinked with a change in him, his condition strikingly parallels Jung's discussions about the second half of life after the development of the persona takes place. In the beginning of the novel, Newman himself talks about this change that has occurred in him. Addressing his old friend, Mr. Tristram, whom he meets by chance in the Louvre museum, he says: "One day, a couple of months ago, something very curious happened to me" (24-5). Newman tells Mr. Tristram that he was in competition with a rival in the stock-market in New York, and he had to get ahead of him:

> This other party had once played me a very mean trick. I owed him a grudge, I felt awfully savage at the time, and I vowed that, when I got a chance, I would, figuratively speaking, put his nose out of joint. (25)

He adds: "There was a matter of some sixty thousand dollars at stake" (25). Then he talks about the change:

> I jumped into a hack and went about my business, and it was in this hack – this immortal, historical hack – that the curious thing I speak of occurred. It was a hack like any other, only a trifle dirtier […]. At all events I woke up suddenly, from a sleep or from a kind of a reverie, with the most extraordinary feeling in the world – a mortal disgust for the thing I was going to do. It came upon me like *that!* […] as abruptly as an old wound that begins to ache. (25)

Here, Newman suddenly realizes that as a businessman who tries to put his rival in a difficult situation, he has been unconsciously involved in an evil act. Newman's experience here is reminiscent of the dissolution of the persona and confrontation with the shadow experienced in the second half of life in Jungian individuation. The reference to waking up suggests becoming conscious after being unconscious. As Pericles Lewis notes, the phrase "old wound" here, can be interpreted as implying Newman's repressed side (Lewis, "Haircloth" 317). Newman's following statements further recall the unconscious:

> I couldn't tell the meaning of it; I only felt that I loathed the whole business and wanted to wash my hands of it. The idea of losing that sixty thousand dollars, of letting it utterly slide and scuttle and never hearing of it again, seemed the sweetest thing in the world. And all this took place quite *independently of my will*, and I sat watching it as if it were a play at the theatre. I could feel it going on inside of me. You may depend upon it that there are things going on inside of us that we understand mighty little about. (emphasis added 25)

At this point, Newman's statement that he "sat watching it [his transformation] as if it were a play at the theatre" (25) is very significant as Pericles Lewis suggests that here "the conscious self seems to be a mere spectator observing the actions of the unconscious self" ("Haircloth" 317). Likewise, Newman's saying that "there are things going on inside of us that we understand mighty little about" (25) echoes the unconscious. Furthermore, Newman says that the change took place "independently of" his "will" (25), which parallels Jung's remarks that in middle age,

> instead of looking forward one looks backward, most of the time *involuntarily*, and one begins to take stock, to see how one's life has developed up to this point. The real motivations are sought and real discoveries are made. The critical survey of himself and his fate enables a man to recognize his peculiarities. (emphasis added *Development* 7836)

Newman is in the same condition and his experience can be regarded as the first instance of the weakening of his persona and encounter with his shadow.

Before this scene, but after pointing out that Newman's "sole aim in life had been to make money" (23), the narrator added that

> [h]e had won at last and carried off his winnings; and now what was he to do with them? He was a man to whom, sooner or later, the question was sure to present itself, and the answer to it belongs to our story. (23)

This again shows that the novel's main concern is the second half of life after the development of the persona takes place. The narrator says that "[a] vague sense that more answers were possible than his [Newman's] philosophy had hitherto dreamt of had already taken possession of him" (23). The reference to a possible change in Newman's philosophy here is very important because this point of the novel is in line with William James's ideas published in his famous work, *Pragmatism* (1907). In this book, William James proposed a distinction between philosophers: the tough-minded and the tender-minded, both of which later influenced Jung. According to William James, tough-minded thinkers are "[e]mpiricists", and they are interested in "facts" (*Writings* 491). They are also "[m]aterialistic" as well as "[f]atalistic" (491). In contrast, tender-minded thinkers are "[i]dealistic," and they focus on "principles" and theories rather than facts (491). They are also "[r]ationalistic" and "[i]ntellectualistic" (491).

It is possible to approach Henry James's novel, *The American*, in view of these two concepts. In fact, Christopher Newman, in the beginning of the novel, can be considered to be a very good representative of the tough-minded empiricists. Newman's attitude so far has focused on material gain only, and his life displays the necessity to fight in order to survive, as the narrator says:

> [W]hen he [Newman] was fourteen years old, necessity had taken him by his slim young shoulders and pushed him into the street, to earn that night's supper. He had not earned it; but he had earned the next night's […]. He had turned his hand, with his brain in it, to many things; […] he had always found something to enjoy in the pressure of necessity […]. (22)

Newman is also depicted as a physically strong man:

> [H]e was, in the first place, physically, a fine man. He appeared to possess that kind of health and strength which, when found in perfection, are the most impressive – the physical capital which the owner does nothing to "keep up." (6)

Newman is not a man of theories either, like the tough-minded. In order to stay fit, he does not do anything, because he is strong by nature: "He had no theory with regard to cold bathing or the use of Indian clubs" (6). Interestingly, the narrator himself uses the word "tough" while describing him: "[H]e [Newman] was evidently not a man to whom fatigue was familiar; long, lean, and muscular, he suggested the sort of vigour that is commonly known as 'toughness'" (5).

Indeed, the novel opens with the tough-minded Newman's confrontation with tender-mindedness. In this way, the international theme functions in his confronting the opposite temperament. He is in a museum among paintings; that is, he is in an environment related to intellectualism, aestheticism and art. The narrator also underlines that "his exertions on this particular day

had been of an unwonted sort" (5). This place makes Newman uncomfortable: Newman "had often performed great physical feats which left him less jaded than his tranquil stroll through the Louvre" (5). For this reason, he sits "down with an aesthetic headache" (5). Henry James's introducing a tough-minded character to tender-mindedness in this way parallels William James's very idea of pragmatism which reconciles the two extreme poles of temperaments: the tough- and tender-minded. As Russell B. Goodman states, William James developed pragmatism as a "mediating temperament" (119):

> James considered pragmatism to be a type of personality or temperament, a mediator between the "tough minded" and the "tender minded." The pragmatist finds middle ground between empiricism and idealism; concrete facts and the pull of principles; dogmatism and skepticism; optimism and pessimism. (119)

Similar to his brother's pragmatism, Henry James, in the beginning of *The American*, tries to reconcile the tough-minded temperament with the tender-minded. Actually, after reading William James's *Pragmatism* (1907), Henry James himself noticed the similarity between their ideas as he famously wrote to his brother in a letter: "I was lost in the wonder of the extent to which all my life I have […] unconsciously pragmatised. You are immensely and universally *right*" (*The Letters* 2: 85).

Jung also referred to William James's tender-minded and tough-minded concepts in his writings, and he made use of them in the development of his psychological types. Being inspired by William James's tough- and tender-minded temperaments, Jung developed two concepts: extraversion and introversion. These two concepts are regarded as Jung's most popular contributions to psychology.

According to Jung, in extraversion, psychic energy is “outward-turning” (*Types* 2487). He “use[s] this concept to denote a manifest relation of subject to object, a positive movement of subjective interest towards the object” (*Types* 2487). He writes:

> Everyone in the extraverted state thinks, feels, and acts in relation to the object, and moreover in a direct and clearly observable fashion, so that no doubt can remain about his positive dependence on the object. (*Types* 2487)

As for introversion, Jung defines it as “an inward-turning of” psychic energy (*Types* 2512). He suggests that in introversion, there is “a negative relation of subject to object. Interest does not move towards the object but withdraws from it into the subject” (*Types* 2512). He writes:

> Everyone whose attitude is introverted thinks, feels, and acts in a way that clearly demonstrates that the subject is the prime motivating factor and that the object is of secondary importance. (*Types* 2512-3)

He adds: “Introversion may be intellectual or emotional” (*Types* 2513). In *Psychological Types*, Jung himself discusses the qualities of the tender-minded and the tough-minded, and acknowledges the similarity between his concepts and those of William James as he remarks that “[t]hese associations tempt one to think of the tender-minded as introverted and the tough-minded as extraverted” (*Types* 2362).

Jung differs from William James by linking his concepts of the introvert and the extravert to the interplay between the conscious and the unconscious. As Mary K. Rothbart points out,

> Jung argued that both introverted and extraverted tendencies are present in everyone, but that for a given person, one of the tendencies will be more elaborated and conscious, the other more primitive and unconscious. (24)

Jung refers to the individual's "most developed function" and "inferior function" (*Types* 2510), as he writes:

> Very frequently, indeed as a general rule, a man identifies more or less completely with the most favoured and hence the most developed function. It is this that gives rise to the various psychological *types* […]. As a consequence of this one-sided development, one or more functions are necessarily retarded. These functions may properly be called *inferior* in a psychological but not psychopathological sense, since they are in no way morbid but merely backward as compared with the favoured function. (*Types* 2510)

In Jungian individuation, the individual encounters his inferior function, namely his undeveloped side in midlife, and the second half of life, for that individual, is related to the development of his inferior function. In this way, the concepts of extraversion and introversion are integrated into the midlife context involving a shift between these two attitude types.

Considering Henry James's *The American*, what differentiates Henry from his brother William and brings him closer to Jung is that the tough- and tender-minded temperaments are also situated within the context of middle age in this novel. Newman experiences a change in his thirty-sixth year and in midlife, he confronts the opposite temperament. When Newman is considered, in the beginning of the novel, he can be regarded as an extraverted businessman who has started to confront his inferior function: introversion. His very struggle with the company suggests his interest in defining himself according to an object, a rival. However, he experiences a sudden change and he cuts his connection with him, which shows his withdrawal of interest from the object. Yet, his introversion is still his inferior function. For this reason, at the start of the novel, although Newman has encountered introversion, his dominant attitude, that is extraversion, still prevails. Newman appears in the Louvre museum looking at a painting and

his attention moves to the woman drawing a copy of it: Noémie Nioche. The narrator notes that Newman feels

> guilty of the damning fault [...] of confounding the merit of the artist with that of his work (for he admires the squinting Madonna of the young lady with the boyish coiffure, because he thinks the young lady herself uncommonly taking). (7)

He still has an extraverted tendency to establish connections. In the beginning, Newman's relation to tender-mindedness is also similar to his inferior relation to introversion. He has a headache among pictures in the museum, and after he approaches Noémie, he asks her "How much?" (8). As can be seen, he does not consider art with tender-minded intellectualism but with tough-minded materialism. However, throughout the novel, Newman's introverted and tender-minded attitude will gradually develop which parallels the development of the inferior function in the second half of life in Jungian individuation.

Just as Newman begins to experience a shift from extroversion to introversion – also from the tough-minded temperament to the tender-minded – he also experiences detachment from the persona and encounter with the shadow. Indeed, extraversion is similar to the persona representing the individual's relation to the outer world, and introversion mirrors the shadow as it is related to the individual's inner world. In Jungian individuation, the first half of life is generally marked by extraversion while the second half is more associated with introversion, which is in keeping with the shift of focus from the persona to the shadow in the second half of life. This is what Newman starts to experience in the beginning of this novel. As Newman's confrontation with his shadow has just begun, he still clings to his persona – also his extraversion and tough-mindedness. He still identifies with his businessman persona, which can be inferred from the first words he utters in the novel – "How much?" (8) – despite being on holiday.

As mentioned before, Newman's first encounter with his shadow takes place during his competition with his rival. Newman leaves the competition because he realizes that he has been committing an evil act. However, he refuses to acknowledge evil in himself and goes on a holiday rather than facing it, which can be interpreted as a symbolic repression, a kind of escape. Therefore, even though he has encountered his shadow, he fails to recognize it. Newman considers himself good-natured and his conversation with Mrs. Tristram, the wife of his old friend living in France, is very important in this respect. It shows that Newman, who is strongly attached to his persona, represses his anger which goes into his shadow. Newman tells Mrs. Tristram: "I am never in a fury. […] I am never angry, and it is so long since I have been displeased that I have quite forgotten it" (33). Mrs. Tristram responds by saying: "I don't believe […] that you are never angry. A man ought to be angry sometimes, and you are neither good enough nor bad enough always to keep your temper" (33). With these words, Mrs. Tristram points to Newman's lack of self-knowledge and the existence of contradictions within himself. Indeed, Mrs. Tristram's function here is very similar to that of the wise old woman archetype described by Jung. According to him, the wise old man or woman functions in showing the individual the way to achieve a balance between opposites.

Newman also talks about his temper to Mrs. Tristram: "I lose it perhaps once in five years" (33). What Mrs. Tristram says in response to him is noteworthy: "The time is coming round, then" (33). She adds: "Before I have known you six months I shall see you in a fine fury" (33). Her role as the wise old woman becomes more important since Newman asks her: "Do you mean to put me into one?" (33). She says: "I should not be sorry. You take things too coolly. It exasperates me. And then you are too happy" (33). In this respect, the continuation of their conversation should also be noted:

> "I am a highly civilised man," said Newman. "I stick to that. If you don't believe it, I should like to prove it to you."
> Mrs. Tristram was silent awhile. "I should like to make you prove it," she said, at last. "I should like to put you in a difficult place."
> "Pray do," said Newman.
> "That has a little conceited sound!" his companion rejoined.
> "Oh," said Newman, "I have a very good opinion of myself."
> "I wish I could put it to the test. Give me time and I will." (34-5)

Here, Mrs. Tristram draws attention to Newman's being conceited, which is related to his relation to his persona. She highlights his lack of self-knowledge, and it is in this conversation that Mrs. Tristram brings up the subject of marriage: "[A]t last Mrs. Tristram suddenly observed to Christopher Newman that it was high time he should take a wife" (35). Hence, she functions as the wise old woman who makes the hero go on a quest that will lead him to self-discovery. There are two significant differences between James and Jung relevant to this respect; in classical Jungian theory, the wise old woman is associated with the female psyche, while the wise old man is connected to the male psyche. But here, a female character functions as a wise old woman for the male protagonist. Moreover, in Jungian individuation, the wise old man or woman appears towards the end of this process, whereas here, James's wise old woman not only in the end but also at the beginning of Newman's progress.

As the wise old woman, Mrs. Tristram introduces Newman to the Bellegardes who will function in the same way as Jung's argument about shadow projection. According to Jung, confrontation with the shadow is a difficult process because it resists acknowledgement by projecting its features onto others, and it is difficult to fully grasp the shadow which at first creates in the subject "considerable resistance" (4012):

> While some traits peculiar to the shadow can be recognized without too much difficulty as one's own personal qualities, in this case both insight and good will are unavailing because the

> cause of the emotion appears to lie, beyond all possibility of doubt, in the *other person*. (*Aion* 4013)

It can be seen that although Newman encountered his shadow in his experience with his rival, he has been refusing to acknowledge it so he has continued to project it. Newman's rival is the first instance of his projection of the shadow, and later it is represented by the Bellegardes. Thus, Newman's interaction with the Bellegardes can be regarded as a repetition of the same experience he had with his company rival.

In their conversation, Newman also tells Mrs. Tristram: "There are so many forms and ceremonies over here [...] but I want to observe them" (35). He adds: "They don't scare me, and you needn't give me leave to violate them. I won't take it" (35). However, he indeed violates them during the course of the first half of the novel: the Bellegardes belong to the aristocracy and Newman insists on marrying the young widow, Claire de Cintré of the Bellegarde family, although he does not come from a noble background and has no title. What is more, he becomes friends with Claire's younger brother, Valentin de Bellegarde, and introduces Valentin to Noémie Nioche, the girl he met in the Louvre, despite the fact that they are incompatible in terms of their social status. In this way, Newman is actually challenging the persona, and he is being influenced by his shadow which gradually develops. In the second half of the novel, he becomes possessed by his shadow, and from this point onwards, his efforts to achieve balance with his persona are seen.

Before discussing the second half of the novel, it will be useful to briefly refer to the engagement ball scene, which can be regarded as displaying the culmination of the social dimension. It also provides a good example to demonstrate the later shift towards depth and the shadow in the novel clearly. In the beginning of the ball scene, references to light attract attention:

> The old house in the Rue de l'Université looked strangely brilliant. In the circle of light projected from the outer gate a detachment of the populace stood watching the carriages roll in; the court was illumined with flaring torches and the portico carpeted with crimson. (201)

Newman also comments: "This is a very splendid entertainment" (204). He adds: "The old house looks very bright" (204). The references to light is noteworthy as it contrasts with the darker second half of the novel.

The ball becomes a noteworthy social scene recalling the social occasions frequently observed in traditional novels of manners:

> A stream of people had been pouring into the salon in which Newman stood with his host, the rooms were filling up and the spectacle had become brilliant. It borrowed its splendor chiefly from the shining shoulders and profuse jewels of the women, and from the voluminous elegance of their dresses. (204)

The attention to the appearance and clothes of the guests also brings the persona in Jungian terms to the fore.

The attendants of this engagement ball in *The American* are wearing elaborate clothes according to this social situation, and it should be noted that in the depiction of clothes, the use of satire and humour also attracts attention. To illustrate, when Newman sees Young Madame de Bellegarde who is "dressed in an audacious toilet of crimson crape, bestrewn with huge silver moons – thin crescents and full discs," he says to her: "I feel […] as if I were looking at you through a telescope. It is very strange" (202). Moreover, the Marquise introduces Newman to some titled guests including dukes, counts, and barons, and there is a reference to the "cordons and stars" some of these "elderly gentlemen" are wearing (202). The marquise's "majestic formality" (202) and the guests' "measured alertness" (202) are mentioned, and the manners observed in this social occasion are described

in this way: “These gentlemen bowed and smiled most agreeably, and Newman indulged in a series of impartial hand shakes, accompanied by a ‘Happy to make your acquaintance, sir’” (202). The important point is that after this scene, M. de Bellegarde asks Newman: “Who are the gentlemen to whom my mother presented you?” (205). Newman replies, “laughing”: “Upon my word, I forget them” (205). He adds: “The people here look very much alike” (205). As these gentlemen wear similar clothes according to the occasion, they do not leave individual impressions on Newman to be distinguished from one another. Newman’s comment here looks forward to Jung’s association of the persona with collectivity and his argument that individuality is lost in the persona:

> It [the persona] is, as its name implies, only a mask of the collective psyche, a mask that *feigns individuality*, making others and oneself believe that one is individual, whereas one is simply acting a role through which the collective psyche speaks. (*Two Essays* 2801)

James’s humorous and satiric treatment of titles and formality can also be seen in the depiction of a duchess who is “seated in a very capacious armchair, with several persons standing in a semicircle round her” (205). “[H]er little circle of beholders” are also emphasized (205). She fixes “her small, unwinking eyes at the new-comers” (205) and her “speech, to Newman’s mind,” has “the air of being a bit of amusing dialogue in a play, delivered by a veteran comic actress” (206). As can be seen, James also points to theatricality in relation to manners at this point. In addition, Valentin, who attends Newman’s ball as a guest, says to another guest, Mrs. Tristram: “[I]t is good manners for no man except Newman to look happy. This is all to his address. It is not for you and me to go before the curtain” (209). Here, “the curtain” (209) and “look[ing] happy” (209) also suggest appearances and role playing. As will be discussed in the following section, there will be a shift of focus from surface to depth in the second half of the

novel, which diverges from the traditional novel of manners and creates further parallels with Jungian individuation theory.

2.2 Balancing the Shadow with the Persona

The American has an abrupt turn that has been frequently mentioned in critical studies and particularly Peter Brooks's article "The Turn of *The American*" attracts attention in this respect. Brooks argues that in this novel, which "contain[s] many, indeed most, of the modal elements that will define the Jamesian manner in the future," social comedy suddenly gives way to melodrama ("Turn" 61-2). When *The American* is considered a novel of manners, it is possible to argue that with the movement in the novel towards a darker and tragic story, the central theme of the novel of manners – the conflict between individual desires and social expectations – becomes accompanied by the theme of conflict within the self. In this way, the social focus gives way to a stronger preoccupation with the psychology of the protagonist and his challenging experience with his unconscious. There is a shift from the surface to depth, which parallels the Jungian structure of the psyche with the persona on the surface and the shadow beneath it.

In *Henry James and the Poetics of Duplicity* (2013), the role of duplicity in Jamesian novels is discussed in detail, and in the preface to this book, Dennis Tredy points to the figurative meaning of "*duplicity*" that "comes from the Latin *duplicitas*" meaning "'two-fold' and primarily refers to instances of doubling rather than those of deceit" (viii). Given the turn of *The American*, it can be argued that this two-foldness is also reflected in the novel's binary form. In this respect, this novel can be interpreted as structurally reflecting Bowers and Brothers's description of the novel of manners as "Janus-like": "the Janus-like novel of manners examines both the psyche of the individual and the social world in which the individual lives" (4). It also prefigures the move from the persona to the shadow in the

Jungian theory of individuation. Indeed, James himself comments about the binary form he uses in his novels, as he writes in his preface to *The Tragic Muse* (1890) that "[t]he first half of a fiction insists ever on figuring to me as the stage or theatre for the second half" (*Art* 86). His reference to theatre here is significant since Jung also associates the persona not only with "the masks worn by the actors of antiquity" (*Types* 2525), but also with the initial stage of his individuation theory.

The novel's second half is also strongly preoccupied with coming to terms with evil, which is in line with Jung's argument that seeing through the persona follows the need to integrate the shadow. The turn of the novel is generally accepted as taking place in chapter eighteen in which Newman is rejected by Claire and her family, the Bellegardes. As Brooks notes, now "evil [is] onstage" (Brooks, "Turn" 43). The apparent significance of evil after this point is in line with the Jungian individuation process that is concerned with the integration of the shadow after the dissolution of the persona. This is a very difficult and dangerous stage as the individual might be possessed by it.

John Beebe suggests that "Henry James was every bit as great a believer in consciousness as C. G. Jung, and almost as subtle a critic of forms of unconsciousness" (309). James's preoccupations with the expansion of consciousness and coming to terms with evil come close to Jung's concerns. To lay bare the similarity between them in this respect, it will be useful to briefly refer to a recurrent pattern James employs in many of his novels, which is pointed out by Robert Weisbuch with particular reference to two famous Jamesian works: *Daisy Miller* (1879) and *The Turn of the Screw* (1898). In the former, "while the expatriate idler Winterbourne worries over the morality of the young American woman, it is his own behaviour that constitutes immorality" (Weisbuch 105). In the latter, "the Governess, thinking she sees one of the ghosts haunting the children outside the

window of a dining room, runs outdoors to investigate," but the novella, in a way, revolves around the following question: "Is the Governess the protectress of the children or the only real ghoul at Bly?" (Weisbuch 105). Weisbuch underlines that "[i]n her attempts to save them from the phantoms that may be of her own making, she too may cause the very evil that she means to prevent" (105). As Weisbuch maintains:

> The early tale of an international tragedy and the later tale of official evil bear much in common, and what most connects them is the evil they depict. It is borne of a self-denying libido that somehow encourages a refusal to entertain possibility without irritably and simplistically demanding an answer. Winterborne must know if Daisy is an innocent or corrupt; for the Governess, Miles and Flora are either the most innocent children or they are terribly, demonically corrupted. And in each case as well, this need to know in absolutes and allegories is linked to a stunning self-ignorance in regard to desires and resentments both social and psychological. (105-6)

In both of these works, the protagonists associate others with evil but there is also the possibility that they themselves are sources of evil. The attention moves from others to themselves, which parallels the process of coming to terms with the shadow in Jungian individuation.

The international theme used by James in his novels of manners can also be regarded as contributing to his depiction of the protagonist's encounter with evil in himself. In *The American*, Christopher Newman suddenly leaves his job as an American businessman and in a way escapes from recognizing the evil in himself by going to Europe for holiday only to be faced with it again. The necessity of coming to terms with evil is highlighted in this way.

Brooks asserts that the change in the atmosphere of *The American* is felt early in chapter eighteen when Newman goes to the Bellegarde hotel (Brooks, "Turn" 43). At this point, the narrator says:

> He [Newman] felt, as soon as he entered the room, that he was in the presence of something evil; he was startled and pained, as he would have been by a threatening cry in the stillness of the night. (234)

For John Carlos Rowe, the turn takes place one chapter earlier. He argues that "[a]lthough the actual change in dramatic mood in the novel occurs gradually, the most noticeable shift occurs in chapter 17, at the Paris opera" (81). In this chapter, an argument takes place between Valentin and another man, and they make a duel arrangement for Noémie Nioche, introduced to Valentin by Newman earlier in the novel. While both chapters eighteen and seventeen, mentioned by Brooks and Rowe respectively, are very significant, it is also possible to trace the foreshadowing of the shift even earlier in chapter thirteen.

In chapter thirteen, Mrs. Bread talks to Newman for the first time and she is a key figure in the later part of the novel. She warns Newman telling him that he should at once marry Claire and go away, which creates an atmosphere of tension. Lord Deepmere who is another key figure for the later part of the novel – it will be revealed that he is introduced to Claire by Madame de Bellegarde as a titled substitute for Newman – also appears in this chapter. While Newman is in Madame de Bellegarde's salon in the evening, an unusual weather condition is underlined:

> Usually there were three or four visitors, but on this occasion a violent storm sufficiently accounted for the absence of even the most devoted habitués. In the long silences the howling of the wind and the beating of the rain were distinctly audible. (170)

This can be regarded as a foreshadowing of the unexpected events that take place in the rest of the novel. After this chapter, Newman starts to face the evil consequences of his own acts. In chapter fourteen, Newman says to Valentin: "Adore some one whom you can marry" (182). He adds: "I will arrange that for you some day. I foresee that I am going to turn apostle"

(182). Valentin responds to Newman "with a face that had turned grave" (182): "I adore some one I can't marry!" (182). In this way, Valentin gives hints of his being in love with Noémie without revealing her name yet. James, here, ironically points to Newman's function in Valentin's meeting Noémie and his being unaware of his role in it. In the next chapter, Newman asks Valentin about the girl he mentioned. Valentin responds in this way: "Why did you ever introduce me to that girl?" (197). When Newman understands that Valentin is referring to Noémie, he refuses to accept his responsibility: "Remember [...] that I didn't want to introduce you to her; you insisted" (197). Then a duel takes place between Valentin and another suitor of Noémie, and Valentin is fatally wounded. Near his deathbed, Newman seems to be becoming aware of his role in this incident because he starts to blame himself. He says: "I didn't do what I ought [...] I ought to have done something else" (253). Valentin asks: "For instance?" (253). Newman replies: "Oh, something or other. I ought to have treated you as a small boy" (253).

The theme of conflict within the self also comes to the fore in the second half of the novel, since Newman also recognizes a contradiction in himself. Claire's family finds a titled suitor for her and as she cannot cope with the pressure of her family, she rejects both the titled suitor and Newman. After Claire leaves for the country house of the Bellegardes, Newman wants to persuade her not to leave him but he cannot follow her after hearing that Valentin is fatally wounded. Therefore, he has contradictory feelings near Valentin's deathbed, as the narrator notes:

> He sat with his eyes fixed upon his plate, counting the minutes, wishing at one moment that Valentin would see him and leave him free to go in quest of Madame de Cintré and his lost happiness, and mentally calling himself a vile brute the next, for the impatient egotism of the wish. (249-50)

Here, Newman openly admits a contradiction in himself, which is very important as it is in line with the Jungian process of individuation in which the individual is confronted with conflicts that he needs to resolve.

The progress Newman has made in his becoming aware of a contradiction in himself at this point can be further elucidated by referring to the beginning of the novel. It should be noted that in *The American* as well as his other novels, James stands out with his employment of third-person narration, and the narrative is mostly filtered through a certain character's consciousness, which is known as his "center of consciousness" or "point of view" technique. James challenges the omniscience of the narrator, and in order to prevent "self-revelation" (*Art* 321), that is, the inclusion of the author's own comments within the narrative, he tends to avoid authorial intrusions. James writes in the preface to *The American* that it is Christopher Newman who is the center of consciousness in this novel: "[T]he interest of everything is all that it is *his* vision, *his* conception, *his* interpretation: at the window of his wide, quite sufficiently wide, consciousness we are seated" (*Art* 37). The protagonist, in this respect, is also considered the Jamesian observer. Yet, the presence of an omniscient narrator is still traceable in his novels, particularly in *The American* as an early novel. As Pericles Lewis points out, "[f]requently in *The American* (unlike the later novels), James intervenes to tell the reader things that his protagonist cannot know" ("Haircloth" 322-3). Indeed, the narrator's comments further reveal James's concern with the portrayal of his protagonist's coming to terms with conflicts. While introducing Newman, the narrator points to the presence of contradictions in him:

> It was our friend's eye that chiefly told his story; an eye in which innocence and experience were singularly blended. It was full of contradictory suggestions; [...] you could find in it almost anything you looked for. Frigid and yet friendly, frank yet cautious, shrewd yet credulous, positive yet sceptical, confident yet shy, extremely intelligent and extremely good-

> humoured, there was something vaguely defiant in its concessions, and something profoundly reassuring in its reserve. (7)

At this point, Newman is not yet aware of the presence of contradictions in himself. However, near Valentin's deathbed, he comes to a realization in this respect. As Stanley Tick puts it:

> At the narrative level, there is to be a notable movement from the opening strategy. Well before the novel is concluded, Newman is seen to have attained some of the awareness of the omniscient observer, enough, at any rate, so that at the moments of high dramatic crisis, he can register his own responses. (173)

There is another significant point that should be referred to in terms of Newman's growing awareness of his shadow. Again near Valentin's deathbed, Newman deliberately chooses to perform an "illicit" (259) act when Valentin says that he is going to share with him a secret about the Bellegardes:

> "A secret!" Newman repeated. The idea of letting Valentin, on his death-bed, confide to him an "immense secret" shocked him, for the moment, and made him draw back. It seemed an illicit way of arriving at information, and even had a vague analogy with listening at a keyhole. Then, suddenly, the thought of "forcing" Madame de Bellegarde and her son became attractive, and Newman bent his head closer to Valentin's lips. (259)

Here, Newman deliberately commits an "illicit" (259) act, which is in contrast to the Newman of the first half of the novel who, in his conversation with Mrs. Tristram, even refuses to accept that he becomes angry.

It should also be noted that near Valentin's deathbed, Newman also appears as contemplative. He thinks about his own situation, which shows that the inferior status of his introversion starts to change as well:

> Newman sat down near him, and for a long time narrowly watched him. Then his eyes wandered away with his thoughts upon his own situation, and rested upon the chain of the Alps, disclosed by the drawing of the scant white cotton curtain of the window, through which the sunshine passed and lay in squares upon the red-tiled floor. He tried to interweave his reflections with hope, but he only half succeeded. (250-1)

After Valentin dies, Newman goes to see Claire in her Gothic chateau, and his conversation with her is very significant as it displays his need to come to terms with his shadow projections in Jungian terms.

While James makes his protagonist an observer character by focusing upon his point of view, he also makes use of other characters to contribute to the depiction of his protagonist, and he calls these other characters "satellites" in the Preface to *The Portrait of a Lady* (1881) (*Art* 51). As John Nathan suggests, the Jamesian tendency is to surround "the protagonists with 'satellite characters'" and "to draw them to the surface in the manner of an astringent" (6). James's use of satellite characters can be regarded as in line with the role of projections and their withdrawal in Jungian individuation. In the second half of *The American*, Newman's conversation with Claire who can be regarded as a satellite character is very significant in this respect because it sheds light upon Newman's experience. Just before Newman enters Claire's Gothic chateau, the use of mirror imagery attracts attention. The narrator says:

> The dull brick walls, which here and there made a grand straight sweep, the ugly little cupolas of the wings, the deep-set windows, the long steep pinnacles of mossy slate, all mirrored themselves in the quiet water. (262)

The narrator also refers to "a dark oaken floor, polished like a mirror" (263). John Carlos Rowe argues:

> [t]he doubling that multiplies so dramatically in these portions of *The American* is the psychological cause for Newman's experience of the fantastic. By the same token, such doubling is James's way of forcing the reader to recognize how much the fictional landscape functions as a psychic *mise-en-scène* for Newman, the central character. These doubles are the "real things," after all – what Newman has missed all along as a consequence of his stubborn refusal to take any event at any more than its face-value (which is to say as an "impression" without psychic depth). (85)

During the conversation between Newman and Claire, it is suggested that Claire has also encountered evil but she cannot come to terms with it. In fact, in the past, Claire divorced her husband who "appeared to have been guilty of some very irregular practices" (104). For this reason, she wanted to wash "her hands of [… his] property" (104), which echoes Newman's leaving his competition with his rival without caring for the money he was going to lose. Through Claire as a satellite character, Newman's condition comes to the fore, as Claire says:

> "I don't think I have wronged, seriously, many persons; certainly *not consciously*. To you, to whom I have done this hard and cruel thing, the only reparation I can make is to say, 'I know it, I feel it!' The reparation is pitifully small!" (emphasis added 264)

Here, Claire expresses that she has "not consciously" (264) committed evil, which is in line with Newman's behaviour in the first half of the novel. Claire openly admits that now she is aware of what she caused Newman, which also parallels Newman's growing awareness related to his role in Valentin's death. However, there is a noteworthy difference between Claire and Newman as she blames herself as a result of not being able to come to terms with her shadow: "Anything that you may have said of me in your angriest passion is nothing to what I have said to myself" (264). Newman is the exact opposite like a mirror image, as he blames others. Although he

seems to partly recognize his role in Valentin's death, Newman still has a problem with his shadow projections. He tells Claire who blames herself:

> [Y]ou are not honest. Instead of saying that you are imbecile, you should say that other people are wicked. Your mother and your brother have been false and cruel; they have been so to me, and I am sure they have been so to you. Why do you try to shield them? Why do you sacrifice me to them? I'm not false; I'm not cruel. (265)

This shows Newman's attitude clearly: He keeps blaming others and does not accept his faults, and in Jungian terms he keeps projecting his shadow onto others. This becomes even clearer when Newman tells her: "You are blackening yourself to whiten others" (267). Indeed, Newman does the exact opposite.

When Newman asks Claire where she is going, she replies in this way: "Where I shall give no more pain and suspect no more evil. I am going out of the world. […] I am going into a convent" (270). After this point, Newman becomes possessed by his shadow as he learns the secret about the Bellegardes through the servant Mrs. Bread who reveals that Claire's mother murdered her husband with the help of her older son, Urbain de Bellegarde, because he had been opposing Claire's marriage to the old and rich Comte de Cintré. Mrs. Bread gives Newman the late Monsieur de Bellegarde's note in which he wrote that his life was under threat by his wife. Newman turns to revenge and blackmail as he threatens the Bellegardes with exposing the note to others and wants them to let him marry Claire. But they refuse him, as a result of which he goes to talk to the Duchess whom he met at his engagement ball.

Newman's visit to the Duchess is remarkable because it demonstrates that even though he becomes involved in evil acts, he starts to be concerned with his persona. While the persona is depicted negatively in the first half of the

novel, in the second half its significance is highlighted because Newman feels ashamed due to being rejected after his engagement ball has taken place. Even though he undervalues titles and formality in the first half, in the second half he himself visits the Duchess, one of the guests of the ball. The necessity of achieving balance between overvaluing and undervaluing the persona is suggested in this way.

2.3 Integration: Reaching the Self

The end of *The American* also displays affinities with the final stage of the Jungian individuation process, marked by self-realization and integration. During his visit to the Duchess, just as Newman is about to talk to her about the secret of the Bellegardes, a prince comes and Newman again becomes contemplative: "[H]e said nothing at all, and at last his thoughts began to wander" (327). Then he comes to a realization:

> A singular feeling came over him – a sudden sense of the folly of his errand. What under the sun had he to say to the duchess, after all? Wherein would it profit him to tell her that the Bellegardes were traitors and that the old lady, into the bargain was a murderess? He seemed morally to have turned a sort of somersault, and to find things looking differently in consequence. He felt a sudden stiffening of his will and quickening of his reserve. What in the world had he been thinking of when he fancied the duchess could help him, and that it would conduce to his comfort to make her think ill of the Bellegardes? What did her opinion of the Bellegardes matter to him! (327-8)

Newman recognizes his own evil act, and he changes his idea: "Was he to sit there another half hour for the sake of exposing the Bellegardes?" (328). Newman decides that he does not "want to say anything unpleasant" (328). He also realizes that he has no title and the Duchess as well as her guest would never be concerned with him because of their attachment to their own personas: the Duchess "in the last twenty minutes had built up between

them *a wall of polite conversation* in which she evidently flattered herself that he would never find a gate" (emphasis added 328).

It is also essential to point out that towards the end of the novel, Newman deliberately chooses not to take revenge on the Bellegardes. There is a symbolic scene which displays his withdrawal of his shadow projection from them: Newman decides to burn the note of the late M. de Bellegarde which he intended to use for revenge. Until this point, the paper reminds him that he is deceived by the Bellegardes who function as his shadow projection. The reason why he cannot destroy it earlier is explained in this way:

> If he had momentarily entertained the idea of destroying it, the idea quickly expired. What the paper suggested was the feeling that lay in his innermost heart and that no reviving cheerfulness could long quench – the feeling that after all and above all he was a good fellow wronged. (342)

The note represents for Newman the possibility of taking revenge, and he thinks that by taking revenge, he will satisfy himself because he is completely good. However, as mentioned before, he decides to burn the note. He no longer feels like a "good fellow wronged" (342): "He remembered them as people *he* had meant to do something to" (emphasis added 346). As can be seen, Newman no longer defines them through their actions towards him but through his own action towards them so he takes the blame upon himself, which suggests his withdrawal of his shadow projection. What is more, in his conversation with Mrs. Tristram in the end, Newman talks about the note in this way:

> I thought of showing it to you – I thought of showing it to everyone. I thought of paying my debt to the Bellegardes that way. So I told them, and I frightened them. They have been staying in the country, as you tell me, to keep out of the explosion. But I have given it up. (348)

It should also be noted that according to Jung, archetypal projections make the individual give strong reactions to certain situations, and the shadow projection, for instance, has "an *emotional* nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality" (*Aion* 4012). In a similar way, until the end of the novel, Newman reacts strongly towards the Bellegardes because they represent the evil for him, but in the end, as he recognizes evil in himself, they are no longer important for him.

With the suggestion of Mrs. Tristram, Newman goes to England to travel, and this journey shows that Newman's inferior function, which is his introversion, has also developed, as the narrator says that

> the dul[l]ness of his days pleased him; his melancholy, which was settling into a secondary stage, like a healing wound, had in it a certain acrid, palatable sweetness. He had company in his thoughts, and for the present he wanted no other. He had no desire to make acquaintances, and he left untouched a couple of notes of introduction which had been sent him by Tom Tristram. (339-40)

Newman here chooses to be alone, and ignores Tristram's notes, which is in contrast to his extraverted attitude in the beginning of the novel. It should also be noted that the aching "old wound" (25) mentioned in the beginning has become the "healing wound" (339) here, which can be regarded as a suggestion of healing in the protagonist, and a progress made by him. The narrator also says that "on the whole he [Newman] fell into a rather reflective mood" (340). His developed introversion can also be seen in the reaction he gives when he goes to see Claire in the convent. Newman is unable to see Claire there, but he gives a different reaction:

> This seemed the goal of his journey; it was what he had come for. It was a strange satisfaction, and yet it was a satisfaction; the barren stillness of the place seemed to be his own release from ineffectual longing. It told him that the woman within was lost beyond recall [...]. He would never stand there again [...].

> He turned away with a heavy heart, but with a heart lighter than the one he had brought. (345-6)

Here, Newman's feeling content despite Claire's unattainable status can be taken as displaying that his inferior function, introversion, has developed. Now, although the connection with the object, Claire, has been completely cut, he does not feel uncomfortable.

A noteworthy point with regard to midlife transformation is that Newman returns to America and quits his job towards the end of the novel. This is in line with Jungian individuation involving a change in the life of the individual as a new personality is born. In the beginning of the novel, Newman says that he is on holiday for six months and it is a temporary break for him since he still clings onto his persona as a businessman. However, in the end, he leaves his job with an expanded consciousness. It is also essential to note that his first experience of temporarily leaving his job takes place "independently of" his "will" (25), but now he consciously quits it. In addition, Newman also accepts his past as a businessman and appreciates the wealth he acquired through it:

> He was glad he had been prosperous and had been a great man of business rather than a small one; he was extremely glad he was rich. He felt no impulse to sell all he had and give to the poor, or to retire into meditative economy and asceticism. He was glad he was rich and tolerably young; if it was possible to think too much about buying and selling, it was a gain to have a good slice of life left in which not to think about them. (341)

Here, Newman considers himself "tolerably young" (341) and he has hope for the rest of his life, which exhibits a positive approach towards midlife in the end of the novel, similar to the Jungian approach towards the second half of life.

James's depiction of the relationship between Newman and Claire in *The American* is also noteworthy because it is similar to Jung's discussions of the individual's relationship with the anima, the unconscious feminine side of the male psyche, in the second half of life. In Jungian theory, behind the reason for a man's falling in love with a woman is the woman's representing his anima projection. In the individuation process, the anima projection is also recognized and withdrawn. If it is not recognized, the individual remains under the archetypal effect of his own anima which might trigger his shadow and cause him to have difficult experiences.

Before discussing Newman in this respect, it is essential to refer to the experience of another male character, Valentin de Bellegarde, since it also provides a contrast to Newman's experience as a satellite character. He becomes attracted to Noémie as soon as Newman introduces her to him, and he remains under the strong influence of his anima projection. Although she is not suitable for him in terms of class, he cannot control his emotions and ends up arranging a duel for her. He eventually dies, which shows the danger of being carried away with anima projections.

As for Newman, in the beginning of the novel, he appears looking at the painting of "Murillo's beautiful moon-borne Madonna" (5), and the Madonna is also discussed as an anima figure by Jung (*Archetypes* 3709-10). It is while looking at the Madonna painting, that Newman becomes interested in Noémie, although he soon projects his anima onto Claire who has an almost magical influence on him. When he goes to the house of the Bellegardes to see her, there is "no light in the room save that of a couple of candles and the glow from the hearth," but her "smile" seems "in itself an illumination" (79).

A notable divergent point between Jung and Henry James is that Jung frequently refers to the anima by referring to mythology in his writings,

whereas it is difficult to trace overt mythological references in the portrayal of Claire in *The American*. However, at one point in the novel the narrator refers to ancient Greeks in relation to Claire. First Newman's admiration for Claire is underlined: "[T]he luminous sweetness of her eyes, the delicate mobility of her face, the deep liquidity of her voice […] filled all his consciousness" (160). Then Newman is compared to "[a] rose-crowned Greek of old, gazing at a marble goddess with his whole bright intellect resting satisfied in the act" (160). Here, in addition to the reference to "a marble goddess" (160), Newman's being compared to an ancient Greek also suggests links to collective humanity, although there is not a statement echoing Jung's description of the collective unconscious at this point.

Just like Valentin, Newman's shadow is also triggered under the influence of his anima projection. He threatens Claire's family, and after being rejected, he fights for Claire in the same way as Valentin duels for Noémie. John Carlos Rowe also points to the similarity between Valentin and Newman in this respect, as he notes that "Newman repeatedly refers to his contest with the Bellegardes in duelling terms" (Rowe 80). For instance, Newman laments not having "discharged his pistol" (329). However, in the end of the novel and as we have seen, in contrast to Valentin, Newman resists the anima influence on him and he gives up his revenge.

While in *The American*, James differs from Jung by not making overt mythological references in relation to the portrayal of Claire, his portrayal of repetitive experiences still recall Jung's conception of the archetypes of the collective unconscious pointing to repetitive experiences "which have happened on this planet since primeval times" (Jung, *Types* 2460). Newman's earlier experience with his rival, for instance, echoes his later experience with the Bellegardes since both of them are related to his confrontation with evil. As Pericles Lewis points out, Newman's decision to leave his competition with his rival and to go on a holiday "takes place

independently of Newman’s will” (Lewis, “Haircloth” 317). However, there is a difference between his earlier experience with his rival and later experience with the Bellegardes, as in the end, he deliberately chooses to give up his revenge against the Bellegardes, as he says more confidently to Mrs. Tristram: “I have given it up” (348). In this way, Newman also acts differently from Valentin who does not give up his duel for Noémie, which leads him to his death. By displaying different responses given to similar experiences, this novel comes close to Jungian individuation which is concerned with enabling the individual to learn to divert himself from archetypal influences.

In the novel, Newman’s visit to Claire’s convent is linked to “new” (343) beginnings, as before this visit takes place, the narrator states that

> [i]t interposed between all new resolutions and their fulfilment; it seemed like a stubborn ghost, dumbly entreating to be laid. Till that was done he should never be able to do anything else. (343)

Newman’s visit to the Notre Dame after Claire’s entering the convent should also be mentioned at this point since it also shows the transformation he has experienced. In the end of the Jungian individuation process, the psychic center shifts from the ego to the Self which represents harmony and wholeness. The Self also represents the new personality that is born, and it is reached after coming to terms with the anima.

Considering the importance of the theme of self-realization in James, the “meditative vigil” (*Art* 57) scene taking place at night in Chapter 42 of *The Portrait of a Lady* is frequently referred to. In this chapter, the protagonist, Isabel Archer, experiences self-discovery in a dark room and she becomes aware of the fact that she is deceived and her husband married her for her money. Although she is literally unable to see, she sees with her mind. In

his preface to the novel, Henry James, referring to her “extraordinary meditative vigil” scene, writes that “[i]t is obviously the best thing in the book” (*Art* 57):

> She sits up, by her dying fire, far into the night, under the spell of recognitions on which she finds the last sharpness suddenly wait. It is a representation simply of her motionlessly *seeing* […]. (*Art* 57)

In this respect, Newman’s visit to Notre Dame in *The American* can be regarded as Newman’s night vigil scene, and the uses of such scenes reveal yet another similarity between James and Jung who uses “night sea journey” as a metaphor for “a descent into the unconscious” taking place towards the end of the individuation process (*Psychotherapy* 7528). In the novel, the Notre Dame scene is depicted in this way:

> He [Newman] walked down through narrow, winding streets to the edge of the Seine again, and there he saw, close above him, the soft, vast towers of Notre Dame. He crossed one of the bridges and stood a moment in the empty place before the great cathedral; then he went in beneath the grossly-imaged portals. He wandered some distance up the nave and sat down in the splendid dimness. (346)

Here, unlike the opening of the novel in which Newman is displayed as uncomfortable among paintings, he sits “in the splendid dimness” (346). Just as he comes to acknowledge evil in himself, he embraces darkness. What is more, he does not want to be concerned with others from now on, and his attention turns to himself: the narrator states, “now he must take care of himself” (346). The narrator adds:

> He leaned his head for a long time on the chair in front of him; when he took it up he felt that he was himself again. Somewhere in his mind, a tight knot seemed to have loosened. (346)

Newman's feeling peaceful, his turning to himself, and the fact that Claire's absence no longer affects him are similar to the final stage of individuation. Instead of presenting a union between Newman and Claire or giving information on the later experiences of the protagonist, *The American* ends with a display of Newman's renunciation of his revenge against the Bellegardes and his conversation with Mrs. Tristram about it. As Kevin J. Hayes points out:

> The popular fiction of James's day was filled with stories ending with hero and heroine reunited after a series of action-packed adventures. But in *The American*, as in many of his subsequent novels, James avoided conventional endings. Instead, he often closed his novels with ambiguity and uncertainty. (159)

In this way, *The American* as a Jamesian novel of manners also diverges from the traditional novel of manners which stands out with its "happy marriage" conclusion. Newman's renunciation in the end of *The American* is also noteworthy because the renunciation theme is frequently observed in Jamesian novels of manners with open-endings.

Newman's conversation with Mrs. Tristram is also significant since it parallels the appearance of the wise old man or woman towards the end of individuation. Even though Mrs. Tristram appears in the beginning of Newman's process of self-knowledge, when Newman's conversation with her in the beginning of the novel is compared to the conversation in the end, the change in him becomes clear, which highlights her function as a wise old woman. In the earlier conversation, he considers himself a completely good person and refuses to accept having any negative traits, and Mrs. Tristram leads Newman to go on a quest related to the Bellegardes. In the conversation at the end of the novel, Newman openly talks about how he acted towards the Bellegardes and he accepts his evil acts, and says that he has deliberately given up his revenge. His emphasis on deliberate renunciation points to the broadening of his consciousness. The open-ending

with its ambiguity also suggests a balance between opposites in the same way with Jung's archetype of the Self.

James's choice of the name, Christopher Newman, for his protagonist should also be pointed out since during his conversation with Mr. Tristram, Newman says, referring to his earlier experience with his company rival: "I seemed to feel a new man inside my old skin" (26). As Kevin J. Hayes asserts:

> Christopher Newman visits the Old World, where he […] remakes himself into someone different from who he was when first came to Europe, a sadder and a wiser man, perhaps, but a new man nonetheless. (159)

Newman's experience in Europe brings him "a new found integrity that prevents him from using another's […] secrets" in order to acquire what he wants (Hayes 160).

In conclusion, this chapter has shown that while there are similarities between the way Henry James portrays his protagonist in *The American* and William James's selected psychological and philosophical ideas, Henry differs from his brother with his focus on a midlife context linked to self-transformation. Given the significance of the protagonist's name as well, Henry James's portrayal of Newman's discovery of his unconscious, his quest for self-knowledge, and his becoming "a new man" (26) through the international theme and binary form, remarkably anticipates Jung's description of the individuation process. A reading of Henry James's *The American* from a Jungian perspective has revealed an extraordinary number of similarities between James's constructed characters, their fictional developments, and the theoretical concepts of Jung related to individuation, particularly the persona, the shadow, the anima, the wise old man and the Self. In the following chapters, these Jungian concepts will be discussed in

consideration of three inheritors of Jamesian traits in their novels of manners: Galsworthy, Soseki, and Fitzgerald.

CHAPTER 3

JOHN GALSWORTHY'S *JOCELYN*

"Each would-be writer will feel inspired according to his temperament, will derive instruction according to his needs, from some older living master akin to him in spirit" wrote John Galsworthy (1867-1933) in "The Triad"[11] (*Glimpses* 156). Written two years after the publication of his famous novel, *The Forsyte Saga* (1922), which made him one of the most popular novelists of the time in England and America, his "short article on how to set about being a writer" (*Glimpses* 153) suggests that he is also a writer who went through an apprenticeship period,[12] which makes his early fiction attract attention with regard to tracing influences of the established novelists of his time.

While Galsworthy acknowledges Maupassant and Turgenev as two inspirational masters in his above-mentioned article, he states that their influence on him began with his second novel, *Villa Rubein*[13] (1900) (*Glimpses* 154), and the source or sources of inspiration for his first novel, *Jocelyn*, remain unspecified. This novel is not only different from his

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[11] As James Gindin notes, the "1924 account of his [Galsworthy's] career, entitled 'The Triad', [was] given as a talk although never published" (108). It was published posthumously in fragmentary form in H. V. Marrot's *The Life and Letters of John Galsworthy* (1935), then in its entirety in *Glimpses and Reflections* (1937) which is a posthumous publication of collected letters and short essays by Galsworthy.

[12] H. V. Marrot asserts that this article is related to "the lessons of his [Galsworthy's own] early days as an author" (135), and in it, Galsworthy also discusses other writers' influence on his early career as a novelist.

[13] Galsworthy's first four books, including *Jocelyn*, were published under the pseudonym, "John Sinjohn," which means "John, the son of John" (Gindin 98).

Kiplingesque[14] *From the Four Winds* (1897), his first book that is a collection of short stories featuring vagabonds and adventurers in exotic places, but also from his Turgenevan *Villa Rubein* with its protagonist of peasant birth who has political involvements. Alec Fréchet, who focuses on other writers' influence on this English novelist's oeuvre in his rare and significant book-length study entitled *John Galsworthy: A Reassessment* (1982),[15] also remarks: "[T]he model Galsworthy used as inspiration for *Jocelyn* is unknown" (Fréchet 59). Unlike Galsworthy's first and third books, *Jocelyn* is a novel of manners concerned specifically with the upper social sphere, and in addition to its portrayal of manners, this novel also stands out for its psychological emphasis. Indeed, the only common reference point that appears in discussions of this novel is the master novelist, Henry James.

This chapter attempts to trace the Jamesian influence on *Jocelyn* in consideration of the key features of the Jamesian novel of manners that have been discussed in the previous chapter. By examining *Jocelyn* as a Jamesian novel of manners, which incorporates the international theme, the binary form, and the theme of self-knowledge, this chapter attempts to demonstrate Galsworthy's preoccupation with the unconscious and his own anticipation of Jungian individuation theory that further identifies him with James. The unique features of *Jocelyn* related to its display of Galsworthy's interest in landscapes as well as his extensive use of light and dark imagery, bringing this novel one step closer to Jungian individuation, will also be pointed out.

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[14] Galsworthy himself calls these stories "Kiplingesque" (*Glimpses* 153).

[15] In his review of Fréchet's book entitled *John Galsworthy: A Reassessment* (1982), Jacques Coudriou highlights its significance by remarking that "[o]ne of the most important and original parts of the study is devoted to Galsworthy's sources of inspiration and to the influences traceable in his work. This had only been sketched by Fréchet's predecessors, owing to the very rare indications available. […] Fréchet delves far deeper" (Coudriou 79).

Jocelyn's international theme is evident, as the novel displays expatriates abroad in Mentone on the Riviera, and this very feature aligns this novel with the Jamesian novel of manners. Moreover, as *Jocelyn* basically depicts a married upper-class man's love affair with a young girl and the problems that arise from it, the essential theme of the novel of manners, that is, the conflict between manners and individual desires, can also be observed in it.

Unlike Galsworthy's *The Forsyte Saga*, particularly its first novel, *The Man of Property*, which prioritizes the depiction of the social scenery, *Jocelyn* brings the perceptions and feelings of the characters to the foreground (Batchelor 188). According to James Gindin, this "novel is almost entirely internal" (105). Similarly, Fréchet suggests that there is "little action in the plot" and "[t]he basis of the plot is almost purely subjective" (60). This inward turn of the novel also ties it to the Jamesian novel of manners in which the psychological dimension comes to the fore, and this similarity was noted as early as around the time the novel was first published: *The Saturday Review* found this novel's "introspective" main characters depicted "somewhat in the manner of Mr. Henry James" (Review of *Jocelyn* 184). The anonymous review pointed to the novel's "psychological insight" and considered it "promising" and "above the common run of fiction" (Review of *Jocelyn* 184).

It is important to note that the aforementioned review associates the novel's psychological emphasis particularly with its second half. The novel is described as a combination of "a comedy of manners and a melodrama worked out with some psychological insight" (Review of *Jocelyn* 184). According to the review, while the first part of the novel is the "most interesting part of the story," the rest is "a maze of tiresome psychological subtleties" (Review of *Jocelyn* 184). A similar comment is made by Fréchet who argues that the first half of the novel taking place in the Riviera "is not the essential interest of the story," rather, it paves way for "the advancement

of the inner drama" (60). In this respect, the novel can be regarded as incorporating the Jamesian binary form as well.

According to Fréchet, *Jocelyn* "is full of interest for Galsworthy admirers" because "it shows Galsworthy capable of writing a purely psychological novel" (60). In addition, Sanford V. Sternlicht, in one of the few extensive studies on Galsworthy, argues: "Galsworthy's first novel is a psychological study" (29). He also points out:

> The novel is tense and somewhat obscure because the author has not as yet mastered his prose and is overwriting. However, its youthful frankness and willingness to deal directly with sexual passion and frustration give it a sense of modernity missing in most other novels written at that time and cause one to remember that Galsworthy's career as a novelist commenced at the same time that Sigmund Freud began publishing his major theories. (30)

While Sternlicht's reference to Freud in his discussion of this novel is remarkable, this chapter aims to show that *Jocelyn*, just like Jamesian novels of manners, remarkably anticipates the Jungian individuation theory.

Before analysing this lesser-known novel in this respect, it will be useful to refer to its story briefly. The novel consists of three parts, and the first two parts take place in the Riviera. The protagonist of the novel is Giles Legard, a thirty-five-year-old upper-middle-class English man staying at a hotel in the Riviera with his Polish wife, Irma, due to her precarious health condition. Giles feels attracted to Jocelyn Ley, a young English girl staying at the same hotel with her aunt, Mrs. Travis. There is also Gustavus Nielsen, a Swede gambler of good birth. Nielsen is also interested in Jocelyn but she actually feels irritated by him. During the course of the first part, Jocelyn and Giles grow closer to each other, but Jocelyn wants keep her distance as she is also friends with Giles's wife for whom she has deep sympathy. Giles reproaches Jocelyn for this, and at the end of the first part, it is implied that

they have sexual intercourse. In the second part, Jocelyn feels guilty and does not want to see Giles, who also feels remorse. After much suffering, he goes to his wife's room, and sees that his wife has possibly taken some wrong medicine leaving her in a coma. In order to be closer to Jocelyn, Giles leaves Irma in that state, and Irma dies. After hearing this, Jocelyn feels even more pain and blames herself. She wants to cut her ties with Giles and returns to England, promising the insistent Giles to write letters to him to let him know her condition. The third part of the novel opens in a London setting where Jocelyn is staying with her aunt. Nielsen visits her and she starts to have sympathy for him. In the meantime, Giles is on a sea journey but as he does not receive any news from Jocelyn, he wonders about her, and decides to go and see her in London. When they meet, he asks her to be his wife but she rejects him saying that she does not want to take Irma's place. Giles leaves and sends her a letter stating that he is going on a sea journey to Singapore, and wants her to make her final decision about marrying him. Later, Nielsen also proposes to Jocelyn, and tells her that he has inherited some money. At the end of the novel, Jocelyn joins Giles on the ship, having decided to stay with him.

As this chapter attempts to demonstrate, Galsworthy does not merely depict a love affair in *Jocelyn*. Indeed, he lays stress on his protagonist's inner world, and by showing the difficulties he experiences, he portrays his progress towards self-knowledge. Beneath the love story lie Giles's attempts to reconcile the conscious and unconscious contents of his psyche, his process of individuation in Jungian terms, and the portrayal of the protagonist's psychological development is in line with not only Jungian individuation but also the Jamesian novel of manners.

In line with the Jamesian international theme, *Jocelyn*, with its expatriates abroad, revolves around conflicts, one of which manifests itself in the protagonist's international marriage, as in the novel, the narrator says that

"[t]he friction between their [Giles's and Irma's] two natures was endless and incurable. It never found vent. It was never openly present, secretly never absent" (12-3). There are further conflicts presented in the novel as Fréchet indicates when he notes that "[t]he main location *of Jocelyn* is the region of Menton. But even then a significant part of the action occurs in London, foreshadowing the division between the city and the country" (140). Again in keeping with the Jamesian international theme, the most significant conflict in *Jocelyn* takes place between the protagonist's consciousness and his unconscious. This conflict, which will lead to self-knowledge, is first seen in the conflict between the persona and the shadow in the Jungian individuation process.

3.1 Detachment from the Persona and Encounter with the Shadow

Jocelyn opens with the Riviera setting in which its protagonist, Giles Legard appears in contemplation on the terrace of the Hotel Milano. He has experienced a change: "He was changed, absolutely changed, so that he felt he did not know himself any longer" (2). It is important to note that while Giles's current mood is actually triggered by Jocelyn, there is no reference to her in the first chapter. Instead, the emphasis is laid on the change in the protagonist and his thoughts about his life and marriage up to that point. Giles's being thirty-five years old and being somehow "changed" (2), alerts readers that this novel relates to midlife transformation – and also to Jungian individuation – from the very beginning.

Jocelyn's first chapter summarizes the first half of his life in which Giles has developed his persona, and lived in accordance with it. He studied at Eton and then Oxford where he made many friends. After graduating, "[h]e spent some years in travelling, generally with sport as an object" (10). Then at the age of twenty-five, he married Irma who is a Polish woman. Going to school, making friends, and marriage are all ways of relating to the world of

social relations. Giles does not work as he has "more than sufficient means," putting him "in the position of a man with no decided leanings or dislikes in regard to a profession" (10). In a way, he played the social role of a wealthy upper-middle-class English man after marriage: "[H]e occasionally went over to Monte Carlo and gambled mildly, he made annual shooting trips to Algeria or Morocco, and he was continually yachting round the coast" (11).

Giles's thoughts about his past, and his critical attitude towards his ten-year-old marriage and easy-going lifestyle are focused upon in the beginning of the novel, which places the protagonist in a position conforming to Jung's statements about middle age that involves looking "backward, most of the time involuntarily," and "see[ing] how one's life has developed up to this point" (*Development* 7836). Giles is "face to face with a naked fact for, perhaps, the first time in ten years" (1), and it is stated that after his marriage, "[h]e had pursuits […] but of work, nothing; of love – nothing!" (11). The reference to "work" (11) at this point is particularly worthy of consideration because it indicates that Galsworthy is not concerned with portraying only a love story in this novel. Like James, he is preoccupied with his protagonist's relation to his social role and the undeveloped aspects of his personality, his inferior function in Jungian terms.

The novel's being more than a love story is also noted by Sanford V. Sternlicht who underlines that *Jocelyn* "also satirizes and criticizes the deracinated upper-class English who live for play, in such watering holes as Monte Carlo" (30). Indeed, considering the Jamesian binary form, this remark gains particular importance because the international social scenes, portrayed with satire and humour, are mostly associated with the novel's first half. By laying the emphasis on the social dimension in the first half of *Jocelyn*, Galsworthy points to the artificiality of manners, which parallels both the structure of the Jamesian novel of manners and also the Jungian individuation process. The Monte Carlo scene and the party given at the

German Baroness's hotel are two important scenes that can be referred to in this respect. There are also two important characters through whom Galsworthy both showcases and satirizes the devotion to keeping appearances: Jocelyn's aunt, Mrs. Travis, and the middle-aged Swedish gambler, Gustavus Nielsen.

Mrs. Travis likes shopping, buying garments from Paris, and artificial flowers. Considering her enthusiasm for gambling, the narrator states: "She was fond of gambling; gambled badly and superstitiously, with a keen enjoyment; objected to people believing that she did so at all" (24). As for Nielsen, he is a forty-year-old "man of good birth" (31) who also devotes himself to gambling. He is strongly attached to his persona as indicated in the following description:

> Nielsen habitually gave people the impression of being affected; in reality he was not, it was in his case merely the grafting of the English manner upon the foreign; he impressed one as being cynical, in reality he was kind-hearted; he appeared to be mild, in reality he was explosive; he seemed to be continually dancing in attendance, in reality he was an original. (31)

Here, in a similar way with the Jamesian novel of manners with the international theme, the discrepancy between surface and depth is implied.

Nielsen also has a gambling strategy that he calls a "system" (31), and in the first half of the novel, satire and humour are achieved through Nielsen's and other characters' references to it. The portrayal of Mrs. Travis and Nielsen in Monte Carlo, with its "absolutely artificial surroundings" (32), is noteworthy in displaying their devotion to money and their social roles. Both of these characters are depicted as taking gambling too seriously. Nielsen devotes himself to his game, and he is portrayed as gambling "undeviatingly – a mere matter of business" (36). For Mrs. Travis, who is described as "a gambler poor and simple" (35), the narrator says: "When

she won, she smiled – when she lost, she frowned; she was beautifully unconscious that she did any of these things" (35).

The other social scene in the novel, the narrator's portrayal of "a party given by a certain German baroness at her hotel in the East Bay" (42), should also be discussed, because while describing this party the narrator refers to the presence of "all the ingredients of hotel society" (43), which echoes Jamesian novels with their international theme. Here in *Jocelyn*, "a cosmopolitan crowd of people" (42-3) is described, and this party scene, like the engagement ball scene in *The American*, is portrayed with a slight touch of humour. Mrs. Travis's concern with appearances is again satirized:

> Mrs. Travis, seated in a cool corner of the room, was fanning herself, and listening with an occasional ample wriggle to the conversation of an anaemic curate, who was endeavouring to expound his own, and to elicit her views upon art. Having no views, she was finding it best to agree with everything he said, while her quick eyes took in a large amount of information about the dress and appearance of her neighbours. She smiled a great deal at him, however, so that he was quite pleased – considering himself appreciated – and presently brought her some tea. (43-44)

In this passage, while Mrs. Travis hides behind a mask, her attention is on "the dress and appearance of her neighbours" (43-44), which again displays her devotion to the persona.

While the artificiality of manners is highlighted in the first half in this way, it will be seen that in the second half, the novel points to the importance of manners in a similar way with the Jamesian novel of manners. This balancing act is also in parallel with the balance that should be achieved between opposites in Jungian individuation, and *Jocelyn* comes even closer to it with one of its peculiar features: its use of light and dark imagery.

Jocelyn presents extensive landscape descriptions, and this is related to Galsworthy's style in general. This aspect of the novel is particularly important because Galsworthy's extensive use of landscape imagery contributes to his portrayal of the psychological change in his protagonist. As André Chevrillon argues: "Generally, when Mr. Galsworthy describes [a landscape], he does so to suggest something he has not told us about a person" (211). Likewise, Fréchet suggests that in Galsworthy's novels, the landscape "is never a mere setting, a décor. It blends with a state of mind" (166). It should be pointed out that rather than portraying multiple elements of the landscape, Galsworthy particularly focuses on the sun and the moon, related to day and night. Fréchet notes:

> The dominant component of his [Galsworthy's] descriptions is light, rather than colour. He likes to follow its constantly shifting play and effects, as sun, moon and stars come and go. […] The Galsworthian landscape is not a fixed composition; it is a changing vision rather than a picture. Its outlines are shifting, its appearance ephemeral. (166)

Considering Galsworthy's tendency to convey his characters' psychology through the use of landscape imagery, it is possible to link the shift in landscape elements to the progress experienced by the protagonist in self-realization.

Jung also repeatedly refers to light and darkness in his writings, and interprets them as archetypes considering their connotation in primeval times: "Day and light are synonyms for consciousness, night and dark for the unconscious" (*Archetypes* 3675). Indeed, Jung's very term, the shadow, is related to darkness suggesting the unconscious. Light and dark archetypes are particularly important for individuation because they underline the presence of oppositions that should be embraced in the process of reaching the Self. Jung argues that "[t]he self, as a symbol of wholeness, is a *coincidentia oppositorum,* and therefore contains light and darkness

simultaneously” (*Symbols* 1868). For this reason, in the individuation process, opposites attract attention that is expressed through light and darkness. In *Jocelyn*, light and dark images are polarized in the beginning, and as the novel progresses, particularly in the last part, they start to intermingle, which parallels the balance achieved between opposites in the end of the individuation process.

While Jung is pointing out the necessity of becoming conscious of the shadow, he states: “One does not become enlightened by imagining figures of light, but by making the darkness conscious” (*Alchemical* 6314-5). In this way, he uses light to suggest enlightenment and consciousness, and he argues that in order to achieve self-awareness, the dark side should be illuminated. In line with this, *Jocelyn* starts with Giles’s throwing light onto his dark side; Giles’s contemplation upon his shadow takes place under sunshine, and his being conscious of the failure of his ten-year-old marriage to Irma is conveyed through the use of light imagery. There is “sunshine” and Giles is sitting “on the stone terrace outside,” as mentioned before, “face to face with a naked fact for, perhaps, the first time in ten years” (1). The narrator says: “He was alone with the sunlight, and it laid bare his face with a convincing stare. [...] [T]he reality painted himself upon him harshly” (1). The reference to light here strengthens the depiction of Giles’s encounter with his shadow.

With Jocelyn’s appearance, the use of light and dark imagery becomes even more significant. Jocelyn is the trigger for Giles’s confrontation with his shadow, and she is closely associated with sun and light. She is wearing a “yellow dress” (20) suggesting the sun. As she appears with a branch of roses in her hand, light and sunshine intertwine with her:

> The green shutters of the French windows were thrown back, and a girl appeared in the space between. She stood with her head slightly on one side, her hands in front of her, holding in

> them a branch of roses. As she twisted them to this side, and that, they reflected the sunlight through their pale yellow petals, hearts of orange, and ruddy-stemmed foliage, and gave a suggestion of gipsy colouring to her figure. (14)

Her yellow, orange, and ruddy flowers are harmonious with the sun in colour, and they reflect sunlight. In addition, Jocelyn is associated with a gypsy strain and the way she is depicted is in line with a gypsy stereotype linked with sun and light as she has "a fierce love of the sun, of lands where the colouring hit the eye, where life *seemed* to throb with a fuller pulse" (27).

While Giles is becoming conscious of his shadow, he cannot achieve psychic balance between his shadow and persona. He focuses so much on his shadow that he starts to completely ignore his persona. Giles's psychic disequilibrium is also reflected in the use of light and dark imagery in the novel. In the first part of the novel, the persona-related elements are represented by darkness, while shadow-related ones are represented by light. Considering Jung's association of light with consciousness and darkness with the unconscious, the link between darkness and the persona-related elements can be regarded as pointing to this imbalance. As quoted earlier, in the beginning of the novel, Giles has become conscious of his shadow, he is on the sunny terrace, and the narrator says: "The reality of circumstance, of social relations and duties, no longer existed" (5). Then the narrator adds that "*they* had become shadows to him; that which was real, the only thing which had substance, was the girl [...]. Nothing else mattered" (5). The repression of persona-related elements can be seen interestingly with the use of the very word "shadow" (5) here which seems to suggest disappearance and becoming unconscious.

Another point which shows Giles's psychic disequilibrium is that in contrast to Jocelyn, Giles's wife, Irma, is associated with darkness, again pointing to

a repressed persona-related element. When Giles goes to her room in the first chapter, Irma is staying in "the screened corner" (2), and unlike Jocelyn who wants to be in the sun, Irma avoids the sun:

> Irma Legard dropped her book with a slightly impatient gesture. A gleam of sun stealing round the screen fell on her face – she sat up, drew the screen forward, and sank back on her cushions with a sigh. (4)

The contrast between Jocelyn and Irma becomes even more obvious in the second chapter when Jocelyn enters Irma's room:

> She [Jocelyn] knocked on the window softly, and passed through it. . . . That was a curious contrast in the dim, shaded room, into which the brilliant light filtered through the closed shutters – the dark-haired girl standing gracefully and pliantly erect in her yellow dress, shyly twisting the soft-petalled roses in her hands, and the shrunken, weary woman, in her white draperies on the couch […]. (20)

Here the contrast between them is overtly described in terms of brightness and dimness.

Jung argues that coming to the realization of the shadow is a challenging process because it has a "possessive quality" (*Aion* 4012):

> Closer examination of the dark characteristics – that is, the inferiorities constituting the shadow – reveals that they have an *emotional* nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality. (*Aion* 4012)

From the beginning of the novel, it can be seen that Giles has a tendency to give in to his shadow, but he also struggles with it as he is in a condition similar to the standstill state that Jung describes in this way: "Confrontation with the shadow produces at first a dead balance, a standstill that hampers moral decisions and makes convictions ineffective or even impossible"

(*Mysterium* 6976). Jung considers it a "torn and divided state" (*Mysterium* 6976-7) in which "[e]verything becomes doubtful," and he adds that this is the reason "why the alchemists called this stage *nigredo*, *tenebrositas*, chaos, melancholia" (*Mysterium* 6976). Giles is in such a condition:

> He lived, knowing nothing with certainty, nothing of what she [Jocelyn] felt, nothing of what he desired, nothing of the end. He lived a prey to hunger and to doubt. (60)

His being a prey to hunger shows the strong effect of his shadow on him, and his being a prey to doubt is in line with Jung's statement. Giles is also in a "torn and divided state" as he is experiencing a dilemma "which hurt him, bit into his soul, absorbed his consciousness – his great unslaked thirst, and his dread of bringing her harm" (55). While Giles's shadow pushes him towards Jocelyn, he also wants to control himself.

Jung explains the encounter with the shadow as a dangerous process while discussing stages of self-knowledge, and there is a turning point in this respect in the last chapter of the first part. This can be interpreted by analysing the use of light and dark archetypes as well because when the shadow goes out of control, darkness conquers, and light turns into dark. The last chapter of the first part of this novel marks the change in the use of light and dark imagery: "Two figures came slowly down the hill from the heights of Belinda to the Pont St. Louis. Darkness was closing in upon them" (116). Here, darkness starts to dominate, and it suggests that Giles is losing control of his shadow, and it starts to take control of his consciousness. There are also "dim rocks" (117) and "shadowy rocks" (118) in the setting again associated with darkness. The narrator further states that Giles and Jocelyn "moved silently down the deserted road a long way. The growing darkness hid their features from each other" (118). The disappearance of their outer appearance due to "growing darkness" (118)

can be interpreted as the dissolution of the persona due to the domination of the shadow.

3.2 Balancing the Shadow with the Persona

The first part ends with Giles and Jocelyn kissing, and in the second part there are some implications that they had sexual intercourse. From this point onwards, the light-hearted atmosphere of the first part gives way to a darker and melancholic story, echoing the binary form of the Jamesian novel of manners. Giles's challenging experience with his shadow is displayed after this point. Galsworthy strengthens the turn with his extensive use of dark imagery associated with landscape, and the second part of the novel notably parallels the shadow-related stage of Jungian individuation in this respect.

Unlike the first part which opens with reference to light, the opening of the second part is marked by darkness. The whole scenery changes accordingly, which underlines opposites. Now, instead of the sun, there is the moon: "Into his [Giles's] bedroom in the little grey villa the moon struck keenly and coldly; there was no other light" (127). As opposed to the sunny and colourful scenery of the beginning of the first part, there is a black-and-white setting: "In the bright moonlight all colours in the room gave way in a harsh contrasting of black and white, and outside the sea gleamed through the tops of the ghostly olives in silver ridges" (127-8). This part displays the protagonist's struggle with his shadow and his attempts to re-establish his strong links to the persona.

As the persona is being made conscious to achieve psychic equilibrium in this part, the use of light and dark imagery in relation to the characters representing the persona and manners also shifts. Instead of darkness, they become mostly associated with light, and this time Giles becomes associated with darkness suggesting his being under the influence of his

shadow. The second part of the novel opens at night, and Nielsen watches the figure of Giles moving in the dark: "Nielsen followed the figure negligently with his eyes, and saw it pass and repass the end of the verandah, and then stand motionless for a long time in the shadow of a tree" (125). Here, Nielsen is also under "the circle of light" (126). This is very important because Nielsen is associated with the persona, which is being made conscious in this part, and he can also be called Giles's shadow projection in Jungian terms. As what is not accepted and repressed by consciousness at the time goes to the shadow, the persona-related elements can be regarded as shadow elements at this point for Giles. It should be noted that Jung's conception of the unconscious differs from that of Freud's in that the Jungian shadow contains not only primitive instincts and elements that have negative connotations but also positive aspects such as repressed personality traits like extraversion. Since *Jocelyn* displays more than Giles's confrontation with his sexual desire and evil, the novel's demonstration of the encounter with the unconscious is in line with both Jung's and James's preoccupations.

Jung argues that it is difficult to fully grasp the shadow which creates "considerable resistance" (*Aion* 4012):

> While some traits peculiar to the shadow can be recognized without too much difficulty as one's own personal qualities, in this case both insight and good will are unavailing because the cause of the emotion appears to lie, beyond all possibility of doubt, in the *other person.* (*Aion* 4013)

As Giles has started to focus too much on his desires, he projects his persona onto Nielsen who is suitable for it because just like the younger Giles, Nielsen behaves like a man of the upper class, gambling in Monte Carlo, and paying attention to his clothes. However, Giles looks at him with a critical eye, satirizing his concern with manners. Nielsen follows Giles like a threatening shadow projection, and appears at crucial moments

reminding him of his wife and persona. Interestingly, when Nielsen first appears in the first chapter of the novel, the narrator underlines the “antagonism” (6) in their relationship: “The two men shook hands; in the looks they exchanged was all the antagonism of an unconfessed rivalry” (6). Although they are rivals in their love for Jocelyn, this antagonism can also be interpreted as deriving from Nielsen’s representing the elements that Giles’s consciousness has started to reject due to his split state. Now that Giles tries to achieve balance with his persona, it will also eventually enable him to withdraw his shadow projection from Nielsen. Nielsen’s being under the circle of light in the beginning of the second part is significant for this reason. It should also be noted that Nielsen, who is like an inverted mirror image of Giles, also functions in the same way as the Jamesian satellite character shedding light upon the protagonist’s condition.

After Giles’s giving in to the shadow at the end of the first part of the novel, he feels deep regret and has suicidal thoughts in the beginning of the second part. He takes out a revolver from the breast pocket of his coat, but he decides not to give up:

> [H]e saw that for several reasons the end was not that way. He must see it out. He began to perceive also that it was a grimmer and a harder thing than he had imagined for a human being to abandon hope […]. (131)

He realizes that he still has control over himself, and wants to go on living “because of a deeply-rooted instinct, cowardly-heroic, which would drive him to live while he was sane” (131). In the next chapter, Giles decides to stop seeing Jocelyn as he sees that she is very sad, and he reconsiders the letter in which she told him to leave her alone. Then he plans to take part in an extraversion-related event which is also connected to his persona as an upper-middle-class man. Giles has a conversation with Jacopo, an Italian peasant boy who helps him with his errands. He wants Jacopo to accompany

him yachting and shooting, telling him: "We start directly – you must be ready tonight" (138). He adds: "We shall be away a long time perhaps" (138). After his marriage, Giles has been on such shooting trips, and before going away he wants to see his wife as usual, all of which suggest his attempts to reconcile with his persona.

Just as Jung describes the encounter with the shadow as a challenging process, the theme of evil also prevails in the second part of the novel. Giles finds his wife in a state of coma, and her room is depicted with unusual light imagery in contrast to the first part. Light is associated with not only outside but also inside the room and it focuses on Irma: "The sun was still blazing outside, and through the drawn Venetian blinds three long streaks of warm light forced their way, and fell across the white figure lying on the couch" (141). The possibility of Irma's death is mentioned: "She was not dead, as he had thought, she was asleep" (142). As soon as Giles notices bars of sunlight falling on two roses on the table next to her wife's couch, he hears voices and hides "behind a screen," (143) and he realizes that Nielsen, his threatening shadow projection reminding him of his persona, has come. The narrator states: "When Nielsen had disappeared, Giles turned back to his wife's couch. The bars of sunlight were gone" (144). The invasion of darkness in the room suggests the domination of evil, death, and also the Jungian shadow. The room darkens and Giles's shadow is triggered:

> A thought flashed through his mind […]. What if—! He stood up, hardly breathing, his hands behind his back, looking down upon his wife. Her first waking act! Half conscious – the wrong bottle! – the wrong . . . (145)

He realizes that his wife has taken morphia instead of her medicine, and he does not do anything to save his wife at that moment. He leaves her room and goes to see Jocelyn. At the end of this chapter, he is described as "a man

haunted by the hidden, ugly shape of an unborn remorse" (147). He can also be regarded as a man haunted by his shadow.

It should be noted that although Giles has another experience related to his shadow, there are still implications that he wants to re-establish his earlier relation to the persona. Immediately after Giles leaves his wife in the scene described above, he starts to be concerned with his hat which is related to his persona: "He began to run [to see Jocelyn] – he had no hat on, and he knew it, but he knew that it was not his business to inquire into the reason why he had no hat, it was to get over the ground quickly" (146). It is further emphasized:

> He found that he *was* thinking as he went, but upon quite trivial matters. He thought of a little shop at the bottom of the road, where he could buy himself a hat, a peasant's hat like Jacopo's; he hoped it might be clean. (146)

Here, he thinks about buying a hat and he is even concerned with its cleanliness. This is different from the first part's Giles character for whom "[n]othing else mattered" (5) except Jocelyn.

It should also be noted that just as Galsworthy focuses on landscapes which distinguishes him from James, he also frequently uses water imagery in *Jocelyn*. In the novel, the water-related elements of landscape attract attention, which is notable because for Jung, water is another archetype that has strong connotations with the unconscious (*Symbolic* 7967). In this respect, repeated references to the river and the sea in the novel, and particularly Giles's first appearance looking "towards the smooth sea" (1) in the very beginning gain another significance since they can be interpreted as pointing to Giles's confrontation with his unconscious. Furthermore, Giles's tendency to give in to his shadow is expressed through the use of water imagery, as the narrator states: "He [Giles] had found the depth of those

uncertain waters; they were just of that depth, whatever it might be, that mattered nothing" (5). In addition, in the end of the first part, there is again reference to water, implying that his unconscious is taking control now: "He saw what he was doing. Like a drowning man he saw all that had gone before, all that was coming, stretched grimly into a dim future" (121). The reference to drowning here suggests his being captivated by his unconscious. In the second part of the novel, after Giles leaves his wife and buys a hat, he meets Jocelyn. The water image is again used:

> He was standing beside her, a tall figure, holding his hat in his hand, and taking deep breaths like a man that has come to the surface of water, after a long dive. (151-2)

The reference to water here suggests that he has just had another difficult experience with his shadow and the unconscious, and also marks his return to consciousness because in their conversation, Jocelyn starts to behave less coldly towards Giles, and this makes him regret leaving his wife in a state of coma. So he ends his conversation with Jocelyn quickly, and returns to his villa. Then he learns that his wife is already dead. The doctor diagnoses her death as the result of an overdose of morphia.

The novel's concern with opposites can be further seen in the contrast between the two parts. While the first part mostly presents light, presence, and union, the second part in which Irma's death takes place is marked by darkness, absence, and death. The second part ends with separation as Jocelyn, who also blames herself for Irma's death, wants to cut her connection with Giles: "She did not speak. Her mournful eyes were lifted for a moment to his, the shadow of a smile quivered pitifully on the curve of her lips, and she was gone from his arms" (196). In their final conversation in this part, Giles does not want Jocelyn to blame herself but he also hesitates to tell her that he might be the cause of his wife's death:

> If he must tell her, he thought it should be in a way that would carry conviction. The sun glared into his eyes, and he pulled his hat low upon his forehead, with a feeling that he would, at all events, hide from her the foreboding of defeat that was in them. (191)

At this point, he uses his hat as an object that prevents light in order to hide his face. Unlike the first part in which Giles cannot help showing his sexual desire in his facial expression, the second part displays his attempts to use a mask to hide his feelings of shame and his attempts to reconcile with his persona. Even the very last sentence of this part focuses on his face: "He flung himself upon the ground, and buried his face in the grass" (196). He starts to realize the importance of the persona and the difficulties that arise from following individual desires by disregarding collectivity, which will eventually lead to his self-realization.

3.3 Integration: Reaching the Self

In the final part of the novel, there is a kind of a Jamesian night vigil scene in which the protagonist achieves self-realization. Galsworthy's protagonist, Giles, comes to a realization in a social atmosphere, in a Spanish sea port. Giles makes his own "analysis" (236) and comes to acknowledge evil in himself. There is also a reference to self-knowledge:

> It became a sort of painful pleasure to him to reason the thing out with a grim analysis. The evil did not seem to him to lie in the wrong he had done to the woman he loved, nor in the guilty inaction by which he had sought to repair that wrong, it lay further back, in the fibre of his own nature and the infirmity of his will – he felt that he had suffered for it, was always suffering. If repentance be suffering – he repented; if it be *knowledge of self* – he repented, for he was getting to know his own limitations as he had never known them before [...]. (emphasis added 236-7)

As can be seen, he has realized that he is the agent of his own actions, and he links his suffering to this. Most importantly, he has become aware of his own limitations and, as will be seen later, he has learnt to control himself.

The change in Giles is clearly observed in his encounter with Jocelyn in London. Giles goes there because Jocelyn has stopped sending him letters. When he visits Jocelyn, he asks her to marry him. Jocelyn says that she cannot take Irma's place, but she also confesses her love for him, and they have another physical encounter. This time, however, Giles suddenly leaves her, saying goodbye and adding that he will write to her. The narrator says:

> He did not know how he got out of the room, how he left her, or where. Everything swam in a mist before his eyes, but at last he found himself on the stairs, going down slowly and *deliberately*, and trying to pull his gloves on to his hands. (emphasis added 262)

The use of the adverb "deliberately" (262) is significant since it shows that he is in control. There is also a reference to his pulling gloves on his hands, suggesting his paying attention to manners and his persona. Later, the change he has experienced is further emphasized by his letter in which he writes to Jocelyn: "If you *cannot*, I must not see you again. I know myself, and I know you […]. There are limits – I know my own" (269). Giles has become aware of his limitations and this is in line with the narrator's statements about the self-knowledge he acquired in the beginning of this part. In his letter, Giles also states that if Jocelyn wants to be his wife she should let him know because he is going on a long sea journey to Singapore. He gives information about the route he will follow so that she can write to inform him. Later, Giles appears on the sea journey, and it is revealed that he has not received any letters from Jocelyn.

Towards the end of *Jocelyn*, Giles is depicted on this sea journey most of which takes place at night. In this respect, Galsworthy again comes closer to

Jung who, as noted earlier, often emphasizes the "night sea journey" as a metaphor for "a descent into the unconscious" taking place towards the end of the individuation process (*Psychotherapy* 7528). This sea journey can also be regarded as displaying the progress Giles has achieved in the process of individuation.

While the first two parts of the novel are primarily associated with the interplay between Giles's persona and shadow and their integration into a balance, the third part exemplifies his coming to terms with his anima, which paves the way for reaching the totality archetype, the Self. Reaching the Self suggests the rebirth of personality. In this respect, it is noteworthy that the third part of the novel opens in spring suggesting the archetypal rebirth. Indeed, the use of light and dark imagery also points to the emergence of the Self representing the union of opposites in this part, as the part begins with their intermingling: "The evening was drawing in, but the daylight still crept colourless into a pretty room high up in some mansions overlooking the river" (197). As can be seen, in contrast with the first part opening at daytime and the second one opening at night, there are references to both "evening" (197) and "daylight" (197).

The third part of the novel also shows Giles's attempts to come to terms with his feelings for Jocelyn, which parallels the stage of withdrawing anima projections in Jungian individuation. Giles was a married protagonist who has a challenging experience with his shadow due to being carried away by his anima projection as he projects his anima onto another woman. It is essential to bear in mind that while discussing the anima figure, Jung often makes references to mythology, which he saw as reflecting the archetypes of the collective unconscious. In contrast, Galsworthy does not make overt mythological references while describing the Jocelyn character. However, the novel interestingly parallels Jung's essay, "Marriage as Psychological Relationship" (1925) dealing with "the purely psychological

problems of marriage" (*Development* 7832). In this essay, Jung points out that the anima and animus play a very important role in marriage, and as partners project their anima and animus onto one another while choosing their partner, but in middle age, a critical perspective develops and one of the partners might sense a failure in his/her projection (*Development* 7837). Considering anima projections, Jung asserts that when a married man cannot appropriately project his anima onto his partner, this creates self-division, and he might project his anima onto another woman to feel complete:

> He […] tends to spy out of the window, no doubt unconsciously at first; but with the onset of middle age there awakens in him a more insistent longing for that unity and undividedness which is especially necessary to him on account of his dissociated nature. At this juncture things are apt to occur that bring the conflict to a head. He becomes conscious of the fact that he is seeking completion, seeking the contentedness and undividedness that have always been lacking. (*Development* 7839)

Jung highlights that such a man should not try to satisfy his longing for unity with another woman, but instead he should go "on believing in the inner justification of his longing for unity", and "put up with his self-division for the time being" (*Development* 7839). If he is patient,

> [a]ll the powers that strive for unity, all healthy desire for selfhood, will resist the disintegration, and in this way he will become conscious of the possibility of an inner integration, which before he had always sought outside himself. He will then find his reward in an undivided self. (*Development* 7840)

However, if he is carried away with his anima projection, it creates even more problems. In the novel, Giles seems to be experiencing failure in projecting his anima onto his wife, Irma. He projects it onto Jocelyn instead. In the first two parts, he is under the strong influence of his anima projection, which triggers his shadow. Jung states:

> Let us suppose that a certain individual shows no inclination whatever to recognize his projections. The projection-making factor then has a free hand and can realize its object – if it has one – or bring about some other situation characteristic of its power. (*Aion* 4013)

Thus, the calamities experienced by him in the first two parts can be interpreted as arising from not Jocelyn herself but from her role as Giles's anima projection.

Giles's struggle with his shadow in the first two parts also takes place with his anima projection. The opening of the novel is significant in this respect. Although Jocelyn's name is not mentioned in the first chapter of the first part, Giles hears the sound of the piano she is playing, and it affects him. He hears it while he is experiencing hesitation in leaving his wife's room: He stops "at the window irresolutely" (4). When the sound of the piano comes, Giles leaves the room: "'I beg your pardon,' said Giles, 'I am going,' and stepped into the sunshine" (4). Here, Giles seems to be affected by Jocelyn's music. The effect of her music on him is underlined:

> Through the green shutters of the adjoining room came a little petulant tune; Giles stopped, and his face quivered; the little tune gripped some string in his heart, it was as if the player had put her finger upon it, and pulled it towards her. (4)

Jocelyn's effect on Giles is in line with Jung's expression of the effect of an archetypal situation which

> is always characterized by a peculiar emotional intensity; it is as though chords in us were struck that had never resounded before, or as though forces whose existence we never suspected were unloosed. (*Spirit* 7214)

The reason why Giles is affected by Jocelyn here can be attributed to her being his anima projection. Jung further points out that

> the archetypes usually appear in projection; and, because projections are unconscious, they appear on persons in the immediate environment, mostly in the form of abnormal over- or under-valuations […]. The archetypes are therefore exceedingly important things with a powerful effect, meriting our closest attention. (*Archetypes* 2739)

Jocelyn has such a powerful psychic hold on him that he disregards his wife; has sexual intercourse with Jocelyn, and suffers because of it. Moreover, Giles thinks about committing suicide, which is one of the negative effects of being possessed by the anima, according to Maria-Louise von Franz. She states that under such an influence, "[t]he whole of life takes on a sad and oppressive aspect. Such dark moods can even lure a man to suicide, in which case the anima becomes a death demon" (187). In the second part, by arranging a shooting trip, Giles attempts to escape from the spell of his anima projection, although he soon fails, since he sees his wife in a state of coma, which leads him to inaction. Nevertheless, as the third part shows, with his separation from Jocelyn, he gradually learns to escape from her strong influence, which can be interpreted as his attempt to withdraw his anima projection. Jung writes:

> The autonomy of the collective unconscious expresses itself in the figures of anima and animus. They personify those of its contents which, when withdrawn from projection, can be integrated into consciousness. (*Aion* 4024)

A man who wants to achieve individuation should recognize his projections and withdraw them to achieve psychic unity.

Even though overt mythological references do not attract attention in *Jocelyn*, Galsworthy, like James, also presents repetitive experiences which come close to Jung's conception of the archetypes of the collective unconscious. The protagonist undergoes similar experiences in different parts with an expansion of consciousness. When Giles appears in this part

"in a small port on the eastern Spanish seaboard" (232), just like in the first part he is depicted as staying under the sun and observing his surroundings in a contemplative mood. He is also similar to the Jamesian observer who experiences expansion of consciousness at this point. This time, instead of Jocelyn's piano-playing, he hears the voice of several men working, and it strucks a chord in him, and again he comes to a realization. This time the realization is related to something universal:

> "Pulley! Hauley!" Words comprehended of every nation under the sun, words by the aid of which men make shift to go through the business of life. They struck a chord in Legard's heart that had not sounded for many years. They roused in him a longing for action, and a feeling of pride, such as one has when one reads of some gallant feat done by a countryman. (233-4)

This time he becomes aware of collectivity, which is very significant in the process of individuation. Jung writes:

> Since the individual is not only a single entity, but also, by his very existence, presupposes a collective relationship, the process of individuation does not lead to isolation, but to an intenser and more universal collective solidarity. (*Two Essays* 2799)

In this part, interestingly, there are references to several different places and people. Giles travels to several places:

> He had wandered about unceasingly, in the Austrian highlands, in Turkey, Algeria, Spain, anywhere, indeed, where he could get hard physical exertion, and be unlikely to meet people. (237)

It should be pointed out that although the collectivity is recognized in the individuation process, isolation also has an important function in it. Giles's being isolated by going on such a journey is also significant in that it enables him to focus even more on his inner world, paving the way for reaching "[t]he archetype of the self [which] has, functionally, the

significance of a ruler of the inner world, i.e., of the collective unconscious" (*Symbols* 1866).

In Jungian individuation, the archetype of the wise old man appears in the process of reaching the Self. He helps the hero to realize the Self because "the old man knows what roads lead to the goal and points them out to the hero" (*Archetypes* 3729). Just as there is a character functioning in the same as the wise old woman in *The American*, in *Jocelyn*, there is a character who functions in the same way as this archetype. However, this character is even more similar to Jung's conception as he appears only towards the end of the novel, and he appears in Giles's sea journey: Giles overhears a conversation between two men who speak about natural scenery. One of them is "an old fellow of sixty, travelling for his health" (298) and the other is a younger man who is of about the same age as Giles. This old man is experienced in terms of marriage, which is important for Giles's situation. Although the narrator does not give much information, it is revealed that this man had a difficult experience in marriage: "Giles had heard his private history, and knew him for a man who had suffered much at the hands of his wife and children, and who lived perpetually in the fear of death from a bad heart" (298). During their conversation, the old man, referring to Giles, says that "he […] never seems to speak to anybody" (298). The younger man replies: "Tall, rather dark chap, I know – seems very down in the mouth" (299). Then the old man says: "Poor fellow – nice-looking fellow he is too – a woman, I suppose" (299). The old man's statement reminds Giles that although he has managed to distance himself from Jocelyn, he is still under her influence. This creates in him a strong reaction and makes him critical of himself: "Giles rose softly from his seat and went out of the room. He experienced a sudden feeling of shame, of disgust with himself" (299). The old man has indirectly let him know that he should completely overcome Jocelyn's effect on him, and this leads Giles to consider his place in the universe:

> A sense of his own insignificance was upon him. What did his emotions matter? What was he? A tiny fragment in the eternal scheme, which the scorching wind of life had dried and passed by, a fragment as hard, as unmingled, and as lonely as the grains of sand which he rubbed between his hands. After all, was he not himself a single grain in a wilderness of bitter sand? (299-300)

Giles begins questioning himself just after he overhears the old man, or this archetype "of the *wise old man*, the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life" (*Archetypes* 3543). In line with this, Giles thinks about the hidden meaning in life:

> Sometimes, in a lull of the dancing, when nothing sounded but the dumb beat of the screw, the desert wind stole softly past, and whispered in the awning over his head. The magic of the night wrapt him, and he thought – "There must be something in it all. I am on the wrong tack," and again the whisper of the wind, and the faint cry of flighting quails, would come to him through the darkness, seeming to speak of something hidden, of something behind the veil, which may perhaps be reached through pain and work and much self-sacrifice, some secret, great and universal. (302)

Interestingly, these thoughts "come to him through the darkness" (302) which can be interpreted as his interaction with the unconscious. The statement, "some secret, great and universal" (302), is reminiscent of the collective unconscious while its "be[ing] reached through pain and work and much self-sacrifice" (302), is in keeping with the process of individuation.

At this point, Giles decides to change his life since he again says to himself: "Yes, […] I am on the wrong tack" (302). His asking questions to himself is very significant because Jung underlines that a person can come to terms with his anima and unconscious by "holding a conversation with himself" (*Two Essays* 2845). He writes:

> Whenever we are in a predicament we ask ourselves (or whom else?), “What shall I do?” either aloud or beneath our breath, and we (or who else?) supply the answer. Since it is our intention to learn what we can about the foundations of our being, this little matter of living in a metaphor should not bother us. (*Two Essays* 2845)

Giles asks several questions about his life, thinking about “the emptiness and waste of it” so far: “What had he ever done for anybody? […] What had he done? How had he gained the right to live in a world where all things must move forward or die?” (302). He thinks: “Is it too late? is there *nothing* in me? *nothing* for me to do?” (303). In this way, he wants to change his easy-going life he was complaining of in the beginning of the novel.

The repetitive nature of his experience, in line with Jungian archetype concept, is underlined as earlier scenes are repeated before his eyes: “The music started again, there was a light laugh, and, as he stood back in the shadow, a man and a girl passed him leaning towards each other” (302-303). This is in parallel with the first part of the novel which opens with references to Jocelyn’s “light laugh” (1) and the music coming from her piano-playing. There are also other echoes of the scenes of Giles and Jocelyn: “The man and the girl passed again, he was whispering to her, and she twisted a flower in her hands” (303). This is reminiscent of Jocelyn’s first appearance with flowers in her hands and twisting them. Then Giles remembers Jocelyn: “Memory came to Giles with the scent from it. He shrank back. ‘Without her! O God!’ he thought, and pulled his cap over his eyes” (303). However, he replaces his desire for her with a longing for action, as the narrator says: “He had a longing to get out of it, to get to the end, to find something to do – something incessant and exhausting, which day by day would dull his feeling in sheer weariness” (304). His yearning for action at this point – also when he hears the men shouting in different languages in the Spanish sea port – is noteworthy in that Jung defines “a

possible synthesis of the conscious and unconscious elements" as "knowledge and action" which "in turn leads to a shifting of the centre of personality from the ego to the self" (*Archetypes* 3689). After this inner monologue, Giles falls asleep, and the chapter ends with a reference to dreams in this way:

> Presently he fell back again into his chair in the shadow of the hurricane deck above, and dozed off into an uneasy sleep. Through it he felt all the time the silent plains of snow-white sand, the dim flash of lights, the jar of the screw, the hiss of steam, and the striking of the ship's bell, mingled in a misty confusion with strange words and shapes, the fantastic creatures of his dreams. (304)

The reference to dreams strengthens this journey's link to the unconscious, and the final chapter pushes it to the extreme, since it presents a dream-like experience. The novel ends with the union of Giles and Jocelyn, and there is the suggestion of marriage. As their union takes place after Giles's progress towards self-knowledge, this scene can also be interpreted as his union with his anima and the collective unconscious. This chapter is a continuation of the earlier chapter. Giles wakes up and sees a woman:

> He woke from restless and bitter dreams, feeling stiff and a little cold. The moon was sinking in the sky, and only patches of white light fell now upon the decks. He raised himself in his chair to look about him. A woman was leaning against the port bulwark looking out over the desert. (305)

Then she turns, and approaches Giles, and he sees her face: "He thought 'I am dreaming'" (305). She is a mysterious figure: "She seemed like a tender vision of slumber and of memory, stepping to him out of the night" (305). This woman is Jocelyn whose face looks "tender and mysterious in the gloom" (306). They embrace, and the dream-like atmosphere is still preserved: "And now great shadows stalked along the cold sands, like the

uneasy thoughts of a dream; and sometimes a feeble cry would speak to them out of the heart of the desert" (306-7).

The setting's being related to the desert is as important as the depiction of a night sea journey. According to Jung, the desert is linked to the unconscious as a place of isolation. He writes:

> Isolation by a secret results as a rule in an animation of the psychic atmosphere, as a substitute for loss of contact with other people. It causes an activation of the unconscious, and this produces something similar to the illusions and hallucinations that beset lonely wanderers in the desert, seafarers, and saints. The mechanism of these phenomena can best be explained in terms of energy. (*Psychology and Alchemy* 5574)

Jung refers to the anima as also "the soul-image" (*Two Essays* 2841). Considering the desert's link with the psychic phenomena, Giles's union with Jocelyn in the end in a dream-like atmosphere related to the desert can also be taken as a symbolic scene echoing the manifestation of the symbolic inner marriage – the union with the anima – that should be achieved in the individuation process.

Jocelyn's ending with its display of a union seems to be rather different from Jamesian open-endings at first glance. As mentioned in Chapter Two, James's novels stand out not only with the theme of self-realization but also with the theme of renunciation, which distinguishes the endings of Jamesian novels from conventional happy endings. Indeed, in his "Note on the *Portrait of a Lady*," Galsworthy criticizes particularly the open-ending of James's *The Portrait of a Lady*. He refers to James as "a great master" and writes that "[t]he ultimate touch, in fact, is missing" (*Forsytes* 175). Galsworthy particularly complains about the absence of a union scene at the end of the novel. In a letter written by Galsworthy to Mrs. Pethick Lawrence in 1917, he again refers to *The Portrait of a Lady* in relation to its ending:

> Do you know of any figure in fiction stretched to full spiritual growth in any setting but that of tragedy? […] Henry James tried it in *A Portrait of a Lady,* but he left an ending which may be read either way; and, whichever way you read, it tells us nothing. Full spiritual development in happiness seems fated to be anti-climaxic, I suppose because it means Nirvana of which nothing can be said. (*Life and Letters* 772)

Here, Galsworthy's references to "[f]ull spiritual development" (772) and "Nirvana" (772) show his awareness of the self-realization theme in *The Portrait*. Considering his statements here, it is possible to argue that at the end of *Jocelyn*, Galsworthy, different from James, prefers showing union after self-realization is achieved, and in this way, the suggestion of wholeness and harmony, accompanying self-realization in the Jamesian novel of manners and Jungian individuation, is more overtly conveyed in *Jocelyn*.

CHAPTER 4

NATSUME SOSEKI'S *KOKORO*

In his critical work entitled *Theory of Literature* (*Bungakuron*, 1907), Natsume Soseki (1867-1916), one of the leading early-twentieth-century Japanese novelists and critics, refers to Jane Austen's *Pride and Prejudice* with praise, and states that this novel presents "the domain of our daily life, its customs and manners" (109). Like Henry James's statement in his letter to William Dean Howells in which he draws attention to "manners" and "customs" as the main sphere for "a novelist" (*The Letters* 1: 72), Soseki's aforementioned statement, too, can be used to define the very framework of his own novels. Soseki's novels, concerned with the upper social sphere and mingled with a satirical outlook, are also frequently referred to as novels of manners. While Soseki's interest in this type of novel is generally attributed to his admiration for the novels of Jane Austen, the influence of Henry James is traced particularly in Soseki's later novels due to the shift of emphasis from the social to the psychological dimension, which can be clearly observed in Soseki's later phase novel and his so-called masterpiece, *Kokoro* (1914).

This chapter attempts to trace the Jamesian influence in *Kokoro* by examining Soseki's use of the international theme, binary form, and the theme of self-realization in an endeavour to demonstrate the affinity between James and Soseki in terms of their concern with the unconscious, which remarkably parallels Jung's preoccupations. *Kokoro*'s Japanese themes, *shitei-kankei* (master-disciple relationship) and *junshi* (following one's lord to the grave), which make this novel even more akin to Jungian individuation, will also be noted.

When Japan opened its doors to the world in the Meiji era,[16] Western influence made its way into the country along with its literature. Natsume Soseki, the pen name of Natsume Kinnosuke, was especially open to this influence because apart from his being a Meiji literary figure, the traceability of Western influence in his works is closely linked to his field of study: Soseki was an English literature scholar. He graduated from the English literature department of Tokyo Imperial University, and he was also the first Japanese literary scholar who was sent to England in order to study and research with a government scholarship in 1900. He spent two years in London and devoted himself to extensive reading of English literature there. After he returned from England, he not only became a professor of British literature at Tokyo Imperial University but also began to write novels.

Soseki's early novels are generally compared to the novels of Jane Austen as they stand out with their satire and humour, and focus mostly on the social activities of the upper-middle-class. However, unlike the humorous and light-hearted early novels of Soseki, the later ones are marked by a darker and melancholic atmosphere. As John Nathan argues, Soseki's later novels are influenced by his close reading of not only Jane Austen and George Meredith but also Henry James (1). Although Soseki appreciates "[t]he ironic revelation of character embedded in the 'unembellished' details of quotidian life and manners […] in Austen," his later writing also echoes the relatively darker Jamesian writing (Nathan 5). Nathan adds that "Soseki doubtless began reading Henry James during the two dismal years he spent studying English literature in London" (6).

An important point that brings Soseki's later novels closer to the Jamesian novel of manners is that they also place emphasis on their protagonists' psychology, and thus as Soseki's early novels are regarded as "comic" while

[16] The Meiji era was named after Emperor Meiji whose reign lasted from 1868 to 1912.

later novels as "psychological" (Odin 240). Furthermore, a scarcity of action marks the later works of Soseki in a way similar to the novels of James. One of the well-known translators of Soseki, V. H. Viglielmo, argues in that, in Soseki's later works

> [t]here is indeed little action of any kind in his later novels: his characters think and talk rather than act. This is undoubtedly responsible for a certain slowness of tempo […] and goes a long way toward explaining the preference of the average reader for the earlier works like *Botchan* and *Wagahai wa neko de aru*, brimming over with incident and very short on reflection or introspection. (4)

Indeed, as Ken Ireland suggests, while his novelistic career began with an interest in the social dimension, Soseki moves "toward an interest in the individual psyche," and "*Kokoro* (1914), the best-known novel of his last period" also "belong[s]" to this "category of psychological analysis" (139).

In consideration of Soseki's being a representative writer of the Meiji era, *Kokoro* is widely interpreted as a text dealing with the effects of modernization and the alienation of the individual in Meiji Japan. Taken out of its Japanese context, "*Kokoro* is invariably read as the great prose narrative of man's loneliness in the modern world" (Cazdyn 206). Yet, *Kokoro* also stands out for its interest in psychology which can be inferred from its very title: the word "kokoro" means "heart," "mind," "feelings," or "emotions" in Japanese.[17] Indeed, this novel is also engaged with the dark side of human nature since the theme of evil comes to the fore in it, as William J. Tyler argues finding that, in this novel "Soseki presents […] the mysterious and unpredictable nature of the human heart, or *kokoro*" (326).

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[17] As Julie Higashi argues: "Many would agree that it is difficult to find an exact translation for the word *kokoro* in English. The Chinese character of the word is pronounced *shin*, depending on the context or which character it combines with. It represents feelings, mind, heart, spirit, emotions, and thoughts, all at once" (40). She adds that a compound noun using "the *shin* or *kokoro* character" is "*shinri* for psychology" (40).

In this respect, this novel is also concerned with the unconscious and the path towards self-discovery in line with both the Jamesian novel of manners and Jungian individuation.

In *Kokoro*, a university student, who remains unnamed throughout the novel, befriends a mysterious middle-aged man whom he calls "Sensei" at a seaside resort in Kamakura, and he begins to wonder why this enigmatic man tends to isolate himself from society. After these two men return to Tokyo, the student visits Sensei's house there, and meets his wife. The student becomes curious about Sensei's marriage which seems to be unhappy, and he insists upon learning about Sensei's past in the first half of the novel. In the second half, Sensei's past is revealed to him through a confessional suicide letter: His extreme suffering and guilt are caused by his feeling responsible for the death of a close friend who committed suicide due to the same girl they both loved. Although this girl becomes Sensei's wife, he cannot find happiness due to his feelings of guilt and remorse.

Kokoro consists of three parts, and the first two parts are narrated by the student while the third part is narrated by Sensei. In this respect, it should be noted that unlike James who often uses third-person narration in his novels, Soseki employs first-person narration in *Kokoro*. However, with these two narrators in different parts, the effect that Soseki achieves still comes close to Jamesian concerns because he focuses on point of view. The first half of the novel shows Sensei filtered through the student's consciousness whereas the second half – Sensei's manuscript – is presented through Sensei's consciousness, which provides two different perspectives in the novel.

Indeed, Soseki's use of first-person narration is also linked to the context of Japanese literature. Around the time *Kokoro* was written, the most popular novel form was the "I-novel" known as *shishosetsu* in Japanese. Even though there are divergent points in the definitions of this sub-genre, the

most common aspect on which almost all critics agree is the narrator's representing the writer in these novels. In fact, *Kokoro* can be regarded as a reaction against the I-novel because while Soseki presents the student character as an "I" in the beginning, he later substitutes him with the Sensei character that is another "I" in the second half consisting of a suicide letter. As James A. Fujii argues:

> Soseki's *Kokoro* overtly challenges the […] I-novel trend by centering on death, for death can have no role in a narrative devoted to the unmediated depiction of the writer's own ongoing life. (244)

While Soseki distances himself from the Japanese "I-Novel" in this way, he comes closer to the Jamesian novel of manners because Soseki's reaction against the I-Novel is similar to what Richard Salmon describes as James's "resistance to the self-revelatory form of 'autobiography'" (172).

Another noteworthy point is that *Kokoro* is generally described as a dark and tragic novel instead of being discussed as a novel of manners. In her critical study on Soseki's novels, Beongcheon Yu refers to this novel as "the darkest and yet perhaps most moving of all his novels" (124). Similarly, William J. Tyler refers to this novel as "[a] dark and brooding work, *Kokoro*" (325). In fact, the novel's being regarded as a dark work is also related to the particular attention paid to the novel's second half, which has links to Japanese traditions; as A. Owen Aldridge argues, Soseki, by providing Sensei's letter in the second half of the novel, "follows the Japanese tradition of a 'suicide letter,' designed to absolve the writer of his faults, to leave a moral lesson behind, and to justify his suicide to the world" (77). Moreover, *Kokoro*'s last pages link Sensei's suicide to the historical act of General Nogi who committed suicide after Emperor Meiji's death. This is expressed in the text by the use of the word "*junshi*" (190) which is a samurai tradition of following one's leader to the grave. Hosea Hirata states

that half of the discussions of *Kokoro* are devoted to "the spirituality of Sensei, which is sanctified by his sincere confession" (184). In consideration of the interaction between Japanese cultural traditions and modernization, the second half of the novel comes to the fore which has caused Sensei to be often regarded as the protagonist of the novel.

Indeed, when *Kokoro* is considered in its entirety, it will be seen that the first half of the novel has its own protagonist and it displays the upper social sphere with a slight touch of humour. As the novel gradually turns to a darker and tragic story, it resembles the Jamesian novel of manners with its binary form and its dark turn pointing to the discrepancy between surface and depth. *Kokoro*'s turn is interlinked with the theme of self-realization as well. However, different from the preceding novels that have been considered in this study, in *Kokoro*, the self-realization theme is intermingled with a Japanese theme, the teacher-disciple relationship, known as *shitei kankei*. In *Kokoro*, the student's progress towards self-knowledge is strongly linked to that of Sensei. For this reason, both characters will be taken into account in this chapter.

Another point which makes *Kokoro* akin to the Jamesian novel of manners is that the theme of self-knowledge is interlinked with an international theme. Different from the preceding novels examined in this dissertation, *Kokoro* is not set abroad. However, the novel opens at an international holiday resort in Kamakura, which makes it possible to argue that Soseki employs an international theme within Japan in this novel. In the beginning, not only Japanese characters but also Westerners are depicted, and the emphasis is on the social dimension and cultural conflict. That is to say, just like James who contrasts the American with the European, Soseki portrays the clash between the Japanese and the Westerner in *Kokoro*. What is more, in the same way with Jamesian novels, through the international theme, this novel displays the interplay between consciousness and the unconscious,

and its engagement with opposites and its achieving balance strongly echoes Jungian individuation.

4.1 Detachment from the Persona and Encounter with the Shadow

The interplay between the persona and shadow, which is one of the significant concerns of Jungian psychology, is particularly applicable to Japanese fiction because the persona and shadow archetypes are in parallel with two concepts that the Japanese are already familiar with: *tatemae* and *honne*. While the former means "front" or "face," the latter stands for "the true root" or "the true sound," as Rex Shelley points out:

> The concepts of the inner man, the ego and the outer mask, the *persona*, that Jung and others studied have been known to the Japanese for centuries and accepted by them as two parts of the whole man. They call the inner man the *honne*, the true root, and the outer mask the *tatemae*, what stands out in front. (145)

The *tatemae*-*honne* dichotomy is also reflected in Soseki's *Kokoro*. As the novel "breaks neatly into two halves, each retrospectively narrated by a different first-person narrator" (Lower 393), it is possible to argue that its concern with being divided is even reflected in its binary form. In the novel, just like Jamesian novels and Jungian individuation, there is a move from the surface, the *tatemae*, towards the depth, the *honne*.

In the very beginning of *Kokoro*, the student-narrator refers to the man he calls "Sensei," which means "teacher" or "mentor" in Japanese:

> I always called him "Sensei." I shall therefore refer to him simply as "Sensei," and not by his real name. It is not because I consider it more discreet, but it is because I find it more natural that I do so. (1)

Here, the student makes it clear that "Sensei" is not this man's real name. Indeed, the meaning of this word in Japanese sheds light upon the role this man plays in the student's life. As will be seen in this chapter, the Sensei character's function in this novel is very similar to that of the wise old man in Jungian individuation.

Kokoro opens with an emphasis on the social dimension in a similar way with the Jamesian novel of manners that draw attention to manners and the persona. From the beginning, the novel presents the essential features of the novel of manners with its upper-class setting and its focus on marriage and money. The student, who is from a prestigious university, is in a holiday resort in Kamakura, near Tokyo. He is staying at an inn located in a district where "many rich families had built their villas" (2). He has come to this place with his friend who is "from a wealthy family in the Central Provinces, and had no financial worries" (2). The marriage theme is also introduced very early as the student says that his friend's parents put pressure on him to marry a certain girl whom he does not like, so he spends his holidays in this place. After the student's friend receives a letter from his parents, he leaves for Tokyo, and the student remains in Kamakura where he later meets Sensei who also appears as a wealthy man. The student notices that Sensei is "not staying at an ordinary inn, but […] [has] his rooms in a mansion-like building within the grounds of a large temple" (5).

As mentioned before, although *Kokoro* does not take place outside Japan, the opening of the novel recalls Jamesian novels with the international theme because the novel opens in a holiday resort with international visitors. It is in this international atmosphere that the student sees Sensei for the first time and it is through this setting that the social dimension is underlined. The Kamakura beach, which is "always crowded with men and women" (2), is described by the student in this way:

> [A]t times the sea, like a public bath, would be covered with a mass of black heads. I never ceased to wonder how so many city holiday-makers could squeeze themselves into so small a town. (2)

Most importantly, the student sees Sensei for the first time with a Westerner character: "I should never have noticed him [Sensei] had he not been accompanied by a Westerner" (3). This is particularly important since references to a Westerner character are rare in a Japanese novel of the Meiji period, as William J. Tyler also underlines that there is a "dearth of foreign characters in Meiji literature" (173). Since this Westerner character does not appear in the rest of the novel, he is frequently regarded as a tool used by Soseki to introduce his main characters. However, Eric Cazdyn accentuates the importance of this character by calling him "indispensable" because

> [i]f not for the Westerner, the student would not have noticed sensei; their relationship would not have formed, and *Kokoro* would not have been written. (206)

Indeed, this Westerner character is also noteworthy in terms of the Jamesian novel of manners framework because this character has a very important function in drawing attention to the artificiality of manners. The way the Westerner is described when the student first sees him echoes James's satiric and humorous depiction of Europeanized Americans. In the case of Soseki, as Hosea Hirata suggests, he depicts a "Japanized" Westerner (192). The student-narrator says:

> The Westerner, with his extremely pale skin, had already attracted my attention when I approached the tea house. He was standing with folded arms, facing the sea: carelessly thrown down on the stool by his side was a Japanese summer dress which he had been wearing. He had on him only a pair of drawers such as we were accustomed to wear. I found this particularly strange. (3)

Here, through this Westerner character, Soseki is actually satirizing people who are strongly concerned with their appearance, as Hirata notes that

> this foreigner wears only "a pair of drawers." His is the figure of a foreigner who tries his best to be Japanese. Yet, ironically, because of his *sincere* attempt at Japanization, the utter foreignness of his naked body shines forth. Isn't this situation laughable? […] Isn't *Kokoro* a satirical farce, laughing at those who are so serious and sincere that they make fools of themselves? (191)

The humorous aspect noted in this scene is important as it challenges the assumption that *Kokoro* is a completely dark and melancholic work. Hirata adds: "Nobody seems to have read this novel as a farce. Why?" (191). Indeed, considering Jamesian binary form, it is possible to argue that the humorous first half is contrasted with the darker second half, and in the first half, the persona is satirized, which paves the way for the detachment from it.

This Westerner character is also significant in terms of the Jamesian international theme because he enables Soseki to depict the conflict between the Japanese and Westerners just as James portrays the clash between Americans and Europeans. Moreover, after describing this Westerner in Japanese clothes, the student-narrator refers to the other Westerners in terms of their manners and contrasts them with the Japanese:

> Two days previously I had gone to Yuigahama and, sitting on top of a small dune close to the rear entrance of a Western-style hotel, I had whiled away the time watching the Westerners bathe. All of them had their torsos, arms, and thighs well-covered. The women especially seemed overly modest. Most of them were wearing brightly colored rubber caps which could be seen bobbing conspicuously amongst the waves. After having observed such a scene, it was natural that I should think this Westerner, who stood so lightly clad in our midst, quite extraordinary. (3)

In this way, the conflict, which is at the very base of the Jamesian novel of manners, also appears in the beginning of *Kokoro*.

Just like the Jamesian international theme, the clash between the East and the West in this novel symbolizes the conflict between the protagonist's consciousness and his unconscious, which becomes clear when the West-related references are examined. While James's novels display the American protagonists' encounter with their unconscious through their experiences in Europe, *Kokoro* presents its Japanese protagonist's confrontation with his unconscious through his "Western" experience. In this respect, Soseki's choice of a seaside resort as a setting and his particular focus on sea bathing and the beaches on Kamakura should be pointed out because in the Meiji era, "[t]he concept of beach vacations and summer homes was first introduced to Japan by the western residents of the international settlements" (Traganou 88). Thus, the novel opens with the student's "Western" experience, suggesting his encounter with his unconscious and shadow in Jungian terms. Furthermore, the Sensei character is strongly linked to the West-related elements – it is with a Westerner that the student sees him for the first time – and he enables the student to see through his persona and confront his shadow.

The international theme also extends to Tokyo following the student's and Sensei's return from holiday. The student and Sensei's meeting in the graveyard in Tokyo is important in this respect. In the student-narrator's description of the inscriptions on the graves, there are references to Western and Eastern names and religions, and "different customs [...] reflected in the tombstones" (8):

> We walked between tombstones on our way out. Next to those with inscriptions such as "Isabella So-and-so . . ." and "Login, Servant of God," were those with Buddhist inscriptions such as "All living things bear within themselves the essence of

> Buddha." There was one tombstone, I remember, on which was written, "Minister Plenipotentiary So-and-so." I stopped before one that was particularly small, and pointing at the three Chinese characters on it, I asked Sensei, "How does one read that?" "I presume they are meant to be read as 'Andrew'," said Sensei, smiling stiffly. (8)

In this way, the Western character in Kamakura gives way to the graveyard in Tokyo with Western names on the graves. Most importantly, both of them are interlinked with the Sensei character, as he represents the student's confrontation with his shadow. Later in this part, it will be seen that Sensei's house also reflects Western influence since the student describes Sensei's study room as "furnished partly in the Western style" (26) and at that moment Sensei's wife stands "with a European teacup in her hand" (26). There are also "[a] great number of books, bound beautifully in leather" (26) which include those written in English, as revealed later.

The places where the student and Sensei meet are also noteworthy. The student and Sensei talk for the first time in the seaside and they swim together in the sea. The student's confrontation with his unconscious is further supported by the use of water imagery, and the water archetype represents the unconscious for Jung (*Symbolic* 7967). The graveyard where the student and Sensei meet also has archetypal connotations as it is a site linked to the idea of death. What Sensei says to the student at this point is noteworthy:

> Sensei did not seem to find the way in which different customs were reflected in the tombstones amusing or ironical, as I did. Silently, he listened to me for a while as I chattered on, pointing to this tombstone and that. But finally he turned to me and said, "You have never thought seriously of the reality of death, have you?" I became silent. Sensei said no more. (8)

Here, Sensei in a way points to the fact that as a young person the student tends to ignore the existence of "the reality of death" (8). The student will

later face this reality near his father's deathbed. It is essential to note that in Jungian individuation, the second half of life and middle age are important in terms of the confrontation with death and coming to terms with it. In this respect, Sensei's being a middle aged man becomes significant, and it links his figure to the context of midlife transformation, which will be further discussed in this chapter.

The marriage theme of the novel of manners also reappears more strongly in Tokyo when the student goes to Sensei's house and meets his wife, Shizu. After the student meets Sensei's wife, their marriage becomes a central concern for him. He pays several visits to Sensei's house and he observes the couple, and the first part of the novel is imbued with his comments on his impressions of their married life. When he observes them for the first time, he says: "Sensei and his wife seemed to me to be a fond enough couple" (14). However, soon his "general impression of their married life" (14) starts to change for the worse. In the first part of the novel, the mystery revolves around Sensei's marriage, which is clear from this statement of the student-narrator:

> In the years between my first meeting with Sensei and his death, I came to know much of what he thought and felt, but concerning the circumstances of his marriage, he told me almost nothing. (19)

Throughout this part, the student pays attention to little details about Sensei's behaviour and his choice of words. A significant point in this respect is related to the conversation that takes place between the student and Sensei when they go to a park in Ueno. First, they see a couple there:

> One day, during the flower-viewing season, Sensei and I went to Ueno. I remember that day well. While we were strolling there, we happened to see a good-looking couple walking close together, beneath the flowering trees. [...] The place being

> rather public, they, rather than the flowers, seemed to be the object of interest for many people. (20)

After the student and Sensei see this couple, Sensei remarks that “[t]hey look like a newly married couple” (20). This married couple can be regarded as representing the public self and the persona due to their appearance in public and being regarded as married by Sensei. The student responds to Sensei’s remark in this way: “They seem to be pretty fond of each other, don’t they?” (20). However, the student cannot see “even a trace of a smile on Sensei’s face” (20) and Sensei begins “deliberately to walk away from the couple” (20). This point of the novel not only implies that Sensei’s marriage is unhappy but also points to Sensei’s function as the wise old man. The Sensei character, functioning as the wise old man, prepares the student for his confrontation with the discrepancy between surface and depth. At different points in the student’s narrative, Sensei’s avoiding explanations about his marriage makes the student aware of the fact that appearance might be different from reality and it also makes him want to see beyond the surface. For instance, at another point, while Sensei is talking about his wife to the student, he says that he and his wife “should be the happiest of couples” (16), which makes the student suspicious and he keeps asking questions to himself:

> What struck me then as being odd was his last remark: “. . . we should be the happiest of couples.” Why “should be”? Why did he not say, “We *are* the happiest of couples”? Was Sensei indeed happy? I could not but wonder. (16-7)

As can be seen, the student starts to have “doubts concerning Sensei’s happiness” (17), which makes him want to see through the persona in Jungian terms.

Just like in *The American* and *Jocelyn*, there are references to a change that occurred in a middle-aged character in *Kokoro* as well. The change in

Sensei is first stated through the student's conversation with Sensei's wife who tells the student: "You know, when he [Sensei] was young, he wasn't at all the sort of person he is now. He was quite different. He has changed so" (18). An examination of the novel in this respect reveals that the change is very similar to the shift from extraversion to introversion in the second half of life in the individuation process. From a Jungian perspective, the student's very first impressions of Sensei on the beach mark him as an introvert:

> His attitude, besides, seemed somewhat unsociable. He would arrive punctually at the usual hour, and depart as punctually after his swim. He was always aloof, and no matter how gay the crowd around him might be, he seemed totally indifferent to his surroundings. The Westerner, with whom he had first come, never showed himself again. Sensei was always alone. (4)

The description of Sensei's attitude by the student here is in accord with the Jungian introverted attitude type: he is indifferent to his surroundings and prefers being alone because he does not define himself by establishing connection with an object. This is further underlined when the student visits Sensei at his lodgings in Kamakura as he says: "I saw that he [Sensei] had no ties of any kind with the other people staying there" (5). As for Sensei's life in Tokyo, it is also marked by loneliness: "I was aware that the number of his [Sensei's] acquaintances was rather limited" (11). The Sensei character, here, echoes the introvert who tends to have fewer close friends and social connections.

In terms of the change in Sensei, the conversation between the student and Sensei's wife Shizu, should be pointed out:

> "Do you remember," I said, "that time when I asked you why Sensei did not go out into the world more, and you replied that he was not always so much of a recluse?"
> "Yes, I remember. And really, he was not."

> "Then what was he like?"
> "The kind of person you wish him to be, the kind of person I wish him to be . . . There was hope and strength in him then."
> "What caused him to change so suddenly?"
> "The change was not sudden. It came gradually."
> "And you were with him all the time that this change was taking place?"
> "Of course. I was his wife."
> "Surely, then, you must know the cause of the change? […] What does he say, when you ask him?"
> "That there is nothing for him to tell, and that there is nothing for me to worry about. He says that it was simply in his nature to change so." (30)

Sensei's gradually becoming melancholic in this way can also be situated within the context of midlife transformation.

In *Kokoro*, the dichotomy between extraversion and introversion is shown clearly through two protagonists. In the first half of the novel, while Sensei as an older person represents introversion, the younger student appears as extraverted, echoing the association of the first half of life with extraversion and the second half of life with introversion in Jungian individuation. Sensei as an introvert is more concerned with his inner world and does not act according to an object. In contrast, the student as an extravert continually seeks to establish connection with others. While loneliness seems to be a choice for Sensei, it is something to be avoided by the student. Indeed, this contrast is underlined by Sensei himself as he reproaches the student for his frequent visits to his house in Tokyo, which also points to his function as the wise old man. He says to the student: "I am a lonely man" (11) He adds: "And so I am glad that you come to see me. But I am also a melancholy man, and so I asked you why you should wish to visit me so often" (11). When the student visits Sensei again four days later, Sensei laughs and says to the student: "You're back again" (12). The conversation that takes place between them at this point is noteworthy:

> "I am a lonely man," he said again that evening. "And is it not possible that you are also a lonely person? But I am an older man, and I can live with my loneliness, quietly. You are young, and it must be difficult to accept your loneliness. You must sometimes want to fight it."
> "But I am not at all lonely."
> "Youth is the loneliest time of all. Otherwise why should you come so often to my house?" (12)

Here, Sensei points to the contrast between his relation to loneliness and the student's. Due to the shift to introversion in middle age, it is easier to accept loneliness, while it is difficult to cope with it as a young extravert because of the need for an object. The student's denying his being lonely shows that he has not achieved self-realization yet. Functioning as the wise old man, Sensei draws the student's attention to the fact that he is continually seeking an object to define himself. Later, Sensei will enable the student to experience introversion but at this point, the student cannot come to terms with it yet, and he finds Sensei's attitude strange.

Sensei's pointing to the artificiality of the persona as the wise old man should also be discussed in more detail at this point. The student has stronger links to the persona representing social relations since he is a university student and has deeper connections with his friends and family. In contrast with him, Sensei does not have any occupation, which challenges the student's established notions about social expectations:

> Sensei was a graduate of the university. I knew this from the first. But it was only after my return to Tokyo from Kamakura that I discovered he had no particular employment. I wondered at the time how he managed to support himself. (17)

Sensei does not have contact with his hometown and parents either. Another important point displaying Sensei's ignorance of his persona is that he is not concerned with his appearance. Sensei's wife says that "when it comes to

clothes, he certainly is not overcareful" (54). Thus, his indifference to his clothes suggests his ignorance of the persona.

Sensei has seen through his persona and encountered his shadow, which put him into the "standstill" state that Jung describes (*Mysterium* 6976). He is in a period of indecision and introspection, which can be observed when the student asks Sensei's wife:

> "Why does Sensei […] not go out into the world and find himself some position that is worthy of his talents, instead of spending all his time studying and thinking at home?" (18)

She says: "I am sure he would like to do something, really. But somehow, he can't. I am very sorry for him" (18). Indeed, Sensei's self-awareness related to his shadow is as problematic as that of Giles Legard in *Jocelyn* because both of them focus so much on their shadow that they start to ignore their personas, which creates another psychic imbalance. At one point, the student says:

> Sensei lived in complete obscurity. Apart from myself, there was no one who knew of Sensei's scholarship or his ideas. I often remarked to him that this was a great pity. But he would pay no attention to me. "There is no sense," he once said to me, "in such a person as myself expressing his thoughts *in public*." (emphasis added 17)

This shows Sensei's indifference to the public self. Following this remark, the student finds an "apparent inconsistency in his attitude, which was at once modest and contemptuous" (18). The student-narrator also says:

> This remark struck me as being too modest, and I wondered whether it did not spring from a contempt of the outside world. Indeed, he [Sensei] was sometimes not above saying rather unkind things about those of his classmates who had since their graduation made names for themselves. (17-8)

This shows that Sensei has started to feel "contempt" (17) for "the outside world" (17) that corresponds to the persona. Therefore, his self-realization is problematic.

The above-mentioned points in relation to Sensei prepare the student for his own detachment from his persona and his encounter with his shadow. In fact, Sensei's influence on the student's relation to his persona is first hinted in the text from the very first paragraph as the student uses the name "Sensei" for a man who is not literally a teacher. The student also says:

> I considered conversation with Sensei more profitable than lectures at the university. I valued Sensei's opinions more than I did those of my professors. Sensei, who went his solitary way without saying very much, seemed to me to be a greater man than those famous professors who lectured to me from their platforms. (22)

Here, the student contrasts Sensei with the teachers who give lectures from their platforms. As Sumie Okada suggests, "[i]n Japan, a mentor must be someone who is either a university professor or a distinguished scholar" (21). In this way, the student challenges the persona and points to the artificiality of titles. In view of the fact that the first half of the novel is narrated in retrospection by the now older student, this can be regarded as displaying Sensei's later influence on him.

In the same way as *Jocelyn*, the use of light and dark imagery in this novel is also in line with Jungian archetypes. An examination of the student's parts in this respect reveals that Sensei – as the wise old man – is associated with light. Not only the student first sees him on the beach connected to day and light but also their first talk takes place in the sea under sunshine:

> The bright sun shone on the water and the mountains, as far as the eye could see. [...] The dazzling blue of the sky beat against

> my face, and I felt as though little, bright darts were being thrown into my eyes. (5)

In this way, the enlightening role of Sensei as a mentor for the student is underlined. Moreover, when the student meets Sensei in the graveyard in Tokyo, there is again a reference to the sunlight, although the use of darkness imagery would be expected at this point due to the graveyard's association with death. The student says: "I saw coming out of it someone that looked like Sensei. I walked towards him until I could see the sunlight reflected on the frame of his spectacles" (7). In addition, when the student goes to Sensei's house near the end of the first part, he describes Sensei's study room in this way: "Soft sunlight, such as we had rarely seen that winter, filled the study. Into this sunny room, Sensei had brought a large brazier" (35). In keeping with Jung's association of light with consciousness, Soseki's use of light imagery in relation to Sensei also suggests that Sensei enables the student to expand his consciousness.

Towards the end of this part, the student's graduation takes place, which displays his relation to his persona. An important conversation between the student and Sensei should be discussed in this respect. During his visit to Sensei's house, the student asks Sensei about his diploma. Sensei responds by saying: "I wonder . . ." (55). Then Sensei asks his wife: "You put it away somewhere, didn't you?" (55). She replies: "Yes, I think so. It should be somewhere in the house" (55). The student-narrator concludes: "Neither of them seemed to know exactly where the diploma was" (55). In this way, it is revealed that Sensei ignores his diploma, which also shows his indifference to the persona. Then Sensei's wife asks the student about what he intends to do, following his graduation. The student says that he cannot decide, and clearly admits Sensei's influence on him in this respect because when Shizu criticizes him for being easy-going, the student replies: "Perhaps I have been influenced by Sensei" (56). This shows that Sensei has an important role in the student's loosening relation to his persona. Moreover, in the end

of the first part, similar to Sensei, the student does not take his diploma seriously. After the graduation ceremony, the student goes to his lodgings, and rather than putting his diploma to a secure place, he pretends his diploma is “a telescope” (54):

> I went back to my lodgings as soon as the ceremony was over, and stripped to the skin. I opened the window of my room, which was on the second floor, and pretending that my diploma was a telescope, I surveyed as much of the world as I could see. Then I threw the diploma down on the desk, and lay on the floor in the middle of the room. In that position, I thought back over my past, and tried to imagine what my future would be. I thought about my diploma lying on the desk, and though it seemed to have some significance as a kind of symbol of the beginning of a new life, I could not help feeling that it was a meaningless scrap of paper too. (54)

Here, the student’s reference to his diploma as “a meaningless scrap of paper” (54) demonstrates his awareness of the artificiality of the persona. His behaviour is in conflict with persona-ridden individuals who regard their titles and achievements as their very essence. Moreover, his use of the diploma, representing a social title, as a telescope is also noteworthy since the telescope is an item related to vision. In this respect, it can be regarded as symbolizing the student’s ability to see through the persona.

While *Kokoro* differs from *Jocelyn* by not focusing on sexual desire in relation to the confrontation with the unconscious, it comes closer to James’s *The American* with its strong concern with evil. Earlier in the novel, the student’s undeveloped awareness in terms of evil can be seen in one of his conversations with Sensei who draws his attention also to the shadow. After the student hears about the precarious health condition of his father living in the country, he shares this information with Sensei who advises him to secure his inheritance. The student reacts to this by saying that he does not consider his relatives a threat, after which Sensei says:

> You said just now that there was no one amongst your relatives that you would consider particularly bad. You seem to be under the impression that there is a special breed of bad humans. There is no such thing as a stereotype bad man in this world. Under normal conditions, everybody is more or less good, or, at least, ordinary. But tempt them, and they may suddenly change. That is what is so frightening about men. One must always be on one's guard. (47-8)

Here, Sensei as the wise old man points to the existence of evil in human nature, while the student's denial of the presence of evil in relation to his relatives shows his lack of awareness in this respect. It should also be noted that just like in *The American*, the character that functions as the wise old man not only appears in the end of *Kokoro* but also in the beginning, which differs from the appearance of this archetype towards the end of Jungian individuation.

The student's confrontation with his shadow takes place at the very end of the first part. Before going to his parents' house in the country due to his father's health condition, he writes letters to his brother about it. As a son, he worries about his parents: "I had even gone so far as to add, in a somewhat emotional strain, that we, their children, should feel pity for the old couple that led such lonely lives in the country" (62). Then the student-narrator states: "When writing such letters, I was quite sincere. But after writing them, my mood would change" (62). His statements show his awareness of the persona – "the son" role he plays – and they also suggest his realization of the discrepancy between the persona and the shadow as he can no longer identify with his persona and he notices his conflicting thoughts about it. At this point, the student gets into a train which might be taken as representing his progress in his psychic journey. He says: "On the train, I thought about my own inconsistency. The more I thought about it, the more fickle I seemed, and I became dissatisfied with myself" (62). As can be seen, now the student makes the same comment he made for Sensei earlier. It shows that he has started to withdraw his shadow projection as he

recognizes the same trait – inconsistency – in himself. He feels helpless: "I felt then the helplessness of man, and the vanity of his life" (62). The reference to "vanity" (62) here can be regarded as belonging to the shadow.

4.2 Balancing the Shadow with the Persona

The second part of *Kokoro* can be regarded as displaying a dark turn since the emphasis is laid on the melancholic days the student spends in his parents' "large, old country house" (66). The impending death of his father makes the student face "the reality of death" (8) mentioned by Sensei in the first part, and as the student struggles with his shadow, the theme of conflict within the self also comes to the fore. While the student tends to undervalue the importance of the persona in the beginning of the second part, he gradually comes to acknowledge its importance, just like in the previous novels displaying the binary form of the Jamesian novel of manners. This part highlights the importance of the persona by focusing on the student's interaction with his parents, which can be inferred from its very title: "My Parents and I."

From the very beginning, the parents' concern with the persona becomes clear, and as will be discussed in this section, their strong concern with manners is contrasted with Sensei's ignorance of the persona, which points to a balance that should be achieved between overvaluing and undervaluing them. As soon as their son comes to their house, the student's parents become interested in his graduation diploma. The student says: "My mother seemed to attach about as much importance to my graduation as she would have done to my marriage" (67). The student's father wants to hold a graduation party in honour of him, and he pays very much importance to his persona and he says: "[I]f we don't [hold a graduation party], there will be talk" (67). In relation to this statement, the student-narrator says that his father is "afraid of gossip," (67) and adds: "I was certain that our neighbors

were hoping to be asked, and that if they were disappointed, they would indeed start gossiping” (67).

The contrast between the student’s parents and Sensei is highlighted by the student himself, as he says: “I had greater admiration for Sensei with his secret contempt for such things as university degrees, than I had for my father, who seemed to me to value them more than they were worth” (63). The student also criticizes the guests who would be invited to his graduation party:

> I hated the kind of guests that came to a country dinner party. They came with one end in view, which was to eat and drink, and they were the sort of people that waited eagerly for any event which might provide a break in the monotony of their lives. (66-7)

At this point, the student’s statements related to the artificiality of social status and activities are in line with the necessity to see through the persona that is underlined in Jungian individuation. As will be seen in this chapter, this part also demonstrates that ignoring the persona is also dangerous, and a balance should be achieved.

Being influenced by Sensei, the student’s attitude in the beginning of the second part echoes Sensei’s attitude in the first part in several ways. For instance, the student tends to look for privacy in his parents’ house, which shows that he has started to become an introvert as well. He says: “I had myself been able to forget my father’s illness for a moment or two, and read and think in the privacy of my room” (83). In addition, the student receives a letter from a friend who asks whether he “would be interested in a post in a certain provincial secondary school” (72) but just like Sensei who does not work, he refuses the job offer: “I wrote back immediately, saying that I was not interested, and suggesting that he write to a mutual friend of ours who, I knew, was desperately wanting a teaching post” (72). When he tells about

this to his parents, they do not give a strong reaction, which might at first glance seem to be showing their ignorance of the persona. Yet, as the student states: “[I]t soon became clear that in their ignorance, they were expecting their university-educated son to find an important position with a huge salary” (72). This displays their concern with money and their strong relation to the persona even more clearly.

When the student tells his parents about Sensei, they only consider him in terms of social relations since the student’s parents are persona-ridden. His mother regards Sensei only as a “contact,” as she responds in this way: “This is the sort of occasion when one tries to make use of one’s contacts […] Now, what about this man Sensei that you are constantly talking about?” (73). When the student tells his father that Sensei “does nothing” (73), his father becomes very surprised, and he finds it strange:

> “Tell me,” said my father, not without sarcasm, “why is it that he does nothing? One would think that such a man as he, whom you seem to respect so highly, would find some kind of employment.” (73)

Then her mother comes up with an idea in terms of social relations and making good use of “contacts”: “If this man is as clever as you say he is, […] then I’m sure he will find you a job. Have you asked him?” (73).

The student’s mother wants him to write a letter to Sensei and to ask for his help in finding a job, which makes the student feel obliged to approach Sensei in terms of his persona. However, he has a difficulty in the beginning since his own relation to the persona has been loosened. His mother, referring to the student’s father, tries to persuade him: “Won’t you be a good son, and try to make him happy before he gets any worse?” (83). In this way, she emphasizes his social role as the son to the student. At first, the student fails to act in the same way as Sensei who is associated with

inaction in the first part of the novel. The student says: "[T]he pity of it was that I could not be the good son my mother wished me to be. I did not write so much as a line to Sensei" (83). However, the student is later persuaded and writes to Sensei about it.

From this point onwards, the story becomes concerned with reconciliation with the persona, and social scenery appears again. When his father's illness becomes worse, several visitors come to their house, and the student, in contrast to his statements related to guests in the beginning of this part, does not feel irritated during this social event. He says:

> Owing to his illness, the number of visitors to our house increased. Our relations living nearby came to see him frequently, perhaps at the rate of one every two days. Even those relations who lived far away, and who had become estranged from us, were among the visitors. (81)

His father insists on seeing visitors even in his deathbed and mentions his desire to hold the graduation party:

> Whenever a neighbor came to our house, my father would invariably insist on seeing him. And then he would be sure to express his regret to the visitor that he had been unable to hold the graduation party in my honor as planned. Sometimes, he would add that when he got better, the visitor would certainly receive another invitation from him. (88)

It should be noted that at this point, the student does not make any negative comments. Saku-san who is one of these visitors should also be referred to in this respect. The student's father tells this visitor: "It was good of you to come, Saku-san. I envy you your good health. I am finished" (86). Saku-san's reply is noteworthy since it indicates the importance of the persona:

> "Come now, you must not say such things. You may be suffering from a slight illness, it is true, but what have you really

> to complain about? You have two sons with university degrees, haven't you? Look at me. My wife is dead, and I have no children. I am leading a *meaningless existence*. I may be healthy, but what have I to look forward to?" (emphasis added 86)

The illness of the student's father makes the student visit him and leads him to see the significance of the persona. In this respect, it is possible to argue that just as there are two characters, the student and Sensei, in this novel, there are two characters functioning in the same way as the wise old man: Sensei and the student's father. While Sensei draws the student's attention to the existence of the shadow, the student's father points to the importance of the persona.

While Sensei and the student's father seem to have different functions in view of the wise old man archetype – the former pointing to the shadow and the latter to the persona – both of them function in the same way in terms of enabling the student to come to terms with death, which is related to his shadow. As mentioned before, in the graveyard scene in the first half of the novel, when the student finds the gravestones amusing, Sensei reminds the student that he has not faced "the reality of death" (8). Now in the second part, with the possibility of his father's death, the student is further faced with his shadow, as he says: "[D]eath had been simply a matter for speculation. But now, it was something that might soon become a reality" (80).

Due to his father's illness, the student also has to re-establish his older family connections, and he writes to his brother and sister, which provides a contrast to Sensei who says in the first part of the novel that he does not consider his family relations important. When Sensei says that he has "no relations" (69) in that part, the student remarks: "Indeed, Sensei had come to ignore completely the existence of his family in his home province" (69).

As a result of this, the student comes closer to his persona, and his ties to Sensei are loosened.

The student's relation to his brother at this point is also very significant because it offers another contrast to Sensei. About their relationship, the student says: "There had never been much brotherly love between us. We had fought a great deal when we were children, and I, being the younger, had invariably left the fight in tears" (88). At this point, he also mentions Sensei's influence on him:

> When I was at the university, and *especially after my meeting with Sensei*, I used to regard my brother from afar and pronounce him a kind of animal. He was then living far away from me, and we had not seen each other for some years. We had become alienated by both distance and time. (emphasis added 89)

Then the student himself expresses his strengthening ties to the persona:

> Nevertheless, when we met again after so long a separation, we found ourselves being drawn together by a gentle, brotherly feeling which seemed to come naturally from I know not where. No doubt, the circumstances of our reunion had much to do with it. We had, so to speak, clasped each other by the hand over the dying body of one who was father to us both. (89)

His brother also criticizes Sensei for his being unemployed. The student says that in his brother's

> way of thinking, […] "Sensei" must necessarily be a man of some importance and reputation. He was inclined to imagine that Sensei was at the very least a university lecturer. In this, he was no different from my father. He found it impossible to believe, and so did my father, that a man who was not known and did nothing could amount to very much. But while my father was quick to assume that only those with no ability at all would live in idleness, my brother seemed to think that men who

> refused to make use of their talents were worthless characters. (89-90)

As Sensei's indifference to the persona is underlined by the student's mother and brother, the student starts to realize that challenging the persona brings difficulties with it. Sensei's being less likely to help him in terms of finding a job makes the student anxious:

> […] I prayed that the letter, when it came, would live up to my family's expectations. I thought of my father, who was so close to dying; of my mother, who so desperately wanted to give him as much comfort as she could; of my brother, who seemed to think that not to work for one's living was hardly human; and of my brother-in-law, my uncle, my aunt – and I asked myself, "What will they all think of me if Sensei has done nothing?" What was of itself quite unimportant to me, began to worry me terribly. (90)

As can be seen, the student starts to be worried about social expectations.

It should be noted that although Sensei himself does not appear in this part, he contacts the student through a telegram and a letter, and his contact with the student becomes connected to a West-related element again. A man with "a Western-style suit" (85) brings the telegram in which Sensei asks the student to come to Tokyo if possible. Sensei's telegram is related to the student's shadow as his leaving his father would be against social expectations. This point suggests that in a similar way with James, Soseki uses the dichotomy between the West and the East in terms of the confrontation with the unconscious. It is possible to argue that for the student, the Western Japan, including Tokyo and Kamakura, is associated with the shadow while the countryside, including the student's hometown, is linked to the persona. Along with his mother, the student decides not to go to Tokyo due to his father's condition and he writes to Sensei about it, which shows that his links to the persona are strengthened.

The ending of the student's narrative points to a balance. Towards the end of the second part, while the student is looking after his father, he receives a long letter from Sensei. At first, he postpones reading it but soon notices that it is a suicide letter, which makes him worried. Then he leaves his father's house and goes to the train station. He lets his mother know why he is leaving with a note. This part ends with the student reading Sensei's letter on the train, which can again be regarded as symbolizing his progress in individuation. As Mary N. Layoun suggests, at the end of the second part,

> the young student is fixed in a spatial and temporal freeze-frame on the train, halfway between his dying natural father and his presumably already dead surrogate father. He is halfway, as well, between the material success of the countryside and the intellectual knowledge and despair of the city. (124)

Here, the student's in-between position can be regarded as pointing to the balance between the persona – represented by his father and the countryside – and the shadow – represented by Sensei and Tokyo.

4.3 Integration: Reaching the Self

After the second part ends with the student's starting to read Sensei's letter, the third part entitled "Sensei's Testament" opens with Sensei as the "I" narrator, and, in its entirety, consists only of his suicide letter. While Sensei narrates his own past in this part, his account presents several affinities with the student's parts, and these similarities shed light upon the repetitive nature of their experience, which is in keeping with Jung's conception of the archetypes of the collective unconscious. While towards the end of both *The American* and *Jocelyn*, the repetitive nature of their protagonists' experiences are also highlighted, in *Kokoro*, Soseki shows this much more clearly through his two complementary protagonists, which is related to the Japanese context as will be discussed in this section. Particularly, the final part of the novel notably parallels Jungian individuation through which the

collectivity is also recognized. Furthermore, unlike the preceding parts, the leading female character plays a very significant role in this part, which makes her figure analogous to the Jungian anima figure, and considering the balance achieved between the persona and the shadow in the preceding part, this final part of the novel is in parallel with the individual's confrontation with the deeper levels of his psyche that contains the anima and the collective unconscious, paving the way for reaching the Self. It should be noted that Soseki differs from Jung by not making overt mythological references in this novel. However, due to the fact that most characters do not have individual names and their names are related to their roles, *Kokoro*'s characters come closer to Jungian archetypes as well.

When Sensei's suicide letter is considered, it will be seen that his own relation to his persona and shadow is problematic, and it is possible to argue that *Kokoro* displays the student's reaching the Self rather than Sensei's. Sensei functions in the same way as the wise old man archetype in this respect. Although the student does not appear again as the narrator and this part of the novel consists of only Sensei's letter, the progress the student makes in individuation different from Sensei can be inferred from the clues he gives in the first two parts because they are told by him in retrospection.

Indeed, the student can be regarded as a Jamesian observer character who achieves self-realization through observation. However, the main difference here is that the student's observation takes place through reading a letter, which can be discussed considering the Japanese context: the master-disciple relationship known as *shitei-kankei* in Japanese. This kind of relationship that is linked to the Japanese culture has its roots in the teachings of the Chinese philosopher, Confucius. As Edward R. Beauchamp suggests, *Kokoro*, displays this Confucian tradition and Sensei represents "human wisdom and experience" for the student (191). Sensei's letter to the student can also be considered within the context of the master-disciple

relationship, as in his letter Sensei writes that he does not want to break his promise to the student: "Unless I take advantage of it while I can, I shall never again have the opportunity of passing on to you what I have learned from my own experience, and my promise to you will have been broken" (94). Within this framework, Sensei as the master transfers his experience to the student, which enables him to achieve further progress in self-realization. Indeed, the student's reading the letter in the train can be regarded as a Jamesian night vigil scene because it leads to his self-realization.

In "Sensei's Testament," the theme of evil comes to the fore as the difficulties Sensei experiences are overtly linked to evil. However, considering the student's being an observer character, Sensei's account will enable the student to integrate his shadow related to evil, as in the beginning of the third part Sensei makes the following statement:

> Without hesitation, I am about to force you into the shadows of this dark world of ours. But you must not fear. Gaze steadily into the shadows, and then take whatever will be of use to you in your own life. When I speak of darkness, I mean moral darkness. […] I think you, who wish to grow, may learn something from my experience. (99)

Here, repeated references to darkness and shadows attract attention, and in view of Sensei's statement of "moral darkness" (99), these references can be regarded as in line with the Jungian shadow which is also the storehouse of repressed elements related to morality.

The marriage theme in the beginning of the third part links the student's narrative to that of Sensei. While the student's part opens with a reference to his friend who is put under pressure by his family to marry, in the third part, it is Sensei who experiences a similar situation. After his parents die, Sensei starts to live with his uncle who tries to persuade him to marry his daughter

to acquire Sensei's wealth. In a similar way with the student's friend, Sensei also refuses to marry. Sensei's relation to his uncle is also important in terms of displaying Sensei's relation to his persona and shadow, which should be examined in detail.

While in the student's narrative Sensei is the trigger for the student's becoming aware of his shadow, in Sensei's narrative, his uncle has this function. In the beginning of Sensei's account, his uncle appears as Sensei's shadow projection. When Sensei refuses to marry his uncle's daughter, he observes a significant change in his uncle and his family:

> My uncle's attitude towards me […] had changed. He did not receive me with open arms as he had done before. […] [W]hen I looked about me, I saw that not only had my uncle become strange, but my aunt and my cousin also. Even my uncle's eldest son […] seemed to behave strangely. (107)

Here, the change in Sensei's uncle and his family is highly reminiscent of the sudden change in the Bellegardes' behaviour towards Newman which strengthens the turn of *The American*. Sensei, in his early "innocence" (Soseki, *Kokoro* 110), is put in a similar situation with Newman who feels that he is "a good fellow wronged" (James, *The American* 275). In this way, Sensei becomes the "good fellow wronged," and the theme of betrayal that James employs in *The American* also manifests itself in *Kokoro*.

Sensei's realization of the artificiality of the persona is linked to his becoming aware of the change in his uncle's behaviour after the death of Sensei's parents. Sensei says:

> […] I heard that my uncle was keeping a mistress in town. The rumor reached me through an old friend of mine, who had been a classmate at high school. […] I, who had never heard such rumors about him during my father's lifetime, was shocked. (109)

What is more, the theme of betrayal also prevails as Sensei is deceived by his uncle who acquires most of Sensei's wealth, even though Sensei's parents entrusted Sensei to him. In this way, Sensei also encounters evil. Sensei's recognition of the discrepancy between the persona and the shadow can also be inferred from his following statement:

> My awareness – my sudden awareness – of my uncle's attitude […] rushed at me without warning. My uncle and his family appeared before my eyes as totally different beings. I was shocked. And I began to feel that unless I did something, I might be lost. (108)

As mentioned before, Sensei cannot fully recognize his shadow because he still projects it onto others. That is to say, it is not himself but others, particularly his uncle, who represent evil for him. This can be clearly understood from Sensei's statement in relation to his leaving for Tokyo:

> I was already a misanthrope when I left home for the last time. That people could not be trusted must already have become a conviction deeply rooted in my system. It was then that I began to think of my uncle, my aunt, and all the other relatives whom I had come to hate as typical of the entire human race. On the Tokyo-bound train, I found myself watching suspiciously my fellow passengers. And when anyone spoke to me, I became even more suspicious. My heart was heavy. I felt as though I had swallowed lead. But my nerves were on edge. (116)

As can be seen, Sensei's suspicions are related to others at this point. This will change as he is going to Tokyo representing his confrontation with his unconscious.

In Tokyo, Sensei becomes a lodger in a house where a widow and her daughter are staying. When he is in the house for the first time, he is particularly concerned with his appearance, which shows that he clings to his persona: "I reminded myself […] that for a student I looked quite respectable. Besides, I was wearing my university cap" (113). This also

contrasts with the Sensei character of the student's narrative in which Sensei appears as careless about his clothes. Most importantly, Sensei's strong attachment to his persona can be seen from his following statements related to his days at the university there:

> I became silent. Two or three of my friends misconstrued my silence, and reported to the others that I seemed to be deep in some kind of philosophic meditation. I did not try to undeceive them. Indeed, I was happy to hide behind the mask that they had unwittingly put on me. (122)

Here, Soseki himself describes Sensei's situation by referring to the word "mask" (122). This point of the novel shows Sensei's tendency to hide behind a mask. What Sensei says after this point is also very significant:

> I cannot have been entirely satisfied with the role, however. I would sometimes throw fits of riotous merrymaking that would shock them considerably. (122)

Here, the reference to "the role" (122) is linked to "the mask" (122) which is also in accord with Jung's use of the term, persona. Sensei's aforementioned statement is also noteworthy because it can also be regarded as a foreshadowing that he has an unconscious desire to challenge his persona, which is seen later in his letter. After his earlier experience with his uncle that led him to project his shadow onto him, Sensei has suspicions about the widow and her daughter with whom he is living: he becomes worried about the possibility of being deceived by them for his money. But in the meantime, he also starts to be attracted to the widow's daughter, which triggers the struggle between his persona and shadow. Since Sensei devotes himself to his role as the lodger in the house, he tries to repress his feelings for her whom he calls Ojosan, meaning "daughter" or "young lady" in Japanese. Indeed, this character is Sensei's wife in the student's narrative and her name is referred to as Shizu.

Being concerned with his persona that is the net of social relations, Sensei wants to help a friend who is in a difficult condition. Sensei asks Ojosan's mother, Okusan, to let his friend, whom he calls K in his letter, stay with them. Although Okusan is hesitant to accept it at first, she is soon persuaded by Sensei. K, who studies religion at university, has a silent and reserved manner in his early days at Okusan's house. While describing his earlier meeting with K in a temple, Sensei states: "I saw that his life was becoming more and more like that of a priest" (129-130). However, in a short time, Sensei notices a change in K's behavior as a few times he finds his friend, who used to be isolated from the other members of the household, with Ojosan. After a conversation with K, Sensei becomes sure that K also feels attracted to her. Seeing a friend, who acts against his persona, pushes the struggle between Sensei's persona and shadow to extreme. Being jealous, he devises a plan: Sensei waits for K to be absent from the house and he challenges his role as the lodger and talks to Okusan and asks for Ojosan's hand in marriage. After K learns that Sensei and Ojosan are going to be married, K commits suicide leaving a suicide note. This event results in Sensei's realization of his own shadow since he thinks that he himself caused his friend to commit suicide. Sensei's growing awareness can be clearly understood from his own statement:

> I thought that in the midst of a corrupt world, I had managed to remain virtuous. Because of K, however, my self-confidence was shattered. With a shock, I realized that I was no better than my uncle. I became as disgusted with myself as I had been with the rest of the world. Action of any kind became impossible for me. (185)

Here, Sensei becomes aware of his own connection to evil and realizes that he himself is also as capable of committing an evil act as much as his uncle. Sensei cannot come to terms with his shadow, which results in his suicide. In his letter in the third part, Sensei writes to the student:

> You see, when your letter came, I was trying desperately to decide what I should do with myself. I was thinking, "Should I go on living as I do now, like a mummy left in the midst of living beings, or should I . . . ?" In those days, every time I thought of the latter alternative, I was seized with a terrible fear. I was like a man who runs to the edge of a cliff, and looking down, sees that the abyss is bottomless. I was a coward. And like most cowards, I suffered because I could not decide. (97)

Sensei's condition, here, again recalls the "standstill" state related to the confrontation with the shadow (Jung, *Mysterium* 6976).

A significant point in relation to Sensei's suicide is that it becomes associated with *junshi*, a Japanese tradition of following one's lord to the grave. Kasumi Miyazaki points out that

> the custom and practice of *junshi* in its fully developed form are unique to Japanese culture […] [and] *junshi* is voluntary human sacrifice upon the death of a secular lord who was venerated like a deity, and was performed by *seppuku* [known as *harakiri* in the West]. (375)

Towards the end of Sensei's letter, there are references to General Nogi, a political figure who commits *junshi* after the death of Emperor Meiji. In a similar way, Sensei decides to commit *junshi*, which is surprising since in the first two parts of the novel he appears to be disregarding collectivity by not seeking employment and being totally immersed in himself. It is possible to argue that he unconsciously gives into the persona in the end, and in this way, the necessity of recognizing collectivity and the persona are highlighted.

Now it is essential to highlight another point that makes *Kokoro* similar to *The American* and particularly to *Jocelyn*: the anima influence. As mentioned in the beginning of this section, while the student's narrative does not focus on Sensei's wife, Shizu, she plays a very significant role in

Sensei's letter as Ojosan who becomes the trigger for Sensei's encounter with his shadow. Until Sensei discovers his attraction for Ojosan, he has been projecting his shadow onto others, particularly his uncle. However, his attraction for Ojosan causes him to be jealous of his friend, K, triggering the struggle between his shadow and persona. Sensei challenges his persona as a lodger and his proposal to Ojosan leads his friend, K, to commit suicide. It is important to note that as Kasumi Miyazaki points out, *junshi* is "the crucial theme at the end of the novel" and "Sensei's motive to commit suicide was inspired by the word *junshi*" (375). Indeed, it is Shizu who first reminds Sensei about *junshi*. After she tells him, "[w]ell then, *junshi* is the solution to your problem," (190) Sensei responds by saying: "I will commit *junshi* if you like" (190). This shows that Shizu's powerful psychic hold on him continues until the very end and he is unable to divert himself from archetypal influences.

Indeed, the Sensei character in *Kokoro* can be regarded as a Jamesian satellite character shedding light upon the experience of the protagonist, the student character, in this case. When the student's narrative is reconsidered in this respect, it will be seen that although it is not overtly stated, the student also has a similar experience with evil because the student's relationship with Sensei is strikingly similar to that of Sensei with K. Just as the extraverted and younger Sensei wants to help K and ends up in leading him to suicide, the student tries to establish strong ties with Sensei and insists on learning the reason behind Sensei's unhappiness which also ends in a suicide. Moreover, just as Sensei sends a suicide letter to the student, K also leaves a letter specifically addressed to Sensei although it is a "brief, businesslike letter" (178). In this respect, the use of blood imagery in the novel should also be pointed out. Kasumi Miyazaki points to its importance by stating that "*Kokoro* (1914), meaning the heart, […] is, in fact, about blood rather than a heart […] [as] this novel eloquently describes blood in its pages" (370). In fact, in this novel, it is through the blood imagery that a

link is established between Sensei's and the student's narrative. Hosea Hirata also draws attention to the image of the splattering of blood that appears both in relation to K's and Sensei's suicide (Hirata 199). After Sensei reads K's suicide letter near his dead body, he notices blood on the wall, and in relation to this, he states:

> I learned that the blood which I had seen on the wall in the semi-darkness – as though in a dream – had gushed out in one tremendous spurt. I looked at the stains again, this time in daylight; and I marveled at the power of human blood. (181)

In his letter to the student, Sensei himself refers to blood in a similar way:

> [Y]ou asked me to spread out my past like a picture scroll before your eyes. […] I was moved by your decision, albeit discourteous in expression, to grasp something that was alive within my soul. You wished to cut open my heart, and see the blood flow. […] Now, I myself am about to cut open my own heart, and drench your face with my blood. (100)

According to Sharalyn Orbaugh, "[t]his remarkable and somewhat gory passage reminds the reader of the spurt of blood that accompanied K's earlier suicide" (90). This puts the student in a similar position with Sensei, as Sensei's suicide also becomes linked to the student's insistence on learning his past, which can be also supported by another statement of Sensei: "You asked me once to tell you of my past. I did not have the courage then to do so. But now, I believe I am free of the bonds that prevented me from telling you the truth about myself" (94).

The differences between the narratives of the student and Sensei are as important as the similarities between them because it is through the differences that the student's progress in self-realization is revealed. First of all, Sensei's letter ends with his reference to suicide, and he links his own suicide with the suicide of his friend, K:

> Finally I became aware of the possibility that K had experienced loneliness as terrible as mine, and wishing to escape quickly from it, had killed himself. Once more, fear gripped my heart. (186)

Unlike Sensei, the student does not refer to the idea of suicide in his narrative which is also open-ended like the Jamesian novel of manners. In addition, unlike Sensei who has committed suicide as a result of his friend's death and his feelings of guilt, the student accepts the death of his friend and regards him as a "teacher." Although the student's response to the reading of the letter is not overtly stated in the text, it can still be inferred from the clues found in the student's narrative since it is told in retrospection. His statements in the opening of the novel should be referred to again in this respect. The student's explanation of his use of the name "Sensei" for his friend is remarkable because while K is a "haunting" (183) figure for Sensei, his older friend for the student is a "teacher" who has taught him a great lesson. Most importantly, the student writes in the opening of the novel: "Whenever the memory of him comes back to me now, I find that I think of him as 'Sensei' still. And with pen in hand, I cannot bring myself to write of him in any other way" (1). This shows that the now older student still regards Sensei as a teacher, and it gains even more significance when the following statement of Sensei mentioned in the student's narrative is considered:

> You are like a man in a fever. When that fever passes, your enthusiasm will turn to disgust. Your present opinion of me makes me unhappy enough. But when I think of the disillusionment that is to come, I feel even greater sorrow. (22-3)

This is reminiscent of Sensei's own feelings of disgust due to his friendship with K, as he writes in his letter: "Because of K, […] my self-confidence was shattered. […] I became as disgusted with myself as I had been with the

rest of the world" (185). What is more, at another point, Sensei says to the student:

> The memory that you once sat at my feet will begin to *haunt you* and, in bitterness and shame, you will want to degrade me. I do not want your admiration now, because I do not want your insults in the future. (emphasis added 24)

Sensei's statements contrast with the student's current approach towards him because unlike Sensei who refers to K's "haunting memories" (183) in his letter, the student's admiration for Sensei continues in his narrative. Considering these points, it is possible to argue that the student does not project his shadow onto Sensei.

There are also other important clues that point to the significant progress the student has made in self-realization. It should be noted that in the student's narrative, he links his relationship with Sensei to maturation. For instance, considering his visit to Sensei's house, he says: "I felt that I had become more mature since my first visit to Sensei's house" (17). Furthermore, early in his narrative, while describing his early days with Sensei, the student associates his condition with inexperience, since he says: "Inexperienced as I was then, I could not even understand the obvious significance of Sensei's remarks" (12). The student also says: "I could imagine what Sensei meant, but inexperienced as I was, his words held no reality for me. Also, I had no notion of what Sensei meant by 'guilt.' I felt a little discontented" (21). These statements suggest that now the student is experienced and he is able to understand the significance of Sensei's remarks and the meaning of his feelings of guilt. Considering the final part of the novel, it is possible to argue that the student's reading of Sensei's letter also helped him in his growing awareness.

As mentioned before, when the student's narrative is compared with Sensei's letter in terms of anima projection, it will be seen that Sensei's letter attracts attention in this respect. Actually this difference also points to the progress the student has made in his individuation. While Sensei cannot withdraw his anima projection in his narrative, the student does not have a difficult experience in this respect. A love triangle in parallel with the one among Sensei, Ojosan, and K could be formed easily on the student's narrative since he has conversations with Sensei's wife when Sensei is absent from home. Instead, at one point, the student refers to Shizu's regarding him "simply as a student who came to talk with her husband" (13), and he also states: "Apart from Sensei, there was no bond of sympathy between us" (13).

Towards the end of individuation, the wise old man points to the Self that is the psychic totality consisting of the balance achieved between opposites. One of the final statements of Sensei who functions in the same way as the wise old man for the student refers to a similar balance: "I want both the good and bad things in my past to serve as an example to others" (192). Furthermore, individuation suggests knowledge and action, and it is possible to infer from the student's narrative that the now older student not only accepts Sensei as a "teacher" but also has some obligations now. Because in the first part while describing his holiday in Kamakura, he states: "I was a bored young man then" (4). He also complains of a "lack of anything better to do" (4). In addition, in parallel with the Jungian Self as a symbolic manifestation of death and rebirth, Sensei's death at the end of the novel and the student's account pointing to the experience he gained through his relationship with Sensei can be regarded as symbolic manifestations of the death of the old self and birth of a new self as well as integration, which is suggested by Sensei's following statement in his letter: "I shall be satisfied if, when my heart stops beating, a new life lodges itself in your breast" (100). As can be seen, even though *Kokoro* differs from the

previous novels with its Japanese context, it presents a notable intermingling of Japanese themes with Jamesian features and resembles Jungian individuation in several respects.

CHAPTER 5

F. SCOTT FITZGERALD'S *TENDER IS THE NIGHT*

One of the frequent reference points in the discussions of the Jamesian influence on F. Scott Fitzgerald (1896-1940) is T. S. Eliot's 1925 letter in which he juxtaposes Fitzgerald with Henry James, considering *The Great Gatsby*.[18] In addition to Eliot's letter, James's name also appears in several reviews written at the time of *Gatsby*'s publication. In the first book-length study on the novelist, *The Fictional Technique of Scott Fitzgerald* (1957), James E. Miller, Jr., considering the literary influences on Fitzgerald's fiction, maintains that from Fitzgerald's first novel *This Side of Paradise* (1920) to *The Great Gatsby* (1925), there is a conscious move towards the Jamesian novel of selection which basically denotes an economy of detail in terms of the development of theme and concentration on point of view (Miller 1). Apart from Miller, Malcolm Cowley, who is a contemporary, a friend, and a leading literary critic of Fitzgerald, writes that "the book [*The Great Gatsby*] is technically in the Jamesian tradition" (98) in terms of Fitzgerald's emphasis on point of view. Another critic, John McCormick, asserts that "*Gatsby* is not just a novel of manners, but a Jamesian novel of manners" and it presents a "Jamesian narrator, centre of vision and judgement" (177). J. S. Westbrook refers to the theme of self-realization in the novel by underlining that *Gatsby* is primarily concerned with "the growth of an awareness," and "[t]he awareness belongs to the narrator" as the observer character (79). According to William Blazek, James can also

[18] In this letter, featured in Fitzgerald's *The Crack-Up*, T.S. Eliot writes to Fitzgerald: "[…The Great Gatsby] has interested and excited me more than any new novel I have seen, either English or American, for a number of years. […] In fact it seems to me to be the first step that American fiction has taken since Henry James" (qtd. in Fitzgerald *Crack-Up* 310).

be regarded as "the epitome of career achievement, a figure to be emulated" for Fitzgerald ("Literary" 50). Considering *Gatsby*, Blazek argues: "From Henry James came the international theme, converted to an East-West divide within the borders of the United States" ("Literary" 50).

In his 1926 letter to his editor Maxwell Perkins, Fitzgerald himself expresses his appreciation of Eliot's aforementioned remark in relation to James and he enthusiastically points to his "new novel"[19] (*Dear Scott* 134) which turns out to be *Tender is the Night* (1934). This novel is even more strikingly Jamesian as it presents the international theme by portraying American expatriates abroad. Furthermore, it is one step closer not only to the Jamesian novel of manners but also to Jungian psychology. In fact, during the composition of this novel, different from the novelists discussed in the preceding chapters of this dissertation – Galsworthy, Soseki, and James himself – Fitzgerald is known to have also acquired the knowledge of Jungian psychology. After *Gatsby*, it took nine years for Fitzgerald to complete this novel, and in the meantime, his experience in Europe both increased his interest in the Jamesian international theme and brought him in close contact with Jungian psychology.

In this chapter, Fitzgerald's *Tender is the Night* will be examined in terms of its affinities with both the Jamesian novel of manners and Jungian individuation while taking Fitzgerald's familiarity with not only the Jamesian novel of manners but also Jungian psychology into consideration. During the course of this chapter, the unique features of this novel that distinguish it from the previous novels, more specifically the use of cinematic references and the psychotherapeutic concept of transference and

[19] Fitzgerald writes: "T. S. Eliot […] wrote me he'd read *Gatsby* three times & thought it was *the 1st step forward American fiction had taken since Henry James*" (*Dear Scott* 134). He adds: "Wait till they see the new novel!" (*Dear Scott* 134).

countertransference, will also be noted since they lay bare further parallels with Jungian psychology and the psychological dimension of this novel.

Before analysing *Tender is the Night*, the nine-year interval before its publication should be mentioned briefly in order to better display Fitzgerald's deepening links to the Jamesian novel of manners and Jungian psychology. As mentioned before, during this interval, Fitzgerald spent most of his time in Europe, mostly in France. While he was struggling with the composition of his next novel, he wrote many short stories for financial reasons. As Matthew J. Bruccoli argues, these stories are noteworthy since "[i]n his stories Fitzgerald frequently experimented with themes, characters, and settings that he subsequently developed in his novels" (70). Among the stories written in this period, it is possible to trace the Jamesian international theme,[20] which can be regarded as displaying Fitzgerald's growing interest in writing a Jamesian novel of manners incorporating this theme.

As for Fitzgerald's contact with Jungian psychology, it took place towards the end of this nine-year interval. When Fitzgerald's wife, Zelda, experienced a mental breakdown in the early 1930s, she was moved from Paris to a clinic in Switzerland, and as Robert Sklar states in his often-quoted book entitled *F. Scott Fitzgerald: The Last Laocoon* (1967), it is this "tragedy of Zelda Fitzgerald's mental illness" that "put him in contact with the psychological theories of Carl Gustav Jung" (262). Sklar notes that after Zelda's

> case was diagnosed as schizophrenia, she was admitted to a sanitarium at Prangins, near Geneva. At Prangins she was under the care of Dr. Oscar Forel, a psychotherapist closely connected

[20] Kirk Curnutt, for instance, regards Fitzgerald's short story, "The Hotel Child" (1930), which has a European setting, as "[t]he most Jamesian" story with its "plot of an American innocent imperiled by a conniving cosmopolitan," which "inspires frequent comparisons to *Daisy Miller*" (104).

> with the Zurich school of psychiatry, of which Jung was the leader. (263)

In this period, Fitzgerald possibly had the opportunity to have "conversations with Jung's students" because

> [d]uring the fifteen months his wife remained at Prangins, Fitzgerald lived mainly in Lausanne, where he occasionally met people who were studying with the Zurich school of psychiatrists. (Sklar 263)

Most importantly, "in Lausanne, sometime in 1931, Fitzgerald obtained a copy of Jung's *Psychological Types*. He also came to own Jung's *Psychology of the Unconscious*" (Sklar 263).

The novel that appeared under the title *Tender is the Night* in 1934 had gone through several versions until Fitzgerald changed his protagonist to a psychiatrist and the leading female character to a mental patient. This last version, eventually published as *Tender is the Night*, "was heavily influenced by Zelda Fitzgerald's breakdowns and hospitalization in the early 1930s" (Berret 184). Furthermore, Switzerland also appears as a notable setting in the novel. According to Bruccoli, Fitzgerald's notes for the final version shows "that his wife's illness was the catalytic agent in Fitzgerald's new approach to the novel" (82). Indeed, it is possible to argue that Jungian psychology also functioned as a "catalytic agent" for him because it seems to have provided him with the framework he had been searching for. Sklar, referring to the first version of the novel entitled "Our Type," suggests:

> Possibly his [Fitzgerald's] own interest in social types [...] led him to Jung's general descriptions in *Psychological Types.* There Jung makes his famous distinction between extraverted and introverted types and describes their various forms and characteristics. […] [I]t is difficult not to believe that he

> [Fitzgerald] gained from Jung organizing and shaping insights into the psychology of his genteel romantic hero. (263)

Indeed, Jung's term, "extraversion," also appears in *Tender*, which will be discussed later in this chapter. In addition, Sklar asserts that "Fitzgerald's preference for Jung over Freud," is a result of "Jung's emphasis on the collective unconscious" and "on the social rather than the biological foundations of human behavior" which is consistent "with Fitzgerald's social awareness" (262-3).

The emphasis Fitzgerald lays on the social world is apparent in his being known as a novelist of manners who "provide[s] a glimpse of a glamorous social world" in his novels (Donaldson 109). According to Scott Donaldson, the vital position of "love and marriage" in Fitzgerald's fiction recalls the novels of Jane Austen (10). James W. Tuttleton, in his significant book-length study, *The Novel of Manners in America* (1972), includes Fitzgerald along with Henry James in his discussions, and calls Fitzgerald "the Social Historian of the Jazz Age" (164). For Tuttleton, Fitzgerald is "one of America's finest twentieth-century novelists of manners" (163) with "his powers of observation and intelligence in imaginatively recreating the socially significant detail" (164). As is well-known, Fitzgerald, particularly with his *Great Gatsby*, stands out for his portrayal of parties that are associated with the twenties called by him "the Jazz Age" in America. Christopher Ames suggests that for Fitzgerald "parties are natural vehicles" linking his work to the novel of manners displaying the social customs of a particular time and place (139).

With its European setting and its story revolving around American expatriates, *Tender is the Night* exhibits the Jamesian international theme much more clearly than *Gatsby*. Furthermore, again different from *Gatsby*, in *Tender*, Fitzgerald employs the third-person narration preferred by James, and the use of shifting narration and emphasis on point of view attract

attention. John McCormick, who calls *Gatsby* "a Jamesian novel of manners" (177), contends: "In *Tender is the Night*, a more ambitious novel than *Gatsby*, Fitzgerald eliminated the narrator and […] [t]he tone and the quality of perception resemble that of *Gatsby*, but" there is also the "Jamesian theme of American experience in Europe" (179). In addition, just like the Jamesian international theme, the protagonist's experiences in Europe lead to his confrontation with his unconscious. While his expansion of consciousness in the novel parallels the Jungian process of individuation, the ending diverges from it, which will be discussed in the last section of this chapter.

5.1 Detachment from the Persona and Encounter with the Shadow

Like the previous novels that have been discussed in this study, *Tender is the Night* opens with a focus on the social dimension, and the demonstration of social relations in the beginning parallels Jung's concentration on the persona as the initial stage in individuation. However, different from the previous novels, the link between manners and the Jungian persona concept is overtly established in *Tender is the Night*, due to Fitzgerald's being familiar with Jungian psychology. The term "persona" itself appears within the text, and it is mentioned by the psychiatrist-protagonist, Dick Diver, who makes a Jungian interpretation of another character during a conversation. He talks about the condition of a young and famous American actress called Rosemary with her mother, Mrs. Speers, in this way: "The wisdom she got from you is all moulded up into her persona, into the mask she faces the world with" (140). Here, the term "persona" is used exactly in the way Jung discusses it as a mask associated with the "outer attitude" (Jung, *Types* 2530). Furthermore, at this point, Dick also interprets Rosemary's shadow by stating that while her persona displays wisdom, "her real depths are […] romantic and illogical" (140). Even though Fitzgerald does not use the Jungian term "shadow" at this point, he points to a

discrepancy that exists between Rosemary's "persona" (140) and "depths" (140), which recalls Jung's conception of the psyche in which the shadow is linked to depth and the persona is associated with surface.

According to William V. Nestrick, "the single most important contribution of Jungian psychology to this novel [*Tender is the Night*] is the general structure of personality" (171). The Jungian persona concept, Nestrick asserts, "is central to the book's structure," (172) and "[t]he first book of *Tender Is the Night* raises the light-filled persona to reveal the darkness behind" (173). Indeed, Fitzgerald's interest in the discrepancy between surface and depth can also be linked to the Jamesian influence on him. Even before his close contact with Jungian psychology, his concern with duplicity can be seen in his short story entitled "The Rich Boy" (1926). In the beginning of this short story, Fitzgerald's narrator says:

> [W]e are all […] queerer behind our faces and voices than we want any one to know or than we know ourselves. When I hear a man proclaiming himself an "average, honest, open fellow," I feel pretty sure that he has some definite and perhaps terrible abnormality which he has agreed to conceal – and his protestation of being average and honest and open is his way of reminding himself of his misprision. ("The Rich Boy" 152)

As Morris Dickstein suggests, this story displays thematic similarities with the works of Henry James, and "written right after *Gatsby*, […] [it also] foreshadows the way Fitzgerald will portray the gradual, almost imperceptible disintegration of Dick Diver in *Tender is the Night*" (254).

It is also essential to point out that Fitzgerald himself writes about the "Jamesian manner" (*Tales* x) he adopts in one of his works. In the preface to his short story "Lees of Happiness" published in *Tales of the Jazz Age* (1922), he writes that it presents "melodramas carefully disguised by early paragraphs in Jamesian manner which hint dark and subtle complexities to

follow" (*Tales* x). In this story, Fitzgerald's "use of the contrast between surface and depth" attracts attention (Kelly 108), and the title itself is Jamesian as it is based on irony: "[T]he primary meaning of 'lee' is shelter, warmth, protection" (Kelly 105). This story, in a "Jamesian manner," displays a sudden shift from a happy marriage to a tragic one. According to John Kuehl, this story presents "[t]he tragic marriage motif that will […] culminate with *Tender Is the Night*" (32). When Fitzgerald's use of his "short stories for practice in planning and writing" his next novel (Berret 181) is considered, it is possible to argue that Fitzgerald was approaching James with his interest in duplicity and the discrepancy between surface and depth as well as the binary form.

Tender is the Night opens with a description of a hotel which "has become a summer resort of notable and fashionable people" (3). This hotel in the French Riviera also has a beach full of international visitors. With its focus laid on the social relations of the upper-social sphere in an international atmosphere, the novel establishes itself both as a novel of manners and as a Jamesian novel of manners from the very beginning. Moreover, there is a particular reference to this hotel's façade, which can be regarded as indicating the first part's concern with the persona:

> On the pleasant shore of the French Riviera, […] stands a large, proud, rose-coloured hotel. Deferential palms cool its flushed façade, and before it stretches a short dazzling beach. (3)

In addition to the use of the word "façade" (3) here, the Riviera shore's being described as "pleasant" (3) is also noteworthy as Nestrick contends that in this novel, one of the "thematic words" that the persona concept is interlinked with is "pleasantness" suggesting "the harmony" created by this conformity archetype (173). The linking of the word "dazzling" with the beach should also be underlined in this respect since in this socially focused first part of the novel the persona is "light-filled" (Nestrick 173). As there is

a move from “the light-filled persona” towards “darkness” (Nestrick 173) associated with depth and the unconscious, the novel parallels the detachment from the persona and encounter with the shadow in Jungian individuation.

In the first book, the Rosemary character stands out in terms of pointing to the surface and the need to see through it. Considering the shift from the persona to the shadow in the novel, Nestrick suggests that “[t]he revelation takes place through Rosemary” (173). Her profession itself contributes to the theme of appearances as David Seed argues, “[a]s an accomplished film actress, Rosemary professionally assesses appearances for the reader” (96). According to Seed, the cinematic references in the beginning of the novel are made “in order to establish the main theme of the Book I, namely façades and frontages” (95). In the beginning of the novel, following her arrival at her hotel in the French Riviera, Rosemary goes to the beach, and attracts attention as a famous American actress. A woman on the beach tells her:

> We know who you are. […] You’re Rosemary Hoyt and I recognised you in Sorrento and asked the hotel clerk and we all think you’re perfectly marvellous and we want to know why you’re not back in America making another marvellous moving picture. (6)

Through this woman, whose name turns out to be Mrs. Abrams, the importance of Rosemary’s appearance is emphasized since she also tells Rosemary:

> We wanted to warn you about getting burned the first day […] because *your* skin is important, but there seems to be so darn much formality on this beach that we didn’t know whether you’d mind. (7)

The reference to the "formality" (7) on the beach and also the later reference to "two young men […] reading the Book of Etiquette together" (17) are significant because in this novel in a similar way with the Jamesian novel of manners, the European setting and its characters are associated with manners, and while Rosemary is reminiscent of Jamesian American protagonists who have loose links to European manners, other characters recall James's depiction of Europeans or Europeanized Americans, particularly in his novels of the early phase like *The American*.

It should be noted that Rosemary does not care for her appearance, and despite the warning she receives from Mrs. Abrams, she falls asleep on the beach and she gets burned, which causes her discomfort. This scene can be regarded as a foreshadowing of her later experience with the shadow because it is after this point that Dick Diver first talks to her and she becomes attracted to him although she knows that he is married. Rosemary soon tells her mother: "I love him, mother. I'm desperately in love with him – I never knew I could feel that way about anybody. And he's married and I like her too – it's just hopeless. Oh, I love him so!" (19). In this way, the essential theme of the novel of manners, which is the conflict between individual desires and social expectations, is also established early in the novel.

The beach scene in the beginning of the novel is also significant because the main protagonist of the novel, Dick Diver, is introduced in it. He appears as an American who has stayed in Europe for a long time like Europeanized Americans, and has developed a strong attachment to European manners. Most importantly, as Laura Rattray underlines: "The first sight of Dick in *Tender* is of a man engaged in an elaborate performance on the beach in front of his friends" (97-8). Dick, initially described as "a fine man in a jockey cap" (6), gives a theatrical performance:

> After a while she [Rosemary] realised that the man in the jockey cap was giving a quiet little performance for this group; he moved gravely about with a rake, ostensibly removing gravel and meanwhile developing some esoteric burlesque held in suspension by his grave face. Its faintest ramification had become hilarious, until whatever he said released a burst of laughter. Even those who, like herself, were too far away to hear, sent out antennae of attention until the only person on the beach not caught up in it was the young woman with the string of pearls. (6)

Through this performance, the progress Dick has made in developing his persona is conveyed. In addition, the use of the word "burlesque" (6) at this point and the association of laughter with this performance more plainly establish the satiric and humorous tone of the first half of the novel, and provide a clear contrast with the protagonist's tragic experiences in the second half.

The young woman with her "string of pearls" (6) mentioned in the final sentence of the aforementioned passage is Dick's wife, Nicole, who is also associated with the persona in Book I. In the first chapter, there are references to her pearls and her shining body under the sun, connecting her to light and the persona. Rosemary becomes fascinated by this "woman of the pearls" (9). They become friends and go to shopping together. The shopping scene is important to show Nicole's link with the persona in the first book. The narrator states:

> Nicole bought from a great list that ran to two pages, and bought the things in the windows besides. Everything she liked that she couldn't possibly use herself, she bought as a present for a friend. (47)

As Scott Donaldson remarks, "[t]he most extraordinary thing about Nicole's shopping is that she buys indiscriminately" (79). Rosemary "tries to follow Nicole's example, but the effort is beyond her" (Donaldson 80).

"Rosemary's buying is more purposeful" compared to Nicole's (Donaldson 80). It is possible to argue that Nicole is fulfilling her social role as an upper-class woman, and Rosemary cannot comprehend acting only for the sake of the persona. In a similar way with the Jamesian novel of manners, the need to see through the social mask is shown through characters strongly attached to their social roles. It should also be noted that Nicole and Rosemary go shopping again, and as Donaldson points out, "[o]n this occasion, as on the first, Nicole buys […] artificial flowers" (80), which can be taken as pointing to the artificiality of the persona as well.

Like the engagement ball scene in *The American*, the party scene in the Diver's villa called "Villa Diana" is noteworthy because it displays the culmination of the social dimension as well as the persona. Nestrick suggests that in this scene, "Fitzgerald gives his individual characters a general significance by equating the Divers' persona with the manners of the whole society of which they are a part" (174). The public self is important for both the Divers and their guests:

> They [the guests] had been at table half an hour and a perceptible change had set in – person by person had given up something, a preoccupation, an anxiety, a suspicion, and now they were only their best selves and the Divers' guests. (28)

Here, the guests repress their private concerns and devote themselves to their public selves. They continue to play their roles as guests, and rather than facing darkness, they choose to hold onto the "Divers […who] warm and glow and expand" (30). In this way, they also hold onto "the positive side of 'pleasantness,' the harmony of the social persona" (Nestrick 173).

In fact, not only the characters but also the setting itself becomes associated with the persona as there is a reference to "the intensely calculated perfection of Villa Diana" (25) pointing to its artificiality. Furthermore, it is

likened to a theatrical stage when the narrator states that before the guests arrive, "Rosemary was thinking that the Villa Diana was the centre of the world. On such a stage some memorable thing was sure to happen" (26). While the persona is emphasized in this way, there is also a hint that the persona will be challenged. As Nestrick points out, "[d]espite his admiration for the persona, Fitzgerald never forgets that the persona is a façade, a shell, covering something very different" (173). During the party, one of the guests, Violet McKisco, tries to tell others that she witnessed something disturbing related to the Diver couple in the bathroom. However, as the persona dominates for the Divers, this secret is also repressed without being disclosed.

After the party scene, the novel's emphasis is further laid on what lies beneath the Divers' persona. As mentioned before, the events in the first book are mostly portrayed through Rosemary's point of view. Yet, just like in James's *The American*, the omniscient narrator's comments frequently appear particularly in the first half of the novel, and they also point to the discrepancy between the persona and the shadow. Even though Rosemary feels attracted to Dick Diver, she also feels fascinated by the Diver couple due to their seemingly perfect appearance as a married couple. At one point, the narrator says for Rosemary:

> Her immature mind made no speculations upon the nature of their relation to each other, she was only concerned with their attitude towards herself – but she perceived the web of some pleasant interrelation, which she expressed with the thought that they seemed to have a very good time. (16)

As can be seen, the narrator points to the immaturity of Rosemary's mind. Moreover, the ability to see beyond appearances is linked to maturation here, and the word "pleasant" (16) is used in relation to the Diver couple's

relationship, which is associated with the persona. The narrator also states: "Her [Rosemary's] naïveté responded whole-heartedly to the expensive simplicity of the Divers, unaware of its complexity and its lack of innocence" (19).

An important scene indicating the detachment from the persona and encounter with the shadow is "Rosemary's visit to the Gaumont studio [which] emphasizes the façade of artificially lighted scenery hiding a rather terrifying darkness" (Nestrick 173). Rosemary goes to Monte Carlo, the same setting that is used to point to the persona in Galsworthy's *Jocelyn*. This time, the relation of this setting to the persona is much more clearly established as the setting itself is a film set. In Monte Carlo, Rosemary follows the studio manager "into half-darkness" (20). She sees a couple under artificial lights:

> [T]hey came upon the white crackling glow of a stage, where a French actor – his shirt front, collar, and cuffs tinted a brilliant pink – and an American actress stood motionless face to face. They stared at each other with dogged eyes, as though they had been in the same position for hours; and still for a long time nothing happened, no one moved. (20)

This scene can be regarded as a foreshadowing of the confrontation with what lies beneath the pleasant persona of the Diver couple. It will be revealed that just like this couple who stand under artificial lights while being actually surrounded by darkness, the Diver couple are playing roles for the outer world.

The interest of the novel moves from the public self towards the private self as Rosemary becomes interested in learning more about the private life of the Diver couple in a similar way with the student's trying to find more about Sensei's marriage and past in *Kokoro*. The first step in this respect is taken by Rosemary in a restaurant scene. This setting is associated with

unusual darkness, as the narrator states: “[A] waiter directed Rosemary back into the dark hinterland of all French restaurants” (46). Soon Rosemary overhears the Diver couple’s private conversation. Nicole tells Dick: “I want you terribly – let’s go to the hotel now” (46). There is a reference to “[t]he vast secretiveness” (46) of this conversation as well.

The private self of Dick Diver, whose strong relation to the persona is seen in the beginning through his being the focus of attention in his social environment, is also unveiled through his relationship with Rosemary. When Rosemary confesses that she loves him, he ignores her initial advances since he has a strong attachment to his persona. Rosemary feels “the layer of hardness in him, of self-control and of self-discipline” (17). Dick’s point of view is also displayed from time to time in the first book of the novel, which indicates that through his relationship with Rosemary, he starts to experience an encounter with his shadow. For instance, after the Divers’ party ends, Dick and Rosemary have a conversation alone outside the house, and Rosemary starts to talk about her feelings towards him again. Dick feels uncomfortable and tries “to make her want to go back to the house” (33). He experiences a “struggle with an unrehearsed scene and unfamiliar words” (33). This theatrical reference suggests Dick’s feeling uncomfortable when he is detached from his persona. The reference to a “struggle” (33) can be regarded as pointing to his struggle with the shadow. Although Dick initially rejects Rosemary’s advances, he feels attracted to her, and he eventually gives into his shadow. The scene in which they first kiss displays his challenging his persona and being possessed by his shadow. They kiss “[i]n the dark cave of the taxi” (55) and in “the darkness of the night, the darkness of the world” (55). In addition to these references to darkness echoing the experience with the shadow, the use of the word “cave” (55) here is also important because it has archetypal connotations in Jungian psychology.

It is essential to point out that in the taxi scene, Dick's early career as a psychiatrist is also revealed. Earlier, Rosemary hears from one of Dick's friends about Dick's unfinished "scientific treatise" (53). When Rosemary asks Dick about it in the taxi, he replies: "There's no mystery. I didn't disgrace myself at the height of my career, and hide away on the Riviera. I'm just not practising. You can't tell, I'll probably practise again some day" (54). Dick's career as a psychiatrist gains significance in the rest of the novel with the revelation of Nicole's mental condition.

In the end of Book I, the persona dissolves and the shadow is exposed as the secret about the Divers that is kept by the guests is uncovered. Rosemary witnesses Nicole's nervous breakdown in the Paris Hotel, and in this way, it is revealed that the secret is related to Nicole's mental condition. Both earlier in the party scene at the Villa Diana and in the end of the first book, her breakdowns are caused by jealousy since she is aware of the attraction between her husband and Rosemary. In the final paragraph of Book I, Dick tells Nicole: "Control yourself!" (96). She replies to him: "[D]on't come in the bathroom, the only place I can go for privacy" (96). As Nestrick suggests:

> In the final revelation of the first book, Rosemary glimpses the entirely private world, the realm of the psyche itself, symbolized by the bathroom, the room set aside for the life hidden from society. (173)

In this way, the focus of the novel shifts from the persona to the shadow, from the public self to the private self. From this point onwards, Dick's inner conflicts and his attempts to balance his shadow with his persona come to the fore.

5.2 Balancing the Shadow with the Persona

Book II of *Tender is the Night* presents the "melodramas" and "dark and subtle complexities" that Fitzgerald associates with the "Jamesian manner" (*Tales* x). There is a shift from the social dimension to the psychological as well as from surface to depth, strikingly in keeping with Jungian individuation and the binary form of the Jamesian novel of manners. In contrast with Book I, associated with light and the persona, Book II is interlinked with darkness and the shadow. Indeed, the shift from the persona to the shadow in the novel is symbolically reflected in the shift of focus from Rosemary to Dick Diver because Book I mostly concentrates on the the actress character representing the relation to the persona, while Book II centres on the psychiatrist character whose very profession is connected to dealing with the unconscious and also the shadow in Jungian terms. In addition to the theme of conflict between individual desires and social expectations, the theme of conflict within the self prevails after this point.

Book II opens with a flashback related to Dick Diver's past in Switzerland. In this respect, Fitzgerald noticeably differs from Henry James who "rarely resorts to the 'flashback'" (Bell 19). Furthermore, as Millicent Bell further points out, James "never begins in the middle so that he must loop back again to recover the origins of his story, but takes one only forward" (19). Different from James, Fitzgerald's *Tender is the Night* begins in the middle in the Riviera setting and then provides a long flashback in Switzerland before returning to where it ended in Book I. Even though at first sight the flashback distinguishes this novel from the Jamesian novel of manners, it is still similar to it since the flashback also functions as a dark turn.

As mentioned before, considering the structure of *Tender is the Night*, Nestrick argues that "it is on the basis of the [Jungian] structure that Fitzgerald plans the strategy of the novel" (171). He adds that the structure

of *Tender* is in parallel with Jung's conception of the psyche "at least in the earlier (and superior) version in which he follows the logic of Psyche" (171). Nestrick here refers to the posthumously published 1951 version of the novel which was revised by Malcolm Cowley. In this version, the flashback-related chapters of Book II are moved to the beginning in order to make the narrative chronological. Indeed, the original form of the novel, in which the persona-related first book is followed by the shadow-dominated second book, is in parallel with not only Jung's conception of the psyche but also the binary form of the Jamesian novel of manners.

Upon its first publication in 1934, *Tender is the Night* received criticism in relation to the discrepancy between its first and second halves, just like James's *The American*. In the original structure, Book I displays the glamorous lifestyle of the couple, Dick and Nicole Diver, whereas Book II opens with a lengthy flashback depicted from Dick's perspective, and the emphasis shifts to his youth as a psychiatrist and the development of his relationship with Nicole. After this point, his downfall is portrayed, which is in contrast with his pleasant image in the beginning. Matthew J. Bruccoli summarizes the complaints the turn of the novel have triggered in this way:

> [S]ome commentators felt that Dick's fall was insufficiently motivated, that Fitzgerald had cheated by giving the plot an arbitrary twist and had thereby achieved only a bogus effect of tragedy. What these critics probably objected to, ultimately, is not the manner of Dick's crack-up, but the opening portrait of him. Having accepted him as an admirable person, they found it hard to accept his degrading collapse. (109)

Bruccoli appreciates "Fitzgerald's original structure" (14) and argues that Book II of *Tender* "is the very heart of the novel" (109). He asserts: "If the book has power, it is because Dick is initially so promising and does turn out so miserably" (109). Bruccoli also notes: "[T]here is no other discarded

structure, and there is no indication that Fitzgerald had any doubt about his narrative plan while he was writing the novel" (14).

The original form of *Tender is the Night* is also similar to the Jamesian novel of manners due to the fact that it opens more like a traditional novel of manners with social emphasis intermingled with satire and humour, which gives way to a melancholic and tragic story with the strengthening theme of conflict within the self. In this way, the coexistence of the social and psychological dimensions in the novel of manners is clearly seen in *Tender*. Considering Fitzgerald's aforementioned comment about the "Jamesian manner" (*Tales* x), it is possible to argue that in terms of its structure, the novel is not only influenced by Jungian psychology but also the Jamesian novel of manners.

Book II of the novel opens with a reference to Dick Diver as "Dr Richard Diver" (97) and the account of his early life as an aspiring psychologist, which is likened by the narrator to "a youthful photograph of some one known in a rounded maturity" (99), is given. After the flashback, this middle-aged protagonist's thoughts about his life up to that point are displayed, and it becomes clear that like *The American*, *Tender is the Night* demonstrates midlife transformation in keeping with Jungian individuation. According to Jung, the first half of life is related to widening one's "horizon" and "sphere of influence," and in this period, the "hopes and intentions are directed to extending the scope of personal power and possessions; desire reaches out to the world in ever-widening range" (*Development* 7836). The flashback in the beginning of Book II also focuses on this period in Dick Diver's life, displaying him as a twenty-six-year-old man in what the narrator calls his "heroic period" (98). Furthermore, Dick's early years as a psychiatrist reveal the development of his desire for expansion. The narrator gives information on his distinctive background briefly:

> [H]e was an Oxford Rhodes Scholar from Connecticut in 1914. He returned home for a final year at Johns Hopkins, and took his degree. In 1916 he managed to get to Vienna […] and write the pamphlets that he later destroyed, but that, rewritten, were the backbone of the book he published in Zurich in 1920. (97-8)

Dick is so confident with his knowledge about his field that he burns the pamphlets "when it was becoming difficult to find coal" (98). His book's being published in Zurich is also noteworthy due its association with Jungian psychiatry. When Dick is asked about his future "plans," he replies: "I've only got one […] and that's to be a good psychologist – maybe to be the greatest one that ever lived" (112).

Considering Fitzgerald's portrayal of Dick Diver, Raymond J. Wilson asserts that "James and Fitzgerald […] show remarkable similarities in describing their characters" (84) and he focuses on the parallels between *The American* and *Tender is the Night* in this respect. He suggests that both writers "stress their characters' impressiveness" (R. Wilson 84). He draws attention to the fact that "the two writers initially describe their characters in identical words" (R. Wilson 84), and both "James and Fitzgerald use the metaphor of 'capital' to characterize their American hero on his first arrival in Europe from America" (R. Wilson 84). While Christopher Newman has "the physical capital which the owner does nothing to 'keep up'" (James, *The American* 6), the younger Dick Diver is "already too valuable, to much of a capital investment to be shot off in a gun" (Fitzgerald, *Tender* 97). Wilson's comment on the similarity between the initially underlined impressiveness of these characters is also noteworthy for the midlife context in these works. In fact, both James and Fitzgerald, by drawing attention to their protagonist's initial impressiveness, imply the change they will experience. In the opening of James's novel, for Newman, it is said that "[h]e *appeared to* possess that kind of health and strength which, when

found in perfection, are the most impressive" (emphasis added James, *The American* 6). Likewise, in Fitzgerald's novel, Dick is described as a man with "the illusion of eternal strength and health" (Fitzgerald, *Tender* 99). Here, Fitzgerald describes his protagonist in a similar way with his description of the "Jamesian manner" hinting at "dark and subtle complexities to follow" (*Tales* x).

Concerning "James's transplanted characters," Millicent Bell argues that "the America of James's Americans in Europe, has ceased to count in this new world" (19-20). Bells points to James's "emphasis upon present states" (19) and "general indifference to the past of his characters" (19), and maintains that James rarely shows his protagonist in his native country (20). It is important to note that in *Tender is the Night*, even though Fitzgerald uses a flashback to show Dick Diver's past, he does not depict his protagonist's youth in America. Instead, he portrays him in yet another foreign country, this time in Switzerland, which makes the international theme still traceable in the flashback as well. In addition, the flashback is again linked to Dick's confrontation with his unconscious in Europe, now in Zurich, also associated with Jungian psychiatry, as mentioned before.

"The depiction of the working life of a psychiatrist," Henry Claridge points out, "is one of the most striking aspects of *Tender is the Night*" (xv). Even though the focus is on the working environment of a psychiatrist, this part of the novel still remains within the novel of manners framework as the upper-class focus of the novel is still preserved. The clinic Dick Diver is working at is described by his colleague, Franz Gregorovius, as "a rich person's clinic" (101). Nicole Warren, Dick's wife in Book I, appears as a mentally ill patient who is the daughter of a wealthy family in the flashback. Dick becomes her doctor, and she starts to feel attracted to him. Dick also feels attracted to her, and tells his colleagues Dr. Dohmler and Franz: "I'm half in love with her – the question of marrying her has passed through my mind"

(120). Dick's colleagues warn him that marrying her would affect her mental health negatively. Nevertheless, he decides to marry her. His decision is also triggered by Nicole's sister, Baby Warren, who mentions her idea of finding a doctor-husband for her sister. Dick's decision to marry her is portrayed through a night scene with noteworthy landscape descriptions. As Dick gives into his shadow, darkness comes to the fore in a similar way with the aforementioned kissing scene of Dick and Rosemary:

> Suddenly there was a booming from the wine slopes across the lake; cannons were shooting at hail-bearing clouds in order to break them. The lights of the promenade went off, went on again. Then the storm came swiftly, first falling from the heavens, then doubly falling in torrents from the mountains and washing loud down the roads and stone ditches; with it came a dark, frightening sky and savage filaments of lightning and world-splitting thunder, while ragged, destroying clouds fled along past the hotel. Mountains and lake disappeared – the hotel crouched amid tumult, chaos and darkness. (132-3)

As can be seen, this night scene is in contrast with the opening of the novel which is connected to light and the sun. In the above-mentioned passage, the reference to the hotel "amid tumult, chaos, and darkness" (133) contrasts with the description of the sun-lit hotel in the beginning. The use of the word "chaos" (133) is also noteworthy because Jung also calls the stage related to the struggle with the shadow "chaos" (*Mysterium* 6976).

Dick cannot come to terms with his feelings towards a patient and as a solution, he assumes the role of a husband and convinces himself that he will also continue to be a psychiatrist by trying to cure Nicole and working on his treatise. Therefore, for him, marriage functions as a means of holding onto the persona, the development of which is a concern of the first half of life. Nestrick argues that one of the "thematic words" that is associated with the persona in the first book is "adjustment" (Nestrick 172), and while Dick appears to be concerned with Nicole's persona adaptation as her husband-

psychiatrist, he is in fact concerned with his own relation to the persona as much as Nicole's. His theatrical performance in the opening of Book I, which shows his talent in role-playing, gains another significance in this respect, since it also hints at his strong attachment to the persona and hiding behind the mask of a husband.

Dick's detachment from the persona and encounter with the shadow are also displayed through his relationship with Rosemary. This time, he clearly challenges his persona as a married man by having an affair with her. Unlike his relationship with Nicole, which is based upon both a doctor-patient and a husband-wife relationship, in his relationship with Rosemary, he does not have another mask to hide behind, and he has a "struggle with an unrehearsed scene and unfamiliar words" (33). In relation to the change in him due to Rosemary in Book I, it is said that it marks "a turning point in his life" (78): "[I]t was out of line with everything that had preceded it" (78).

In Book II, it is revealed that "Dick's charming, civilised and successful exterior masks an inner turmoil" (Claridge xiv). Following the flashback, the emphasis is laid on Dick's reconsideration of his marriage and his realization of his divided self which is caused by his confrontation with his shadow. In line with Jung's arguments about the second half of life, Dick looks back at his past critically. The theme of conflict within the self also manifests itself as the narrator states: "The dualism in his views of her [Nicole] – that of the husband, that of the psychiatrist – was increasingly paralysing his facilities" (160).

In Book II, Dick also learns about the death of his father, which symbolically represents the dissolution of the persona for him because it is stated that "[f]rom his father Dick had learned the somewhat conscious good manners" (140). As the link between Dick's father and manners is

overtly established, he can be regarded as functioning in the same way as the wise old man archetype pointing to the danger of undervaluing the persona.

As the importance of the persona is underlined in this part, Dick's attempts to balance his shadow with his persona are also seen. He wants to re-establish his earlier ties to his psychiatrist persona and decides to open a clinic with Franz. But Fitzgerald shows this as a difficult process in the same way with Jung who argues that the encounter with the shadow is a difficult and chaotic stage (*Mysterium* 6976). For instance, Dick goes to the Psychiatric Congress in Berlin but he has a difficulty in concentrating as it is noted that his "mind" is divided between "the tawdry souvenirs of his boyhood" and "the low painful fire of intelligence" (167). It is also stated that "[h]e was in love with every pretty woman he saw now, their forms at a distance, their shadows on a wall" (172).

Just as Fitzgerald strengthens the persona-related elements with his use of cinematic imagery pointing to surface and artificiality, he also displays the shadow much more comprehensively compared to the preceding novels examined in this dissertation. After Dick's shadow is unveiled, he not only has problems with his sexual desire but also with addiction since he turns to alcoholism. Dick starts to use bad language and resorts to violence. Towards the end of Book II, he even ends up in a prison in Rome due to a fight with taxi drivers. He is saved by Nicole's sister, Baby Warren, which is remarkable because she represents the persona with her financial power. In this way, Book I and Book II, in which a shift from the emphasis on the persona to the shadow is observed, display the balance that should be achieved between overvaluing and undervaluing the persona.

5.3 Disintegration: Challenging the Self

Unlike the previous novels that have been examined in this study, the protagonist who comes to awareness is a psychiatrist in *Tender is the Night* and the self-realization theme is interlinked with the theme of doctor-patient relationship. In addition, this novel also stands out for its overt references to transference, a concept related to psychotherapy. This term has a significant place in not only Freudian but also Jungian psychology, and while considering the ending of the novel, it should be taken into consideration as well.

Transference basically connotes the patient's developing an emotional tie with the psychiatrist during psychotherapy. Mary E. Burton points out:

> In Freudian theory of treatment of neurosis, transference as a part of therapy is essential and necessary. The psychiatrist allows and encourages the patient to play out or talk out before him the problems, dreams, anxieties most distressing to him, while himself remaining a neutral non-reacting "blank face," permitting all, anonymous and discreet. (461)

Transference both enables the psychiatrist to better examine his/her patient's unconscious and increases the effect of the psychiatrist's interpretations on the patient. In *Tender is the Night*, this term is mentioned during a conversation that takes place between Dick Diver and his colleague Franz Gregorovius in Dr. Dohmler's clinic in Zurich. Nicole establishes an emotional attachment to Dick Diver, which is soon noticed by his colleague Franz who tells him "with enthusiasm" (101):

> "It was the best thing that could have happened to her, […] transference of the most fortuitous kind. […] I'm intensely proud of this case, which I handled, with your accidental assistance." (101)

It should be noted that even though this term appears in the novel, the focus is more on Dick's psychology than Nicole's psychology of transference. Henry Claridge points out:

> In his notes Fitzgerald emphasised that he sought "suggestion" rather than overly detailed technical description in his account of Dick's professional activities, not wanting *Tender is the Night* to be "like doctor's stories" where the interest might lie more with the presentation of Nicole's mental illness and less with the tragic inevitability of Dick's fall from intellectual and scientific brilliance. (xv)

Indeed, Dick Diver's conflict is first stirred by the emotional attachment he develops for his patient, Nicole, and his condition in the novel is linked to another psychotherapy-related concept, countertransference, which occurs as a response to the patient's transference and basically connotes the psychiatrist's establishing a similar emotional tie to the patient. In Freudian psychotherapy, countertransference is a challenging situation for the psychiatrist and it should be mastered in case it occurs. As Burton underlies, this

> is a very dangerous situation, both for doctor and patient. Here the psychiatrist, instead of being the uninvolved blank face begins to involve himself with the patient's neurotic situation […]. (462)

It is possible to regard *Tender is the Night* as a story of countertransference. In the clinic, Dr. Dohmler, who becomes aware of Dick's emotional attachment to Nicole, warns him, saying that "this so-called 'transference,' […] must be terminated" (119). But instead of encouraging Nicole to recognize her transference and put an end to it, Dick gives into his feelings and marries Nicole. The novel's engagement with countertransference can also be seen in its focus on Dick's struggle with his unconscious as a psychiatrist. The book Dick publishes in Zurich is also noteworthy in this respect since it is entitled "*A Psychology for Psychiatrists*" (117). Moreover,

Dick's early plans to write more on this subject are also revealed: "Volume II was to be a great amplification of his first little book, *A Psychology for Psychiatrists*" (141).

At the end of *Tender is the Night*, Dick continues to experience disintegration and he still has a difficulty in adapting to his social role. Contrary to Dick, Nicole feels "new and happy" (243), and she has "a sense of being cured and in a new way" (243). Moreover, she wants a divorce as she is having a love affair with Tommy Barban who is Nicole's and Dick's common friend. Dick accepts her decision thinking that she is healthy now, and the narrator states: "The case was finished. Dr Diver was at liberty" (254). The ending of the novel, according to Scott Donaldson, shows Fitzgerald's subversion of the Freudian transference concept:

> Fitzgerald converted Freud's concept of transference from a stage in the psychoanalytic process to a vampiresque exchange of energy in which the patient gains strength by draining the vitality of the healer. (130)

Indeed, with its ending displaying the vulnerability of a psychologist in contrast to a "cured" (243) patient, *Tender is the Night*, is strikingly akin to the Jungian approach towards countertransference in which the psychiatrist is a "wounded healer" because he/she is also susceptible to influences.

Andrew Samuels, in his essay, "New Developments in the Post-Jungian Field," highlights "Jung's role as a pioneering figure in contemporary psychotherapy" (8). He claims that "Jung's perspectives have encouraged post-Jungian analysts to explore the extent to which they themselves are 'wounded healers'" ("New Developments" 7). Considering *Tender is the Night*, Carl Goldberg maintains that more than Freud, Jung "has been the most helpful in understanding the conflictual issues in the lives of therapists" (102). He adds:

> Indeed, the novel, *Tender is the Night*, was a literary exploration by Fitzgerald of Jung's thesis that a person in conflict is strongly attracted to a powerful force in another person that is sensed as a potential counterbalance to one's own overwhelming desires. The coming together of these magnetically drawn people, as Fitzgerald implied, results in the destruction of the apparently stronger, but actually weaker, personality. (102)

It is essential to note that even though the term "transference" appears in *Tender is the Night*, there is no reference to the term "countertransference." In addition, it is not clear whether Fitzgerald read or heard about Jung's notion of countertransference during the composition of this novel. However, considering Fitzgerald's familiarity with the Jungian persona concept, his dealing with a psychiatrist's experience of conflicts related to his social role can still be linked to the influence of Jung's concept of the persona on him.

The scene related to self-realization in *Tender is the Night*, which can be regarded as an equivalent of the Jamesian night vigil scene, takes place during Dick Diver's interview with a patient. Even though Dick's condition is still problematic in the end, the third part of the novel exhibits a change related to self-knowledge in Dick Diver. He makes his self-analysis while interviewing a patient called Francisco who has problems with his sexuality and alcoholism. Rather than regarding Francisco merely as a patient, he sees him in a different way: "It was as close as Dick had ever come to comprehending such a character from any but the pathological angle" (206).

During his interview with Francisco, Dick starts to think about his own experiences including "[h]is love for Nicole and Rosemary" (206), which is noteworthy because Dick's countertransference and his disintegration are linked to his susceptibility to anima projections. Earlier in the novel, when Dick mentions his book entitled *A Psychology for Psychiatrists* during his conversation with Franz in the clinic in Zurich, Franz states that "[t]he

weakness of this profession is its attraction for the man a little crippled and broken" (117). Dick's response is remarkable: "I got to be a psychiatrist because there was a girl at St. Hilda's in Oxford that went to the same lectures" (117).

Dick Diver makes a great mistake by not recognizing his countertransference during his interaction with Nicole in the clinic, and by giving into his shadow as he is carried away with his anima projection. Until Book III, Dick fails to acknowledge his countertransference, as Applebaum argues:

> Dick did not attempt to end the relationship with Nicole at an early stage, when it could have been easily accomplished. To do so, he would have had to recognize the power of his countertransference. (20)

Instead of trying to recognize his own weaknesses and coming to terms with them, he marries his patient and his interaction with her extends beyond the clinical environment. In the novel, concerning Dick Diver's married life with Nicole, it is said that "[i]n these six years she had several times carried him over the line with her" (160). As William Blazek suggests, Dick's "efforts to retain professional distance from Nicole as patient" conflicts with "his natural feelings of sympathy [which] pull him in another direction" ("Some Fault" 82). Most importantly, it is also said that Dick "could not watch her disintegrations without participating in them" (162).

At this point, it should be noted that *Tender is the Night* also incorporates overt mythological references, even though there are not many. One of these references is made to the mythological figure, Achilles, and it is made in relation to Dick Diver in the flashback section of Book II:

> Dick got up to Zurich on fewer Achilles' heels than would be required to equip a centipede, but with plenty – the illusions of

> eternal strength and health, and of the essential goodness of people [...]. (99)

Here, through this mythological reference, Fitzgerald hints at the vulnerability of his protagonist. As Nicolas Tredell points out, in this mythical allusion, "[t]he combination of invulnerability and a susceptibility to wounding [...] in Dick Diver" (*Analysing* 23) is evident. This also strengthens his image as the wounded healer. Another mythological reference is made to the goddess Diana as the villa of the Divers in the Riviera is called Villa Diana. The allusion to Diana, a goddess of the moon, can be taken as related to the role of anima projections in the novel, which is also underlined by Marjory Martin's article "Fitzgerald's Image of Woman: Anima Projections in *Tender is the Night*" and this allusion is particularly notable due to the novel's preoccupation with mental illness and the moon's connotation of madness. In view of the ending of the novel in which the patient is cured while the psychiatrist is still having problems with his shadow, this connotation gains wider significance. It is possible to argue that through these mythological references, Fitzgerald sheds light upon Dick's susceptibility to anima projections.

The third part of the novel also displays the repetitive nature of experiences, similar to Jung's notion of archetypes and the collective unconscious. Applebaum asserts:

> In the third part of the novel, Rosemary and Dick develop a relationship which parallels that of Nicole and Dick: an initial, immediate attraction for Dick on Rosemary's part, with Dick later responding. (20)

While Dick is strongly affected by his anima projections in both cases, in consideration of the ending of the novel, a notable progress in Dick is observed owing to the fact that he not only divorces Nicole but also ends his

relationship with Rosemary, which shows that to a certain extent he is able to detach himself from archetypal influences.

According to Mary E. Burton's Freudian reading of the novel, the ending of the novel is pessimistic: "Diver has come through his counter-transference and recognized his experience, but it is too late for him" (467). Burton indicates Diver's "devastating realization that the best, most potentially productive years of his life have been spent in a subtly eroding neurosis which has left him psychically drained" (471). In contrast, Edward Applebaum, in his Jungian interpretation of the novel, considers the ending in a different light, as he argues: "In the last section of the novel, his [Dick's] slow and painful separation from Nicole cleared the way for his integration of the past, and ultimately to his individuation" (22). Even though Dick has made a big mistake, he is able to escape from the strong archetypal influence of Nicole and Rosemary on him, and he attempts to return to his job as a doctor which also suggests an advance towards his reconciliation with the persona.

It should also be noted that compared to Dick's extraverted attitude, the ending exhibits his advance towards introversion, which is hinted in the text through the use of the Jungian term "extraversion" (236) itself towards the end of Book III. This term is used in relation to Dick Diver's beach in the French Riviera. In the beginning of the novel, the beach functions in displaying Dick's strong relation to extraversion as it is through his theatrical performance on this beach that his social talents are underlined. In the beginning, like an extravert, he appears to be very concerned with his social relations and expanding his influence. His concern with his guests at the Villa Diana, his relations to Nicole and also Rosemary show his tendency to define himself according to an object. However, the ending of the novel indicates a significant change in him because his connections with Nicole and Rosemary are cut, and he leaves this beach and returns alone to

America. At the very end, it is also revealed that he no longer shares much information with Nicole about his whereabouts either.

Applebaum supports his argument with regard to *Tender is the Night*'s display of its protagonist's progress in Jungian individuation by comparing the ending of this novel to that of *The Great Gatsby*. He underlines that although Fitzgerald depicts the downfall of his protagonist in *Tender*, there is no death scene in the end, unlike *Gatsby* which is known for its tragic ending with the death of Gatsby: "How did Dick survive? Given the dissolution of everything meaningful in his life, [...] it would have been appropriate for Dick to have been destroyed, much as was Gatsby" (24). He adds: "In *Tender is the Night*, Fitzgerald offered a different solution. Dick Diver does not die" (24). Applebaum discusses the difference between the two novels by specifically referring to Jungian individuation. He contends that in *Tender*, different from *Gatsby*, Fitzgerald displays the protagonist "[s]ymbolically integrating his past by returning to it" and "returning to America once again to become a healer" (24). In this respect, Dick Diver can be regarded as a wounded healer in the end.

When the ending of *Tender* is examined in terms of the Jamesian novel of manners, a significant difference in terms of its use of the observer and satellite characters attracts attention. As discussed in Chapter Two, in *The American*, through the satellite characters the protagonist's condition is highlighted and the self-knowledge achieved by the protagonist is associated with integrity and harmony. Here, it is the exact opposite. In the end, while Dick Diver as the observer character becomes associated with fragmentation, Nicole as a satellite character becomes linked to wholeness. At the very end, the focus suddenly shifts to Nicole's point of view, as Laura Rattray points out, "Dick cannot be precisely located" and he "disappears at the end of *Tender*" (101). It is from Nicole's perspective that Dick's current condition is portrayed:

> In the last letter she had from him he told her that he was practising in Geneva, New York, and she got the impression that he had settled down with some one to keep house for him. She looked up Geneva in an atlas and found it was in the heart of the Finger Lakes Section and considered a pleasant place. Perhaps, so she liked to think, his career was biding its time, again like Grant's in Galena; his latest note was postmarked from Hornell, New York, which is some distance from Geneva and a very small town; in any case he is almost certainly in that section of the country, in one town or another. (265)

Taking this ending into consideration, Michael K. Glenday states: "[A]s Dick fades from Nicole's view in the novel's last chapter, his final notes to her are from the small towns of upstate New York" (155). Glenday asserts that the suggestion at the end is not related to "spiritual integrity" but "rather" associated "with fragmentation of self," and "in the novel's final words, Dick is also scattered, dispersed 'in one town or another'" (155). As the novel demonstrates Nicole's "recovery" contrary to Dick's "fall" (Rattray 101), it is possible to argue that the position of the Jamesian observer and the satellite character is exchanged in this novel. Nicole's experience points to integrity and harmony in the end, while Dick's condition is marked by incompleteness. The novel diverges from the Jamesian novel of manners in this respect.

The ending, highlighting Dick Diver's disintegration, is also a divergent point in terms of classical Jungian theory which is concerned with reaching the Self representing wholeness and harmony. Earlier in the novel, in the beginning of Book II, there is the implication that after fragmentation, wholeness can be achieved since in relation to Dick Diver it is said that "it'd be nice to build out some broken side till it was better than the original structure" (98). But towards the end of Book II, the idea of the birth of a new self is challenged in this way:

> Dick's rage had retreated into him a little and he felt a vast criminal irresponsibility. What had happened to him was so

> awful that nothing could make any difference unless he could choke it to death, and, as this was unlikely, he was hopeless. He would be a different person henceforward, and in his raw state he had bizarre feelings of what the new self would be. (198)

Here, after Dick's difficult experience with his shadow, the birth of a "new self" (198) is suggested since Dick contemplates upon becoming "a different person henceforward" (198). However, it is soon stated that this is "an upshot that in this case was impossible" (199).

In the novel, as Marie-Agnés Gay maintains, the psychiatrist-protagonist Dick Diver "alone refuses an illusory vision of completeness" (102). She also underlines that in the novel, Dick "acknowledges that the only possible path to integrity is the acceptance of fragmentation" (102). During his interview with Francisco, considering his relations to other characters, Dick realizes that he is "as complete as they were complete themselves" (206). There is also a reference to his idea "that the totality of a life may be different in quality from its segments" (206). Dick thinks that "life during the forties seemed capable of being observed only in segments" (206). In this way, Fitzgerald also differs from Jung in terms of his approach towards midlife transformation. He links Dick's midlife experience to coming to accept fragmentation instead of achieving wholeness.

Considering *Tender is the Night*'s ending, it can be argued that this novel prefigures the post-Jungian approach towards the Jungian Self which regards "the self as a barren and overvalued concept when used to deny the multiplicity and polycentricity of the psyche" (Samuels *Post-Jungians* 106). In this respect, the novel parallels the move "away from an exclusive consideration of integration" (*Post-Jungians* 106), and it presents an interest in "parts of the self" (Samuels *Post-Jungians* 106). Fitzgerald anticipates the post-Jungian approach towards the Self by being more concerned with the process itself than reaching the goal of individuation. Since there is

definitely a change in Dick Diver in terms of self-awareness, the expansion of consciousness itself as a process can be regarded as the main preoccupation of the novel.

Two years after the publication of *Tender is the Night*, Fitzgerald famously writes: “[T]he test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function” (*Crack-Up* 69). Clifford Mayes, considering this often-quoted statement, claims that “Jung would certainly have agreed with F. Scott Fitzgerald’s maxim” because “[f]or Jung, paradox is the key that opens the gate into the realm of the collective unconscious” (112). It is possible to conclude that while *Tender is the Night* challenges the Jungian Self and the idea of wholeness and harmony in the end, its concern with balance is still in accord with both Jungian individuation and the Jamesian novel of manners.

CHAPTER 6

CONCLUSION

This dissertation attempted to trace the Jamesian influence on John Galsworthy's *Jocelyn*, Natsume Soseki's *Kokoro*, and F. Scott Fitzgerald's *Tender is the Night* in endeavor to lay bare Henry James's influential role in not only foregrounding the psychological dimension of the novel of manners, but also using it as an arena to deal with the unconscious. In view of the recent tendency to highlight the coexistence of the social and the psychological within the form, the study situated James's psychological interest specifically within the framework of the novel of manners and asserted that James's engagement with the unconscious manifests itself principally through his implementation of an international theme, which is interlinked with the theme of self-knowledge, and his utilization of a binary form. This study pointed out that in the Jamesian novel of manners, in addition to the move from the social to the psychological as well as from surface to depth, there is also a move from the conscious to the unconscious. By examining selected novels, it attempted to demonstrate the remarkable affinities between the Jamesian novel of manners and the Jungian individuation theory.

In Chapter Two, Henry James's first major novel of manners, *The American*, was examined in order to accentuate the affinities between the key features of the Jamesian novel of manners and the Jungian individuation theory. William James's influential psychological concepts, the social and the material self, as well as his philosophical concepts, the tender-minded and the tough-minded, which are known to have influenced Jung, were also scrutinized. It was observed that while Henry James anticipates William

James's concepts of the social self, the material self, the tough-minded, and the tender-minded in *The American*, he notably diverts from his brother and comes closer to the Swiss psychologist in terms of his concern with similar ideas specifically within a midlife context involving self-transformation. The international theme's being linked to a quest for self-realization and James's portrayal of a middle-aged protagonist in *The American* were found to parallel Jung's individuation theory particularly closely. It was argued that the international theme, based on the conflict between the American and the European, reflects James's fundamental interest in dealing with conflicts, which echoes Jung's engagement with opposites, specifically the conflict between the conscious and the unconscious and their reconciliation in individuation.

The American's turn, displaying the Jamesian binary form, was also considered in Chapter Two, and it was revealed that the first half of the novel is more in keeping with the traditional novel of manners with its light-hearted atmosphere and social scenes intermingled with satire and humour, whereas in the second half, with the turn towards a darker story, the central theme of the novel of manners, that is, the conflict between individual desires and social rules, is accompanied by the theme of conflict within the self and the theme of evil as well. This was interpreted as a striking move from the social to the psychological, and also from surface to depth, which parallels Jung's structure of the psyche with the persona on the surface and the shadow in the depth. It was noted that in a way similar to Jung's linking of the shadow's stage with chaos, the second half of *The American* demonstrates the protagonist's tragic experiences marked by suffering and melancholy. The theme of self-knowledge culminating towards the end of the novel and the significant changes in the protagonist's personality were also found to lie akin to Jungian individuation which involves coming to terms with the shadow and the anima, broadening of consciousness, and developing the lesser-developed aspects of one's personality.

In the subsequent chapters, Galsworthy's *Jocelyn*, Soseki's *Kokoro*, and Fitzgerald's *Tender is the Night*, three novels of manners incorporating the international theme and binary form, were analyzed in order to further lay bare the affinities between the Jamesian novel of manners and Jungian individuation theory. It was observed that in all of these novels the protagonists are introduced in international holiday settings, and there is an emphasis on conflicts from the very beginning. It was noted that all of them display abrupt turns, and there is a similar shift of emphasis from the social towards the psychological, from surface to depth, and from a light-hearted to a darker story. Similar self-realization scenes, connected to a midlife transformation, were also observed.

This study revealed that in terms of drawing attention to social roles and role-playing echoing Jung's conceptualization of the persona, particularly *Tender is the Night* comes very close to the individuation theory because in the first half of the novel, its psychiatrist-protagonist is depicted from the point of view of an actress character whose very profession is related to appearances and role-playing. Furthermore, Fitzgerald's direct contact with Jungian psychology becomes obvious as the term "persona" itself appears in the novel, and it is even mentioned by the psychiatrist-protagonist in relation to this actress character, which strengthens her role in pointing to the persona. It was also underlined that just as *Tender is the Night* comes close to the Jungian persona with its cinematic references, it deals with the shadow much more comprehensively due to the fact that it has a psychiatrist-protagonist whose very profession is concerned with the unconscious and the novel exhibits not only his confrontation with evil in himself and his sexual desire, but also his difficult experiences related to alcoholism.

Considering these novels' interest in the unconscious, it was observed that Henry James and Natsume Soseki are particularly concerned with evil in

their selected novels and their portrayal of self-realization is more related to recognizing evil in oneself. Although the engagement with evil is also traced in *Jocelyn* and *Tender is the Night*, they display a particular interest in the confrontation with sexual desire. However, it was also seen that all of these novels, in a similar way with Jung, exhibit the development of positive repressed qualities in their protagonists as well, principally introversion.

It was also seen that even though the selected novels follow very similar patterns to *The American*, it was observed that they also strikingly differ from not only James's novel but also one another. *Jocelyn* stands out for its extensive landscape descriptions, which demonstrates Galsworthy's noted engagement with conveying the psychology of his characters through his use of landscape imagery, particularly light and dark. The implementation of light and dark as well as water imagery in the novel is strongly tied to the interaction between consciousness and the unconscious, which remarkably parallels Jung's approach towards them as archetypes in his writings. Soseki's employment of Japanese themes, master-disciple relationship and following one's lord to the grave, significantly distinguishes *Kokoro* from the other selected novels in terms of its presentation of the process of self-knowledge strongly interlinked with two protagonists. However, the novel's engagement with displaying repetitive experiences and its presentation of character names related to their social roles closely resemble Jung's notion of the archetypes of the collective unconscious. The incorporation of cinematic and psychiatry-related references and of a flashback in *Tender is the Night* is a major difference between this novel and the Jamesian novel of manners. This novel, which is directly influenced by Jungian psychology, not only displays its psychiatrist-protagonist in his working environment, but also incorporates the theme of a doctor-patient relationship in relation to psychological terms of transference and counter-transference. Different from the preceding novels, this novel also stands out for its overt

mythological references, which link it even more strongly to Jungian psychology.

A noteworthy point which differentiates *Tender is the Night* from the previous novels was found to be related to its ending. It was observed that all of these novels display self-realization scenes associated with wholeness and harmony towards their endings, similar to Jung's emphasis on the Self representing integration as the goal of individuation. In contrast, it was seen that *Tender is the Night* presents union as merely an illusion, and ends by displaying disintegration instead. The self-realization in this novel was found to be more related to coming to accept fragmentation. In this respect, this study showed that Fitzgerald differs from both the Jamesian novel of manners and classical Jungian individuation. It was argued that unlike the previously analysed novels which prefigure Jungian individuation in many respects, Fitzgerald's novel becomes not only a site where the Jamesian novel of manners more noticeably aligns itself with Jungian psychology, but also an arena where Jungian psychology is challenged and modified, which prefigures the post-Jungian reconsiderations of concept of the Self and the tendency to focus on individuation as a process instead. In view of this finding, it can be asserted that the version of the novel of manners implemented by James and the selected novelists not only has a strongly psychological dimension but also continues to anticipate later psychological approaches.

This study revealed that all of these novelists display an interest in the unconscious, and that their approaches towards it are very similar to Jung's, since they not only connect the confrontation with the unconscious to negative experiences but also associate it with development and a process of self-knowledge. Considering the aforementioned unique features of each novel and how they come closer to Jungian psychology, it is possible to assert that in this study, the selected novels not only functioned as stepping-

stones pointing to the affinities between the Jamesian novel of manners and Jungian psychology, but also served as noteworthy reference points displaying the strengthening of the psychological dimension of the novel of manners in three different countries. It can be suggested that each novelist can be considered to be attentive to the psychological dimension of the form in their own ways. With their binary forms encompassing both the social and the psychological, these Jamesian novels of manners can be considered to be remarkable examples of "the Janus-like novel of manners" (Bowers and Brothers 4), concerned with both the social and the psychological.

After reading the Jamesian novel of manners along with the Jungian individuation theory in this study, it can be argued that the Jamesian novel of manners is not as introverted as it is generally assumed to be. While Jungian individuation is more related to a psycho-spiritual journey focused on inner events, the Jamesian international theme is strongly connected to a literal, geographical journey necessitating the characters to be on the move. This is why the international theme is principally considered only in terms of its interest in conflicts, which symbolically displays the conflict between consciousness and the unconscious, in this study. This seems to expose a limitation of Jungian psychology which is also criticized for its focus on inner events and for being too introverted. However, reading the Jungian theory along with the Jamesian novel of manners has also revealed that the social dimension is not totally ignored in Jungian psychology, since it not only highlights the persona as the initial stage of individuation, which is related to the effect of the social upon the individual, but also encourages a reconciliation with the social dimension through this process.

Several limitations were faced during the preparation of this study. There were limited numbers of sources on the novel of manners as a literary form, and despite the reviews and critical studies pointing to an affinity between the selected novels and the works of Henry James, it was difficult to find

comprehensive studies which extensively examine the link between them, except for *Tender is the Night*. A particular limitation was encountered during the course of the research on Galsworthy's first novel *Jocelyn*. Due to the lesser-known and lesser-studied status of Galsworthy, it was also difficult to find any article on this novel or even any mention of it in most critical sources.

Given these limitations, a major contribution of this dissertation will be to studies on each selected novel, since all of these novels received negative criticism for the discrepancy between their first and second halves, which seems to have been interpreted as an indication of their lack of focus. By situating them within the framework of the Jamesian novel of manners and considering them in terms of the binary form, this study revealed that these novelists share similar concerns with Henry James in terms of a careful consideration of form and balance. Reading them along with Jungian psychology, which stands out for its interest in opposites and achieving balance, also laid bare not only the psychological interests of these novels and novelists but also their common preoccupations with achieving balance.

This study might also contribute to studies on the Jamesian novel of manners since it attempted to trace the extensive Jamesian influence on this tradition by examining three novels from three different countries, including Japan, not only in terms of the widely-acknowledged Jamesian international theme but also with particular regard to James's use of a binary form. This dissertation might encourage further studies on the novel of manners as it attempted to lay bare its psychological dimension by using Henry James and Jungian psychology as solid reference points throughout the analyses. Since this study also examined Galsworthy's lesser-known novel, *Jocelyn*, and juxtaposed him with the psychological novelist Henry James and the Swiss psychiatrist C. G. Jung in addition to two other notable novelists, this

dissertation might also encourage further research on Galsworthy who still has a lesser-known and lesser-studied status in academic studies.

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APPENDICES

A. CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Çağlıyan, Murat
Nationality: Turkish
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EDUCATION

Degree	Institution	Year of Graduation
Ph.D.	METU English Literature	2019
M.A.	METU English Literature	2010
B.A.	Ankara University American Culture and Literature	2007

CERTIFICATES

2008	Diploma in Japanese Language Ankara University, TOMER (Education Period: 2005 - 2008)

FOREIGN LANGUAGES

Advanced	Intermediate	Beginner
English	French	Spanish
Japanese		

AWARDS AND SCHOLARSHIPS

2008	17th Ankara Japanese Speech Contest Second Place Award (Ankara, Turkey)
2007	Study-Tour Award Program for Outstanding Students of the Japanese Language Scholarship by the Japan Foundation (Kansai, Japan)

B. TÜRKÇE ÖZET / TURKISH SUMMARY

Psikolojik romanlarıyla dikkat çeken Henry James'in bilince olduğu kadar bilinçaltına da ilgi gösterdiği bilinmektedir ve onun bu ilgisi akademik çalışmalarda genellikle hayalet hikayelerine değinilerek tartışılmaktadır. Oysa ki, bu ünlü yazarın bilinçaltına olan merakı hayalet hikayeleriyle sınırlı kalmayarak "görgü romanları"na ("novel of manners") da uzanmaktadır. Örneğin, sıklıkla görgü romanı olarak nitelenen ve kariyerinin ilk dönemine ait olan *The American* adlı eserinde, James'in bilinçaltının insan davranışları üzerindeki etkisine gösterdiği ilgiyi görmek mümkündür. Ancak, akademik çalışmalarda James'in yazmış olduğu romanlardaki karakterlerin psikolojisine verdiği önemi genel olarak görgü romanı çerçevesi dışında tartışma eğilimi vardır çünkü Barbara Brothers ve Bege K. Bowers'ın da altını çizdiği gibi uzun zamandır bu az çalışılan edebi türün çoğunlukla sosyal boyutla ilgili olduğu varsayılmıştır (Brothers and Bowers 2).

Bu tez, görgü romanının içinde sosyal ve psikolojik boyutların birlikte yer aldığını kabul etme eğilimini göz önünde bulundurarak, Henry James'in bilinçaltına olan ilgisini ve bu açıdan yarattığı etkiyi görgü romanı geleneği çerçevesinde incelemektedir. Henry James'in edebi sahnede etkili olan görgü romanı biçiminin, İsviçreli psikiyatrist Carl Gustav Jung'un daha sonra psikoloji alanında yayınladığı bireyleşme teorisini çarpıcı bir şekilde öngördüğünü savunmaktadır. Henry James'ten etkilendikleri çeşitli akademik çalışmalarda veya dönemin incelemelerinde ifade edilen ve sırasıyla İngiliz, Japon ve Amerikan edebiyatının dikkate değer yazarlarından olan John Galsworthy, Natsume Soseki ve F. Scott Fitzgerald'ın yine sırasıyla *Jocelyn*, *Kokoro* ve *Tender is the Night* romanlarını James etkisini dikkate alarak analiz eden bu tez, James tarzı görgü romanıyla Jung'un bireyleşme teorisi arasındaki benzerliklere dikkat

çekerken, Henry James'in sadece görgü romanının içinde zaten var olan psikolojik boyutu öne çıkarmak açısından değil, aynı zamanda bu formun ilgisini bilinçaltına yöneltmek bakımından da görgü romanı geleneğindeki kapsamlı ve dönüştürücü etkisini ortaya çıkarmayı amaçlamaktadır.

Akademik çalışmalarda uzun zamandır pek çok romanı nitelemek için görgü romanı ("novel of manners") teriminin kullanılıyor olmasına rağmen, bir edebi tür olarak bu edebi türle ilgili yapılan çalışmaların sayısı oldukça azdır. Barbara Brothers ve Bege K. Bowers'ın da ifade ettiği gibi, görgü romanının kökeni genel olarak on sekizinci yüzyıl İngiliz edebiyatına – özellikle ünlü yazar Jane Austen'ın kaleme aldığı romanlara – dayandırılsa da bu edebi formla ilgili nadiren yapılan kapsamlı çalışmalar çoğunlukla Amerikan edebiyatıyla ilgili olmuştur ve bununla birlikte bu türün İngiliz edebiyatındaki yansıması ve geçirdiği süreçle ilgili akademik çalışmalarda kayda değer bir boşluk bulunmaktadır (Brothers and Bowers 1). Görgü romanı türüyle ilgili olan bu tez için Henry James'in özellikle uygun bir yazar olduğu söylenebilir çünkü sadece bu yazarın pek çok romanı sıklıkla görgü romanı olarak nitelenmekle kalmayıp aynı zamanda onun edebi eleştiride bu terimi ilk kullanan kişi olmasının muhtemel olduğu ifade edilmektedir (Brothers and Bowers 5).

Şu da belirtilmelidir ki bu edebi türle ilgili kitap uzunluğunda yapılan üç önemli çalışma James W. Tuttleton, Gordon Milne ve Bege K. Bowers ve Barbara Brothers tarafından gerçekleştirilen çalışmalardır. James W. Tuttleton ve Gordon Milne'in Amerikan edebiyatıyla ilgili yaptıkları kapsamlı çalışmalardan farklı olarak Bege K. Bowers ve Barbara Brothers'ın çalışması, bu türün İngiliz edebiyatındaki yansımasıyla ilgilenen değişik yazarlar tarafından yazılmış makalelerden oluşmaktadır. Bu üç çalışmaya sırasıyla bakıldığında, bu edebi forma yönelik yaklaşımlarda da zamanla bir değişim olduğu görülebilmektedir.

James W. Tuttleton, görgü romanıyla ilgili yaptığı ve 1972 yılında yayınlanan *The Novel of Manners in America* adlı kapsamlı çalışmasında görgü romanlarını belirli bir yer ve zamandaki belirli bir topluluğun geleneklerini, göreneklerini ve görgü kurallarını betimleyen romanlar olarak tanımlamıştır (Tuttleton 10). Eleştirmenlerin ve sosyal tarihçilerin genel olarak bu roman türünü ele alış biçimi de bu tanımla doğru orantılıdır (Brothers and Bowers 1). Ancak Tuttleton, yukarıda adı geçen çalışmasında bu edebi türü tanımlamaya devam ederken bu romanların özellikle görgü kurallarının bireyin davranışlarını nasıl kontrol ettiğini ve şekillendirdiğini tasvir ettiğini de tanımına ekler (Tuttleton 10). Tuttleton'ın bu ifadesi, görgü romanlarına karşı olan önyargıyı akla getirmektedir. Çünkü bu edebi formun sadece sosyal boyutun betimlenmesiyle ilgili olduğunun düşünülmesinin, akademik çalışmalarda sıklıkla göz ardı edilmesinin önemli nedenlerinden biri olduğu söylenebilir.

Gordon Milne ise 1977 yılında yayınlanan *The Sense of Society: A History of the American Novel of Manners* adlı görgü romanıyla ilgili yaptığı kapsamlı çalışmada Tuttleton'ın yukarıda bahsedilen tanımına değinmekle birlikte, bu edebi formun içinde bireysel istekler ve sosyal gereklilikler arasındaki çatışmanın da merkezi bir tema olduğuna dikkat çekmekte ve böylelikle görgü romanlarında sosyal boyutun yanında bireylerin tasvirinin de önemli olduğuna işaret etmektedir (Milne 12).

Kendilerinden önce yapılan çalışmaları göz önünde bulunduran Barbara Brothers ve Bege K. Bowers ise, 1990 yılında yayınladıkları *Reading and Writing Women's Lives: A Study of the Novel of Manners* adlı çalışmalarının giriş bölümünde, bu edebi türün hem sosyal boyutla hem de psikolojik boyutla eşit derecede ilgili olduğunu savunmaktadır (Brothers and Bowers 4). Aynı zamanda, bu romanlarda karakterlerin, görgü kuralları tarafından tümüyle değil, kısmen şekillendirildiklerini belirterek, görgü kurallarının karakterlerde yarattığı psikolojik etkinin de bu romanların ilgi alanını

oluşturduğuna dikkat çekmektedirler (Brothers and Bowers 4). Bu noktada söylenebilir ki, görgü romanının bu şekilde algılanması, bu geleneğin psikolojik fikirler açısından da ele alınarak detaylı incelenebilmesini mümkün kılmaktadır.

Henry James'in romanlarında psikolojiye gösterdiği ilginin, en az onun kadar ünlü olan psikolog ve felsefeci kardeşi William James'in teorileri göz önünde bulundurularak çeşitli akademik çalışmalarda tartışıldığı görülmektedir. William James'in 1890 yılında yayınlanan *The Principles of Psychology* adlı önemli kitabı öncelikle bilinç psikolojisiyle ilgili olduğu için William James'in teorileri kardeşinin romanlarıyla sıklıkla bu açıdan yan yana getirilmektedir.

Oysa ki son yıllarda William James'in Carl Gustav Jung üzerindeki etkisi de dikkate alınmaya başlanmıştır ve özellikle Jung sonrası ("post-Jungian") yaklaşımlarda Jung'un teorilerini onun Sigmund Freud'la olan bağlantısından yola çıkarak tartışma eğiliminden farklı olarak, onu William James gibi farklı disiplinlerden önemli figürlerle de yan yana getirme çabası olduğu ve onlardan aldığı etkinin de dikkate alınmaya başlandığı gözlemlenmektedir. William James'in etkisi, Jung psikolojisinin temel kavramlarında kendini göstermektedir. Örneğin, Jung'un sadece psikoloji alanındaki çalışmalarda değil, aynı zamanda günlük konuşmada da sıklıkla kullanılan "dışa dönük" ("extraversion") ve "içe dönük" ("introversion") terimlerini oluştururken William James'in pragmatizmle ilgili felsefi kavramlarından etkilendiği görülebilir.

James kardeşlerin fikirleri arasındaki benzerliği vurgulayan ve 1974 yılında yayınlanan *Henry James and Pragmatic Thought: A Study in the Relationship Between the Philosophy of William James and the Literary Art of Henry James* adlı çalışmasında Richard A. Hocks, özellikle pragmatizm felsefesine odaklansa da Henry James'in görgü romanları ve psikolojik

eğilimi açısından da kardeşinin fikirlerinden çok da uzak olmadığının altını çizmektedir (Hocks 116).

James kardeşlerin fikirleri arasındaki benzerlikler Henry James'in görgü romanları açısından dikkate alındığında William James'in "sosyal benlik" ("social self") ve "maddi benlik" ("material self") terimlerinin dikkati çektiği söylenebilir. William James'in sosyal benlik kavramı, sosyal ilişkilerin ve sosyal rollerin kişinin başkaları tarafından algılanmasını ve kendini algılamasını etkilemesiyle ilgiliyken, maddi benlik kavramı, maddi unsurların bireyin algılanışını ve kendini algılamasını etkilemesiyle ilintilidir. Her iki kavram da Jung'un sosyal maske olarak da tasvir edilen "persona" terimine oldukça benzemektedir. Bu açıdan, görgü romanlarının hem William James'in sosyal benlik ve materyal benlik kavramları hem de Jung'un persona kavramıyla uyumlu bir edebi tür olduğunu söylemek mümkün olsa da Jung'un persona terimi, "bireyleşme" ("individuation") süreci diye adlandırdığı temel teorisinin ilk aşamasını oluşturduğundan ve Jung bu teorisiyle bir dönüşüm sürecini vurguladığından, Jung'un bu noktada William James'ten ayrıldığı görülmektedir. Bu bağlamda, farkındalık ve dönüşüm sürecine gösterdiği ilgi bakımından Henry James'in görgü romanı biçiminin, kardeşi William James'in yukarıda bahsedilen kavramlarının yanı sıra özellikle Jung'un bireyleşme teorisiyle benzerlik gösterdiği söylenebilir.

Jung psikolojisinde "arketip" ("archetype") kavramının önemli bir rolü vardır ve bu kavramın, en basit haliyle açıklanması gerekirse, insanlık boyunca tekrar eden deneyimleri ifade ettiği söylenebilir. Jung'un temel teorisini oluşturan bireyleşme süreci de belirli arketiplerle karşılaşmayı gerektirir. Jung'un bireyleşme teorisi personanın farkına varılmasına ilk aşama olarak işaret eder. Persona ile karşılaşmayla başlayan bu sürece, "kişisel bilinçaltı" ("personal unconscious") ile bağlantısı olan "gölge" ("shadow") ile yüzleşme eşlik eder. Bunu takiben bireyleşme süreci,

“kolektif bilinçaltı”yla (“collective unconscious”) ilintisi olan ve karşı cinse ait bilinçaltındaki boyutları temsil eden “anima” ve “animus”un farkına varmayı ve son olarak da benliği (“the Self”) keşfetmeyi içerir. Carl Gustav Jung’un bireyleşme teorisi “ego”dan benliğe (“the Self”) doğru bir geçişi barındırmaktadır ve bu süreçte “yaşlı bilge adam” (“the wise old man”) veya “yaşlı bilge kadın” (“the wise old woman”) arketipleri de benliğe (“the Self”) ulaşan yolu göstermekte önemli rol oynar.

Jung sonrası (“post-Jungian”) yaklaşımda Jung’un bireyleşme teorisinin de tekrar değerlendirildiği ve bu doğrultuda, bazı çokça eleştirilen kavramları tartışmaların dışında bırakma ya da güncel teorilere daha uyumlu hale getirebilmek için bazı değişiklikler (modifications) yapma çabası olduğu görülmektedir. Jung’un bireyleşme teorisinde eleştiri alan kavramlardan birisi de anima olduğu için, bu kavramı daha çok gölgeyle olan bağlantısı açısından ele alarak gölgeyle birlikte inceleme eğilimi olduğu gözlemlenmektedir. Bunun dışında, Jung’un benlik (“the Self”) konsepti süreçten çok sonuca odaklanılmasına neden olduğu için eleştiri almıştır ve Jung sonrası yaklaşımlarda bütünlük yakalamayı hedeflemektense bireyleşme kapsamında sürece odaklanma eğiliminin de göz önünde bulundurulduğu dikkat çekmektedir. Ancak Jung sonrası yaklaşım açısından temel nitelikte olan ve 1985 yılında yayınlanan *Jung and the Post-Jungians* adlı kitabın yazarı Andrew Samuels’ın da vurguladığı gibi benlik (“the Self”) kavramının tümüyle karşı çıkılan bir kavramdan çok, göreceli olarak karşı çıkılan bir kavram olduğu söylenebilir (Samuels, *Post-Jungians* 110).

Bu tezde seçilmiş olan John Galsworthy, Natsume Soseki ve F. Scott Fitzgerald’ın edebi eleştirilerde görgü romancısı olarak da tartışıldığı görülmektedir ve yirminci yüzyılın başında her birinin kendi ülkesinin önde gelen görgü romancılarından oldukları söylenebilir. Bu tez için seçilen John Galsworthy’nin *Jocelyn*, Natsume Soseki’nin *Kokoro* ve F. Scott Fitzgerald’ın *Tender is the Night* adlı romanları, yayınlandıkları dönemdeki

incelemelerde ve daha sonra yapılan akademik çalışmalarda ya tarz olarak Henry James'in romanlarına benzetilmiş ya da bu romanları yazdıkları dönemde bu yazarların özellikle Henry James'ten etkilendikleri ifade edilmiştir.

1898 yılında yayınlanmış olan *Jocelyn*, John Galsworthy'nin romancılık kariyerinin ilk romanıdır. Yazar, 1924 yılında, yeni yazarlara verebileceği tavsiyeler üzerine yaptığı bir konuşmasında, edebi üstadlara değinmektedir ve kariyerinin başında onu etkileyen önemli yazarlardan bahsederken Guy de Maupassant (1850-1893) ve Ivan Turgenyev'e (1818-1883) işaret etse de onların etkisinin özellikle ikinci romanında başladığını söyler. *Jocelyn*'i kaleme aldığı dönemde etkilendiği yazar ya da yazarlarla ilgili bilgi vermemektedir ve bu konuda genel bir belirsizlik olduğu dikkati çeker. Ancak, romanın basıldığı dönemde yapılan kısa incelemelere ve yorumlara bakıldığında Henry James'in ortak bir referans noktası olduğu görülmektedir.

Galsworthy'nin yaşadığı dönemde iyi bir yazar olarak kazandığı ün, bu romanından ziyade 1921 yılında yayınlanmış olan *The Forsyte Saga* romanından gelmektedir. *Jocelyn*, *The Forsyte Saga*'dan – özellikle bu üçlemenin ilk romanı olan *The Man of Property*'den – farklı olarak sosyal aktivitelerden çok karakterlerin psikolojilerine odaklanmaktadır. Bu yazar hakkında dikkate değer ve kapsamlı çalışmalar yapmış olan James Gindin ve Alec Fréchet gibi eleştirmenler ve bu romanın ilk basıldığı dönemdeki incelemeler de *Jocelyn*'in psikolojik boyutuna dikkat çekmektedir.

Natsume Soseki ise Japonya'daki Meiji döneminin en önde gelen yazarlarından ve eleştirmenlerinden biridir. Soseki'yi bu çalışma için önemli ve özellikle uygun yapan, onun İngiliz edebiyatı alanında uzman olması ve 1900'lü yılların başında devlet bursuyla İngiltere'ye yaptığı seyahatten ve orada geçirdiği iki yıldan sonra Batı etkisinde romancılık

kariyerine başlamış olmasıdır. Buna ek olarak, Soseki'nin Jane Austen ve Henry James'ten de etkilenmiş olduğu ifade edilmektedir ve yazar, 1907 yılında yayınlanan *Bungakuron* (*Theory of Literature / Edebiyat Teorisi*) adlı çalışmasında Jane Austen'a değinirken onun görgü kurallarına ve gelenekleri betimlemeye verdiği öneme dikkat çekmektedir. Soseki'nin kendi romanlarının da çeşitli çalışmalarda görgü romanı olarak adlandırılmasından dolayı onun da bu edebi türü çalışmak açısından oldukça uygun bir yazar olduğu söylenebilir. Kariyerindeki romanlarda görülen mizah ve taşlamanın yerini zamanla daha durgun, karanlık ve melankolik hikayelere bırakmış olması sebebiyle Soseki'nin tarzının giderek Henry James'in tarzına yaklaştığı gözlemlenmektedir ve 1914 yılında yayınlanan *Kokoro* romanı da yazarın kariyerinin bu son evresindeki en önde gelen romanıdır. Bu roman, adı itibariyle de bu çalışma için özellikle uygundur çünkü Japonca'da "kokoro," "kalp" anlamına geldiği gibi, "duygular" ve "hisler" anlamına da gelmektedir ve psikolojiyle ilgili olarak da kullanılmaktadır.

Bu iki yazardan farklı olarak F. Scott Fitzgerald'ın, akademik çalışmalarda Henry James'le yan yana getirilen ve onun etkisi göz önünde bulundurularak incelenen bir romancı olmasının yanı sıra, Jung'dan da etkilendiği bilinmektedir. Fitzgerald, *Tender is the Night* adlı romanını 1925 yılında yayınlanan ünlü eseri *The Great Gatsby*'den sonra yazmıştır ve bu iki romanın yayınlanması arasında geçen dokuz yıl boyunca karısının rahatsızlığı sebebiyle İsviçre'ye gitmiş, o sırada Jung'un psikolojisi hakkında da yakından bilgi edinme olanağı bulmuştur. 1934 yılında yayınlanan *Tender is the Night* romanının başkarakterinin bir psikiyatrist olmasının yanı sıra romanda Jung'a yapılan referanslar ve onun terimleri de yer almaktadır. Bu sebeple romanın Jung psikolojisinden aldığı etki açıkça görülmektedir.

Bu tezde, yukarıda bahsedilen Galsworthy'nin *Jocelyn*, Soseki'nin *Kokoro* ve Fitzgerald'ın *Tender is the Night* romanları hem James tarzı görgü romanı hem de Jung'un bireyleşme teorisi göz önünde bulundurularak ayrı bölümlerde analiz edilmektedir. İlk iki roman, Jung'un kendi psikoloji ekolü olan "Analitik Psikoloji"yi 1920'lerde kurmasından önce yazılmış oldukları için bu bölümlerdeki amaç, James tarzı görgü romanlarının Jung'un bireyleşme teorisini nasıl öngördüğünü göstermektir. İncelenen son roman *Tender is the Night* ise, 1934'te yayınlanmış ve Jung psikolojisinden doğrudan etkilenmiş olduğu için, Jung'un bireyleşme teorisinin James tarzı görgü romanıyla uyumluluğunu göstermek amacıyla analiz edilmektedir.

Seçilmiş romanları incelemeden önce, tezin ikinci bölümünde, bu romanların James tarzı görgü romanı ve Jung'un bireyleşme teorisi açısından analiz edilmesine temel oluşturması amacıyla öncelikle Henry James'in 1877 yılında yayınlanan *The American* adlı romanı incelenmektedir. Bu bölüm aynı zamanda Henry James ve Carl Gustav Jung'un bilinçaltına olan yaklaşımlarındaki benzerliği göstermekte kilit rol oynamaktadır.

Bu çalışma için özellikle *The American* romanının seçilmesinin birinci sebebi bu romanın Henry James'in kariyerindeki konumu ile ilgilidir. Henry James'in kariyeri genellikle üç evreye ayrılarak tartışılmaktadır. İlk evre, uluslararası temasını kullandığı romanları içerirken, ikinci evrede ilgisinin daha çok tiyatroya yöneldiği ifade edilmektedir. Üçüncü evrede ise James, yine uluslararası temaya döner ancak bu dönemde tarzının oldukça karmaşıklaştığı söylenmektedir. Bu tezde, James'in görgü romanı biçiminin Jung'un bireyleşme teorisine benzerliğini daha net gösterebilmek için, daha anlaşılır ve açık tarzıyla öne çıkan ve kariyerinin ilk evresine ait olan *The American* romanı seçilmiştir. Bu romanın özellikle seçilmesindeki bir başka neden de romanın James tarzı görgü romanıyla özdeşleştirilen özellikleri barındırmasıdır. Öncelikle bu roman, James'in kendi yaşamı sırasında da

onun romanlarıyla bağdaştırılan uluslararası temasını içermektedir. Bu tema Avrupa'ya giden Amerikalı karakterlerin deneyimleriyle ilgilidir ve James'in ilk dönemine ait olmasından ötürü *The American*'ın bu temayı oldukça yalın bir halde verdiği gözlemlenmektedir.

James'in *The American* gibi uluslararası tema içeren romanlarının Avrupa'ya giden Amerikalı karakterlerin deneyimlerini gösterirken, aynı zamanda iyi ve kötü ya da masumiyet ve deneyim gibi çatışmaları da içinde barındırdıkları görülmektedir. Onun uluslararası temasını, yurt dışındaki Amerikalı karakterleri resmeden Nathaniel Hawthorne gibi diğer Amerikan romancılardan ayıran nokta da işte bu çatışmalara verdiği ağırlıktır. Ayrıca, James'in uluslararası temasının özünde psikolojik bir farkındalık sürecinin yattığı da söylenebilir. James'in Amerikalı karakterlerinin Avrupa'da geçirdikleri süre boyunca sadece çeşitli çatışmalarla karşı karşıya kalmayıp, çeşitli akademik çalışmalarda da altı çizildiği üzere, kendileriyle ilgili de farkındalığa vararak böylelikle kendilerini de keşfettikleri görülebilmektedir. James'in uluslararası tema içeren romanlarının çatışmalar etrafında dönmesi ve farkındalık süreciyle de bunun iç içe olması, Jung'un farkındalık sürecini işlediği bireyleşme teorisindeki zıtlıkları – özellikle bilinç ve bilinçaltı arasındaki çatışmayı – çözmeye odaklanmasına benzemektedir.

Tezin ikinci bölümünde *The American*'ı analiz ederken, William James'in kavramlarıyla Henry James'in fikirlerinin benzerlikleri bir başlangıç noktası olarak ele alınmaktadır. Bunun için Jung'un persona terimiyle benzerliği sebebiyle William James'in sosyal benlik ("social self") ve maddi benlik ("material self") kavramları seçilmiştir. Romana bu açıdan bakıldığında, Henry James'in başkarakteri Christopher Newman'ı William James'in yukarıda bahsedilen kavramlarını anımsatır şekilde tasvir ettiği görülmektedir. Christopher Newman romanın başında Paris'te tatilde olan bir işadamı olarak Louvre Müzesi'nde betimlenir. Anlatıcı tarafından bu

karakterin tatilde olmasına rağmen bir işadamı olarak sosyal ilişkilerinin ve sosyal rolünün bakış açısını önemli ölçüde şekillendirdiği vurgulanmaktadır. Buna ek olarak, karakterin para kazanmaya olan ilgisinin altı çizilir ve romandaki ilk konuşması da bir çizimin fiyatını sormak olur. Böylece Henry James, kardeşi William James'le benzer şekilde hem sosyal rolün hem de maddi unsurların kişinin bakış açısını etkilediğine işaret etmektedir. Ancak kardeşi William James'ten farklı olarak Henry James'in, benzer fikirleri orta yaş bağlamında bir dönüşüm süreci ekseninde gösterdiği için *The American* romanıyla Carl Gustav Jung'un bireyleşme teorisine daha da yaklaştığı gözlemlenmektedir. Henry James'in kardeşi William James'in pragmatizmle ilgili seçilmiş felsefi kavramları ("tender-minded" ve "tough-minded") başkarakterin tasviri açısından göz önünde bulundurulduğunda da, yine benzer fikirleri orta yaş bağlamında gösterdiğinden kardeşinden ayrılarak Jung'un bireyleşme teorisine daha benzer bir yaklaşıma sahip olduğu söylenebilir.

Henry James'in bu bölümde incelenen romanının Jung'un bireyleşme teorisine olan benzerliği, bu teorinin özünde orta yaş dönüşümüyle ilgili olduğunun altı çizilerek gösterilebilir. Söz konusu teoride, hayatın ilk yarısında işe girmek, para kazanmak ve evlenmek gibi hedeflerin bulunması bu dönemin personanın geliştirilmesiyle ilgili olmasına bağlanmaktadır. Bireyleşme teorisine göre hayatın ikinci yarısı ise ilkinden farklı olarak personanın geliştirilmesine odaklanmak yerine içe dönülen ruhi bir yolculuğa yönelir. Henry James'in *The American* romanının bütününe bakıldığında da sosyal rolüyle özdeşleşmiş başkarakterin bu kimliğinden zamanla sıyrıldığı ve yaşadığı kaotik deneyimlerin yanı sıra bir kişilik gelişimi sürecinden geçtiği görülmektedir.

The American'ın başında romanın başkişisi Christopher Newman'ın Jung psikolojisinde "dışa dönük" ("extravert") diye nitelenen sürekli dış unsurlarla bağlantı kurmaya önem veren bir kişiyken, romanın sonunda "içe

dönük" ("introvert") diye nitelenen, ruhi enerjisi dışarıya odaklı olmayan, dışarıyla bağlantısı kesilse de huzurlu olan ve hatta kendisi isteyerek yalnızlığı tercih eden bir kişi haline geldiği görülmektedir. Bunun yanı sıra, romandaki Mrs. Tristram karakterinin de başkarakter Newman'la yaptığı konuşmalar dikkate alındığında, bu eserdeki fonksiyonu açısından bireyleşme sürecindeki "yaşlı bilge adam" (the wise old man) ve "yaşlı bilge kadın" (the wise old woman) arketiplerine benzerlik gösterdiği görülmektedir. Ancak Henry James'in romanıyla Jung'un bireyleşme teorisi arasındaki dikkate değer bir farklılık, bireyleşme teorisinde bu arketipin sürecin sonuyla ilişkilendirilmiş olmasında görülmektedir. Bu romanda Jung'un teorisinden farklı olarak Mrs. Tristram karakteri, başkarakterin farkındalık sürecinin başında da belirir. Ancak romanın başında ve sonunda yer alan bu iki karakterin konuşma sahneleri göz önünde bulundurulduğunda ve bu konuşmalar birbiriyle karşılaştırıldığında başkarakterdeki gelişme de daha net görülebilmektedir. *The American*'ın sonunda Christopher Newman'ın hem kişilik özellikleri gelişmiş, hem de bilinç sınırları genişlemiş bir başkarakter haline geldiği söylenebilir. Newman'ın romanın sonuna doğru yaşadığı huzur hissi ise Jung'un bireyleşme sürecinin sonuyla ilişkilendirdiği ve benlik ("the Self") diye nitelediği arketiple benzerlik göstermektedir.

Bu noktada söylenmesi gerekmektedir ki, bu tezde *The American* adlı romanın seçilmesindeki diğer bir sebep ise, bu romanın yine Henry James'in romanlarıyla ilgili sıklıkla dile getirilen ikili bir form (binary form) içermesidir. Romanın ilk yarısıyla ikinci yarısının atmosferinin arasında net bir farklılık olduğu Peter Brooks'un da içinde olduğu pek çok eleştirmen tarafından ifade edilmiştir. Bu tezde *The American* romanı Jung'un bireyleşme teorisi göz önünde bulundurularak okunduğunda, görülmüştür ki romanda yüzeyden derinliğe doğru olan bu hareket, Jung'un bireyleşme teorisindeki maskeden gölgeye olan hareketi çağrıştırmaktadır. Ayrıca, romanda kişilik gelişmesiyle alakalı bir sürecin de betimlendiği

düşünüldüğünde, *The American*'ın bu açıdan da Jung'un teorisine yaklaştığı görülebilmektedir.

Tezin üçüncü, dördüncü ve beşinci bölümlerinde, yukarıda bahsedildiği gibi seçilmiş romanlar hem James tarzı görgü romanı hem de Carl Gustav Jung'un bireyleşme teorisi göz önünde bulundurularak analiz edildiğinde görülmüştür ki her üç romanda da başkarakterler uluslararası tatil mekanlarında gösterilmekte ve her bir romanda çatışmalara dikkat çekilmektedir. John Galsworthy'nin *Jocelyn* romanında Riviera'da yaşayan üst sınıf İngiliz karakterler betimlenmektedir ve bu roman, üst sınıftan olan orta yaşlı başkişisinin evliyken yaşadığı bir aşk nedeniyle içine düştüğü kaotik durumu konu almaktadır. Romanda bu konu anlatılırken mizah ve taşlama kullanımı da dikkati çekmekte ve buna ek olarak, başkarakterin uluslararası bir mekanda yaşadığı çatışmaların psikolojik boyutu olduğu da görülmektedir. Bu sebeple, bu roman James'in uluslararası temasını kayda değer bir şekilde çağrıştırmaktadır. Natsume Soseki'nin *Kokoro* adlı romanı yurtdışında yaşayan Japon karakterleri resmetmese de bu roman, Japonya içindeki uluslararası bir tatil mekanında açılarak Batılıların tasvirini de içermektedir. Bu açıdan romanın Japonya'da geçen bir uluslararası tema işlediği söylenebilir. Romanda bir üniversite öğrencisi olan isimsiz anlatıcının bu tatil mekanında tanıştığı ve Japonca'da "öğretmen" anlamına gelen "Sensei" olarak adlandırdığı orta yaşlı bir adamın yıllar önce bir arkadaşıyla aynı kızı sevmesinden dolayı yaşadığı trajedi anlatılmaktadır. *Kokoro*'nun da *Jocelyn*'le benzer şekilde gösterdiği çatışmalarla ve güçlü psikolojik boyutuyla James'in uluslararası temasını çağrıştırdığı gözlemlenmiştir. F. Scott Fitzgerald'ın *Tender is the Night* romanı ise aynı James'in romanları gibi Avrupa'daki Amerikalıları konu almaktadır. Bu açıdan söz konusu romanın bu tez için seçilmiş romanlar arasında James'in uluslararası temasına en yakın roman olduğu söylenebilir. Ancak bu romanda kaotik deneyimler yaşayan başkarakter bir psikiyatrist olduğu için

James'in uluslararası temasının psikolojik boyutunun çok daha net bir şekilde vurgulandığı görülmüştür.

Buna ek olarak, tüm romanların ani geçiş sahnelerinin olduğu ve yine hepsinin sosyal boyuttan psikolojik boyuta, yüzeyden derinliğe, aynı şekilde taşlama ve mizah barındıran bir hikayeden daha karanlık ve melankolik bir hikayeye doğru olan bir geçişi barındırdığı görülmüştür. Tüm romanlarda benzer farkındalık sahneleri gözlemlenmiş, bunların yine orta yaş çerçevesinde verildiğinin altı çizilmiştir. Romanların ilk yarılarının geleneksel görgü romanlarında sıklıkla görülen özellikleri gösterdiği de gözlemlenmiştir. Evlilik ve para gibi temaların, bireysel istekler ve sosyal gereklilikler arasındaki çatışmayla birlikte bu romanların ilk yarılarında dikkat çektiği saptanmıştır. Romanların ikinci yarısında ise ilk yarıya göre mizah ve taşlama kullanımının azaldığı, onların yerine kötülük temasının merkezi temaya eşlik ettiği görülmüştür. Bunlara, karakterlerin benliklerinde yaşadığı çatışmaların da eklendiğinin altı çizilmiştir. Böylece romanlarda sosyal odaktan psikolojik odağa, aynı şekilde yüzeyden derinliğe de bir kayış tespit edilmiştir. Romanların sonunda görülen farkındalık sahneleri de göz önüne alındığında romanların ilerleyişinin Henry James'in *The American* romanıyla benzer şekilde Jung'un bireyleşme teorisindeki personadan gölgeye olan kayışa benzerlik gözlemlenmiştir.

Bunlara ek olarak, her üç romanın da Henry James'in romanlarında görülen ikili formu (binary form) kendine has özelliklerle verdiği saptanmıştır. John Galsworthy'nin *Jocelyn* adlı romanının işlendiği tezin üçüncü bölümünde, bu romancıyla ilgili yapılan çalışmalarda, karakterlerin psikolojilerinin sık sık doğa ve manzara imgeleri kullanılarak da betimlediğinin eleştirmenler tarafından ifade edildiğinin altı çizilmiştir. Manzara öğelerinin içinde özellikle karanlık ve aydınlık imgelerinin sıklıkla kullanıldığı ve bunun *Jocelyn* romanında da göze çarptığı vurgulanmıştır. Yazarın bu tarzı, romandaki karakterleri betimlemesindeki rolü açısından göz önünde

bulundurulduğunda onların psikolojilerinin bu imgelerle daha etkili bir şekilde verildiği görülmüştür. Jung da yazılarında sık sık karanlık ve aydınlığa birer arketip olarak değindiğinden ve onları bilinçle bilinçaltı arasındaki çatışmayı tasvir etmek için de kullandığından bu noktanın özellikle altı çizilmiştir. Jung'un karanlığı bilinçaltıyla, aydınlığı ise bilinçle özdeşleştirmesiyle benzer şekilde, John Galsworthy'nin bu tez için seçilmiş olan romanı *Jocelyn*'de başkarakterin bilinç ve bilinçaltının aydınlık ve karanlıkla betimlendiği görülmüştür. Romanın ilk yarısının aydınlıkla ve ikinci yarısının da karanlıkla betimleniyor olmasının Jung'un bireyleşme teorisindeki maskenin geliştirilmesine odaklanmış olduğu belirtilen ve bu arketiple ilişkilendirilmiş olan hayatın ilk yarısından, gölge ve kaosla nitelediği ancak daha sonra benliğe ("the Self") ulaşmayı hedefleyen ikinci yarısına geçişe benzediği gözlemlenmiştir.

Natsume Soseki'nin *Kokoro* adlı romanının analizinde ikili formun (binary form) iki ayrı karakter aracılığıyla verildiği görülmüştür. Romanın ilk yarısında isimsiz öğrenci-anlatıcı karakterin bakış açısına, ikinci yarısında ise Sensei karakterinin bakış açısına odaklanılmaktadır. Çünkü romanın ikinci yarısı onun mektubundan oluşmaktadır. Bu mektubun intihar mektubu olmasından dolayı *Kokoro* ile ilgili yapılan çalışmalarda da Japonya'daki samurai geleneğiyle alakalı "junshi" temasına yapılan referanslar öne çıkmakta ve özellikle romanın bu ikinci bölümü inceleme konusu olmaktadır. Bu tez James'in ikili formunu göz önünde bulundurarak *Kokoro*'yu bütünüyle ele alıp James tarzı bir görgü romanı olarak incelemiş ve romanın sadece bu görgü romanı biçimine değil aynı zamanda Jung'un bireyleşme sürecine de benzer olduğunu göstermeye çalışmıştır. Romanın sonunda Sensei karakterinin intihar ediyor olması sebebiyle trajik bir atmosferinin olduğu değerlendirilse de, *Kokoro*'nun James tarzı ikili form bağlamında ele alınması öğrenci karakterinin de önem kazanmasını ve onun farkındalık sürecinin irdelenmesini sağlamıştır. Böylelikle romanda görülen üst-ast ilişkisi de göz önünde bulundurulmuş, Sensei karakterinin bir

"öğretmen" rolü de üstlenerek deneyimlerini öğrenci karaktere transfer ettiği, romanın sonunda kendisi intihar etse de öğrenci karakterinin açık sonlu kalan hikayesinin Sensei karakterinin onun farkındalığa varmasında bulunduğu katkıyı da yansıttığı şeklinde yorumlanmıştır. Roman bu haliyle ele alındığında sadece ikinci yarısının değil, ilk yarısının da en az ikinci yarısı kadar dikkate değer olduğu görülmüştür.

Bu çalışma, F. Scott Fitzgerald'ın romanı *Tender is the Night*'ın da James tarzı ikili formu yansıttığını göstermiştir ve buna ek olarak Jung'un persona konseptiyle benzer şekilde sosyal rollere ve rol yapmaya dikkat çekmek açısından özellikle *Tender is the Night* romanının Jung'un bireyleşme teorisine yaklaştığını da ortaya çıkarmıştır çünkü romanın ilk yarısında psikiyatrist başkarakter, aktris bir karakterin bakış açısından tasvir edilmektedir ve bu karakterin işi doğrudan görünüşlerle ve rol yapmayla ilgilidir. Üstelik, Fitzgerald'ın Jung'un psikolojisiyle olan doğrudan teması, romanda "persona" teriminin çıkmasıyla da kendisini gösterir ve bu terim romanın psikiyatrist başkarakteri tarafından aktris karaktere yönelik yorum yaparken kullanılır. Bu kullanımın bu aktris karakterin personaya işaret eden rolünü güçlendirdiğinin altı çizilmiştir. Romandaki psikiyatrist başkarakterin işinin bilinçaltıyla ilgili olması ve romanın ikinci yarısının bu karakterin bilinçaltıyla olan kaotik deneyimlerine odaklanıyor olması da romanın James tarzı ikili formu net bir şekilde gösterdiğini ortaya koymuştur.

Bu tezde, seçilmiş tüm romanlar analiz edildiğinde, Henry James'in *The American* romanına benzer şekilde ikili bir form (binary form) barındırıyor olmalarının yanı sıra, bu romanların hepsinin ayrı ayrı kendilerine has özellikleriyle birbirlerinden ve James'in *The American* romanından ayrılırken, bu özelliklerle Jung'un bireyleşme teorisine dikkat çekici bir şekilde daha da yaklaştıkları görülmüştür. Yukarıda da bahsedildiği gibi, *Jocelyn* romanının detaylı manzara tasvirleriyle öne çıktığı ve bunun John

Galsworthy'nin genel olarak tarzıyla ilintili olduğu tespit edilmiştir. Bu yazarın, karakterlerinin psikolojilerini doğa imgeleri kullanarak verirken karanlık ve aydınlık imgelerinin yanında su imgeleriyle de bilinç ve bilinçaltı arasındaki etkileşimi tasvir ettiği görülmüş, bu da Jung'un bu arketipleri yazılarında ele alış şekliyle benzer bulunmuştur. Yine yukarıda belirtildiği gibi, Natsume Soseki'nin kullandığı Japon kültürüne özgü temalar da dikkati çekmiş olup üst-ast ilişkisi temasıyla farkındalık sürecini diğer romanlardan daha farklı verdiği gözlemlenmiştir. Çünkü bu romanda iki karakterin daha açık şekilde birbirlerine etkileri olduğu görülmüştür. Bunun dışında romanda, tekrarlayan deneyimlerin altı çizilmiş ve karakter isimlerinin de rolleriyle alakalı olduğu göz önünde bulundurulduğunda romanın Jung'un arketip kavramını çağrıştırdığı sonucuna varılmıştır. Fitzgerald'ın romanı *Tender is the Night*'ın sadece sinema ve psikiyatriyle ilgili referanslarla diğer seçilmiş romanlardan ayrılmakla kalmayıp aynı zamanda romanda başkarakterin geçmişinin verildiği uzunca bir geçmişe dönüş ("flashback") sahnesinin de yer aldığının altı çizilmiştir. Bu özellikleriyle bu romanın James tarzı görgü romanından dikkat çekici bir şekilde ayrıldığı sonucuna varılmıştır. Ancak James'in ikili formu (binary form) göz önüne alındığında, bu geçmişe dönüş ("flashback") sahnesinin de yine James tarzı görgü romanından çok uzaklaşmadığı yorumu yapılmıştır. Aynı zamanda psikiyatrist başkarakteri iş ortamında göstermenin yanı sıra, psikiyatri terimleri ve mitolojik figürlere yaptığı dikkat çekici referanslarıyla da bu romanın Jung'un teorisine oldukça yaklaştığı görülmüştür.

Şu da belirtilmelidir ki, *Tender is the Night*'ı bu tezde incelenen diğer romanlardan ayıran önemli nokta, bu romanın sonudur. Tezin önceki bölümlerinde incelenmiş olan tüm romanların sonlarındaki farkındalık sahnelerine bütünlük, huzur ve uyum hislerinin eşlik ettiği gözlemlenmiş ve bu şekilde bu romanların Jung'un, bireyleşme sürecinin sonunda ulaşıldığına işaret ettiği benlik ("the Self") kavramını çağrıştıran sahneler

gösterdikleri görülmüştür. Ancak bu romanlardan farklı olarak *Tender is the Night*'ın bu bütünlük hissini önce ima etse de sonra buna karşı çıktığı ve romanın bütünlük yerine parçalanmayla bittiği gözlemlenmiştir. Bu sebeple romandaki farkındalık temasının bütünlük hissini yakalamaktan ziyade, parçalanmayı kabul etmekle alakalı olduğu sonucuna varılmıştır. Böylelikle bu çalışma, F. Scott Fitzgerald'ın romanının hem James tarzı görgü romanından hem de Carl Gustav Jung'un bireyleşme teorisinden önemli bir şekilde ayrıldığını göstermiştir. Buna ek olarak *Tender is the Night* romanının, Jung psikolojisini sadece James tarzı görgü romanıyla birlikte sunmakla kalmayıp aynı zamanda Jung'un benlik ("the Self") kavramını göz ardı etme eğilimi görülen Jung sonrası ("post-Jungian") yaklaşımları da öngördüğü, aynı buna benzer şekilde sonuca değil sürece önem verdiği görülmüştür. Bu bulgudan yola çıkarak James'in ve seçilmiş yazarların romanlarının güçlü psikolojik boyutu olan birer görgü romanı örneği olmalarının yanında kendilerinden sonraki psikolojik teorileri de öngörmeye devam ettiği sonucuna varılabilmektedir.

Bu çalışma aynı zamanda ortaya çıkarmıştır ki her ne kadar seçilmiş romanlar James'in *The American* romanıyla birlikte bilinçaltına gösterdikleri ilgi bakımından karakterlerin bilinçaltlarıyla karşılaşmalarında ortaya çıkan kaotik süreci veriyor olsalar da, bu karakterlerin kişilikleri açısından pozitif gelişmeleri de içlerinde barındırmaktadırlar. Bu açıdan da özellikle Jung'un bilinçaltına yaklaşımına benzedikleri söylenebilir. Yukarıda bahsedilen her bir romanın kendine has özelliği ve Jung psikolojisine kendi tarzıyla nasıl yaklaştığı göz önüne alındığında, seçilmiş romanların Jung'un bireyleşme teorisiyle James tarzı görgü romanı arasındaki benzerliğe işaret etme işlevini görmenin yanı sıra, üç ayrı ülkede de görgü romanlarının psikolojik boyutlarının güçlendiğini göstermesi bakımından da önemli referans noktaları olduğu söylenebilir. Bu tezde işlenen her romancının görgü romanının psikolojik boyutuna en az Henry

James kadar kendilerine has bir şekilde ilgi gösterdikleri ve katkıda bulundukları görülmüştür.

Bu tezde James tarzı görgü romanının Jung'un bireyleşme teorisiyle birlikte okunmuş olması sonucunda, James'in romanlarının söylendiği kadar içe dönük olmadığının da ortaya çıktığı söylenebilir. Jung'un bireyleşme teorisi içsel olaylarla ilgili ruhi bir seyahat olarak nitelendirilirken, James'in uluslararası teması gerçek bir coğrafi seyahatle ilgilidir ve bu karakterlerin de hareket halinde olduğu anlamına gelmektedir. Bu sebeple uluslararası tema da bu tezde özellikle çatışmalara olan odağı açısından ele alınmış ve sembolik olarak yorumlanarak Jung'un bireyleşme teorisiyle bu şekilde yan yana getirilebilmiştir. Her ne kadar bu, Jung psikolojisinin James tarzı görgü romanından daha içe dönük olduğu sonucunun çıkarılabilmesini mümkün kılsa da, bu çalışmada Jung'un teorisini James tarzı görgü romanıyla birlikte okumuş olmak da sosyal boyutun aslında Jung psikolojisinde tümüyle göz ardı edilmediğini göstermiştir. Buna, özellikle bireyleşme teorisinde vurgulanan ve sosyal boyutun birey üzerindeki etkisiyle ilgili olan persona teriminin işaret ettiği söylenebilir. Ayrıca, analiz edilmiş romanlar da göz önünde bulundurulduğunda, personanın bireyleşme sürecinin sadece ilk aşaması olarak vurgulanmakla kalmadığı, aynı zamanda sürecin sosyal boyutla ve personayla bir uzlaşma gerektirdiği de görülmüştür. Böylece bu çalışma, Jung psikolojisinde sosyal boyutun da önemli bir rolünün olduğunu göstermiştir.

Bu tez hazırlanırken pek çok açıdan kaynak kısıtlılığıyla karşılaşılmıştır. Edebi bir tür olarak görgü romanıyla ilgili kapsamlı çalışmaların azlığının yanı sıra, seçilmiş görgü romanlarının James tarzı romanlarla ve yazarlarının tarzları açısından Henry James'le olan benzerliklerine işaret eden çeşitli akademik çalışmaların ya da incelemelerin olmasına karşın, bunu detaylı inceleyen çalışmalar açısından bir kaynak azlığı olduğu görülmüştür. Bu konuda tek istisna *Tender is the Night* romanı olsa da

yazarının Jung'un psikolojisine olan belirgin ilgisine karşın bu konuda da kaynak azlığıyla karşılaşılmıştır. Bunun dışında özellikle John Galsworthy'nin *Jocelyn* adlı romanıyla ilgili yapılan araştırma sırasında, bu yazarın günümüzdeki az bilinen ve az çalışılan konumunun da etkisiyle, bu romanla ilgili çalışmalarda önemli bir boşluk olduğu gözlemlenmiştir.

Bu sebeple bu tezin bu romanlarla ilgili bundan sonra yapılacak çalışmalara katkıda bulunabileceği düşünülmektedir. Tüm seçilmiş romanların incelemelerinde, bu romanların ilk ve ikinci yarılarının birbirinden farklı olmasıyla ilgili eleştiriler yapıldığı ve bunun bir odak sorunu ve kusur olarak görülme eğiliminin olduğu gözlemlenmiştir. Bu tezde, seçilmiş romanlar Henry James'in görgü romanı biçimi göz önünde bulundurularak incelenmiş olduğu için, bu yazarların seçilmiş romanlarında form ve dengeye göstermiş oldukları özel ilginin de ortaya çıkarıldığı söylenebilir.

Bu tezin ayrıca görgü romanı ve özellikle James tarzı görgü romanıyla ilgili yapılan çalışmalara da katkıda bulunabileceği söylenebilir. Çünkü bu çalışmada, bu az çalışılan edebi formu ve onun psikolojik boyutunu incelerken, Henry James'in ve Jung psikolojisinin referans noktaları olarak ele alınmış olmasının yanı sıra, bu gelenekteki Henry James'in kapsamlı etkisi de, içinde Japonya'nın da bulunduğu üç ayrı ülkeden yazarların seçilmiş romanları aracılığıyla gösterilmeye çalışılmıştır. Buna ek olarak, James tarzı görgü romanıyla sıklıkla özdeşleştirilen uluslararası temanın yanında ikili bir formun (binary form) da bu seçilmiş romanlarda görünmesinin üzerinde durulduğu için, bu çalışmanın Henry James'in görgü romanı biçimiyle ilgili de yeni bir bakış açısı sağladığı söylenebilir.

Bu tezin, görgü romanının psikolojik boyutuyla ilgili yapılabilecek bundan sonraki çalışmaları da teşvik edebileceği düşünülmektedir. Görgü romanının köklerinin İngiliz edebiyatında olduğunun genel olarak ifade edilmesinden dolayı bu çalışmanın İngiliz edebiyatına katkıda bulunmasının yanı sıra,

halen az bilinen ve az çalışılan bir konumu olan İngiliz yazar John Galsworthy'yi ünlü romancı Henry James, psikiyatrist Carl Gustav Jung ve yine dikkat çeken edebi figürler olan Natsume Soseki ve F. Scott Fitzgerald ile yan yana getirmiş olmasından dolayı bu yazarla ilgili yapılacak ilerideki çalışmalara da katkıda bulunabileceği söylenebilir.

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