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Individuation and the Demeter-Persephone Myth in Charlotte Bronte's Shirley

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Individuation and the Demeter-Persephone Myth in
Charlotte Bronte's *Shirley*

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
English

by

Kristin Voss

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Abstract

Inconsistencies in character and structural development inform criticism of Charlotte Bronte's *Shirley*. I argue that the phases of emotional and physical illness that the heroine, Caroline Helstone, undergoes mirror the stages of individuation observed by Jung. I suggest that Bronte uses the Demeter-Kore myth—which Jung saw as an archetypal expression of female transformative experience—as an underlying plot structure for her novel.

The division of the novel into three volumes mirrors significant stages of individuation and major plot shifts in the “Hymn.” Persephone’s abduction and Demeter’s wandering correspond with Caroline’s sudden depression and with the shadow phase of individuation. Demeter’s entrance into Eleusis and her caretaking of Demophoon mark the incorporation of the animus; in Volume Two, Caroline, also, undergoes the animus confrontation; the reunion between mother and daughter in the “Hymn” and in Volume Three of the novel correspond with the union of the conscious and unconscious in individuation.

Introduction

Reviewing Charlotte Brontë's work in 1850 G. H. Lewes wrote, "in *Shirley* all unity [. . .] is wanting. [. . .]. It is not a picture; but a portfolio of random sketches" (Rpt. Gates 217-18). Subsequent criticism has tended to concur; Gisela Argyle comments "It has been a critical commonplace that *Shirley* suffers from disunity of narrative method: titles of critical works typically refer to disruption, disjunction, and fragmentation" (742). Not only structural shortcomings, but also inconsistencies in character development, particularly in the case of Shirley Keeldar, are also highlighted by critics (Vansike 477).

Although in the following essay I do not claim that the novel does not have shortcomings, I nevertheless argue that reading the novel in the context of Jungian archetypal criticism reveals a unity and meaning that have not previously been noted. I show that the phases of emotional and physical illness that the heroine, Caroline Helstone, undergoes mirror the stages of individuation outlined by Jung; in addition, I suggest that Brontë uses the Demeter-Kore myth—which Jung saw as an archetypal expression of female transformative experience—as an underlying plot structure for her novel.

The advantages of a Jungian reading of *Shirley* are twofold. A Jungian reading sheds new light on the novel's structure and character development, while also contextualizing some of the feminist issues that have become a legacy in critical assessment the novel. Therefore, viewing *Shirley* under a Jungian lens will aid readers in understanding the novel. Additionally, because the female individuation process is relatively unexplored, a Jungian reading of *Shirley* can help expand archetypal criticism to more accurately reflect the complexities of the female journey. As a result, such study may have an impact on both feminist literary criticism and Jungian psychoanalysis of female patients.

The following survey of previous criticism does not attempt to reconcile all of the diverse elements in the novel that writers have found baffling; rather my reading will suggest that, by viewing Caroline Helstone as the heroine of the novel and recognizing her progress as transformative, structural continuity may be illuminated. Given that I view the novel's trajectory as transformative, some narrowing of this term within the context of Jungian thought is beneficial before considering the criticism of other writers. Although I will further describe the nuances of Jung's assessment of psychological transformation, some initial distinguishing features should be noted.

Jung's observation of the transformative process, which he termed "individuation," is at base an experience of psychological maturation. During the first half of life, the personality is developed for adaptation to the community; during the second half of life, an innate drive toward growth, healing, and a widening of consciousness takes place. This impulse toward an expansion of consciousness is a desire for self-realization and for the embracing of one's "incomparable uniqueness" (Jung, *Portable* 121). The journey toward selfhood involves a step-wise movement that requires psychological growth at each stage in the process: each step has intrinsic value that allows the individual to proceed to the next step. The individuation process is not static: the expansion of consciousness is an on-going, lifetime experience of psychic growth. Viewing Caroline's transformative process in the context of Jungian thought, ultimately, offers structural coherence to the novel itself.

Criticism

The diversity of subject matter in Charlotte Brontë's *Shirley* has caused dilemmas in assessing the novel's thematic and structural unity. The novel engages a multiplicity of topics: the complexities of industrialization; the Napoleonic wars; the curates and Christianity; the lonely struggles of Caroline; Shirley, the self-possessed heiress; and the sufferings of governesses and old maids. From the first, reviewers have found the novel to be flawed. In 1850, G. H. Lewes stated,

in *Shirley* all unity, in consequence of defective art, is wanting.

There is no passionate link; nor is there any artistic fusion or intergrowth, by which one part evolves itself from another. [. . .]

The book may be laid down at any chapter, and almost any chapter might be omitted. The various scenes are gathered up into three volumes, --they have not grown into a work. (Rpt. Gates, 217)

Contemporary critics have sought to recuperate the novel from complete critical failure; still, questions of unity are perennial issues in assessing the author's intentions.

The most often discussed points of formal disjuncture are the unanticipated appearance of Shirley and Mrs. Pryor at the end of Volume One and the disclosure of Mrs. Pryor's true identity at the beginning of Volume Three. The question arises as to why Brontë would place two sudden and unexpected events at formal transition points, and, by placing these events at pivotal junctures, what she is asking her readers to consider. Brontë's abrupt introduction of a second heroine has been accounted for in diverse ways.

Some critics have found that structural coherence resides in Brontë's self-conscious deviations from generic conventions. For example, Nancy Quick Langer argues that the novel

presents Caroline as the “ostensible heroine of a Victorian romance-plot, [. . .] then withholds access to the roles that conventionally lead [to] marriage” (277). By the end of Volume One, Caroline and the romance-plot “stagnate,” which permits the introduction of Shirley and “[her] aggressive (re)reading of patriarchal texts”; and Shirley’s entrance “disrupts narrative convention [because it allows her] to appropriate and transform Robert’s role as patriarchal center of the narrative” (281-82).

Other writers see Shirley’s introduction as thematically relevant. For example, Janet Freeman argues that the novel is thematically unified by the juxtaposition of the public world and the private world, and the point of Brontë’s alignment of the two is to show that both are essential to life. She says that Caroline in Volume One becomes progressively more isolated from public life and Shirley’s entrance breaks “what for eleven chapters has come to look like an unbridgeable gulf between female retirement and male activity” (570-71). Freeman argues that Shirley creates a bridge, drawing Caroline into the public world (571).

Gubar argues that Shirley’s introduction occurs at a critical point when Caroline has become “completely immobilized through her own self-restraint and self-submission” (11). Shirley, like Bertha in *Jane Eyre*, functions as a “projection” and a “means of escape,” but unlike Bertha, Shirley represents “a free and uninhibited self that is not criminal” (11). Gubar says of Shirley, “In spite of her independent activity and exuberant liveliness, [she] seems slightly unreal to most readers and this very unreality serves to remind us that she is part of a fantastic wish-fulfillment, an affirmation of what ought to be possible for women” (11). Gubar’s reading suggests that Shirley is an answer to Caroline’s prayers and a manifestation of her psychological struggles, rather than a fully developed character in her own right. Although the previous writers offer differing interpretations of Shirley’s sudden introduction in the novel, they are united in

seeing Shirley as influential in relieving a tension that has developed in Caroline's narrative.

The second point in the narrative in which structural choices on the part of Bronte have been the subject of speculation occurs during the first chapter of Volume Three. Critics tend to find the reunion of mother and daughter, at the point of what appears to be Caroline's death knell, implausible; many writers attribute this formal awkwardness to Bronte's reaction to the death of her last surviving sibling, Anne, a week before she began writing Volume Three. These critics suggest that Bronte's loss caused her to change the structure of her novel. Juliet Barker states that Bronte's "loss permeated the remainder of the novel [. . .]. Kinder than God had been in her own life, Charlotte saved her heroine and miraculously restored her to health. [. . .] The plot was as improbable as Charlotte's juvenile efforts at resurrection" (600-01). Writers following this line of thinking consider alternative original plots: Janet Spens speculates that Louis was an "afterthought": Shirley was to be married to Robert Moore, and Caroline was to "die of a broken heart" (qtd. Tompkins 20). As she states, "It would, I think, have been a greater book, if the author had hardened her heart and gone on. But to use in a work of art the clear impression imprinted by the agony of the death of the prototype would naturally repel the bereaved sister" (qtd. in Tompkins 20).

J.M.S Tompkins also believes that the structure of Shirley was altered by the deaths of Bronte's siblings. She argues that Bronte grafted Anne and Emily onto the characters of Caroline and Shirley at the end of Volume Two. She further offers a counterargument to Spens, in which she suggests that "Caroline may have been destined for a single life" (25). Tompkins says that Caroline resolves her illness and alienation not through the love of Robert, but through the love of her mother; thus, Caroline may have been meant to represent the experience of the Bronte sisters, who found sustenance in familial love (27-28). However, reacting to her sisters'

deaths, Bronte allotted to both heroines “the happiness [marriage] that had been denied them” in order to comfort herself (Tompkins 28).

The previous discussion has touched on the ambiguity that arises, not only over Shirley’s role in the novel, but also over the visible transformation in her character during the final volume. Although writers question Bronte’s inconsistent development of several characters in the novel, Shirley appears to have won the spotlight. Shirley is initially presented as a model of an independent, self-sufficient woman; however, by the novel’s conclusion, she surrenders her independence and the last chapter ends in a double marriage. Several writers believe that the conclusion marks the limits of Bronte’s feminism. Margaret Howard Blom says that, in spite of anatomizing her culture, Bronte “remained a product” of it, and she was unable to find a means to “alleviate the consequent rage and pain of the victimized woman trapped in a repressive society” (102). Gubar also believes that *Shirley* reveals implicitly that Bronte in her writing is “enmeshed in essentially the same male-dominated structures that imprison the characters in all her books” (6). Gubar, nevertheless, views Shirley’s characterization as consistent: the independence that Shirley displays early in the novel actually expresses her imprisonment, and, therefore, foreshadows the role of submissive wife she eventually plays. She states,

There is an [. . .] edge that makes it seem as if Shirley is playing the roles provided with some degree of distance. Whether she is the courtly gentleman, the coy coquette, the lady bountiful, [. . .] or the touched bard, Shirley seems to be conscious of each role and its ludicrous limits. (15)

She further points out that these roles reveal Shirley’s confinement, for “although [Shirley] can parody these roles, she is still condemned to play them” (15). Elliott Vanskike points out, many

critics believe that “Shirley’s actions at the end of the novel are inconsistent with the thematic trajectory,” (477) but, as he avers, “Shirley is never presented as a homogenous individual” (478). Therefore, to fixate on her transformation, from independent woman to dependent wife as an expression of “ambiguity or ambivalence on the part of Bronte,” is to overlook Shirley’s “paradoxically consistent inconsistency” (478). Vanskike argues that transvestitism during the Victorian era in popular theater is the backdrop for Shirley’s cross-gendered identity (487). He argues that Bronte’s abrupt re-characterization of Shirley from an independent woman who embodies masculine empowerment into a submissive wife, along with her surrender to Louis in the final volume of the novel, functions as a deliberate satire on gender assumptions (487-88).

The third arena of debate that has relevance in this discussion is whether the novel is concerned with the process of transformation, and, in light of my contention that Caroline undergoes this process, what impact Shirley has on her maturation process. Very few writers concentrate on the transformative possibilities of the novel. Those who do tend to focus primarily on transformation in ephemeral moments rather than over-arching themes in the novel.

Many critics see passages in the novel that show elements of transformation. Keen points out, in a “Summer’s Night,” on their way to the raid on the mill, a rite of passage takes place, which indicates that Shirley and Caroline are “capable of being born again” (114). Keen describes the context of this scene as a “narrative annex,” which functions as a space outside the main narrative of a novel (107). She says, in *Shirley* such annexes “free characters temporarily”; but they, ultimately, redirect the heroines back into “a retrograde marriage plot” (107). Keen observes signs of transformation, but she finds them in isolation rather than as a part of the schematic of the novel.

Gubar seems to see transformation occurring, but the desired growth and ascendancy implied in the transformative process are impeded. Gubar argues that *Shirley* is about “impotence, the stasis that derives from hopelessness,” and that Bronte had to solve the problem of plotting a story about “characters defined by their very inability to initiate action” (6). “[W]ith no sustaining nourishment, growth is impossible and so is escape; the woman can only witness her imprisonment” (8). Gubar sees Caroline’s union with her mother as a “virtual rebirth,” but this leads to Shirley’s loss of “independence and assertiveness” (17). Gubar says that Mrs. Pryor is the “mother” of both women; and, because she sees “herself as a victim who can only submit to male degradation or flee from it, Mrs. Pryor defines the woman’s role as a tragic one,” thereby defining the roles that both Shirley and Caroline will play (18). In Gubar’s reading, transformation occurs but the effect is one of subjection rather than transcendence.

Other critics see the characters in *Shirley* stalled and hampered in their transformative potential. Sarah Gilead argues that *Shirley* is an “authorial repudiation” and revision of *Jane Eyre* (312). *Jane Eyre* functions as a liminal novel, which like myth, art, and ritual, can be [a] “cultural-regenerating force” in a society on the “threshold of change” (303). But, in *Shirley*, “Bronte questions the novel’s ability to act as a “culture renewing regenerative resource” (303). Gilead writes:

Shirley first appears as manifestation of Caroline’s desire for greater power and freedom. [She] is harbinger of a world where women are allowed to make choices, exert social and personal power, and grow up. [. . .] The linearly upward trajectory of Jane’s rites of passage should have been catalyzed in Caroline by Shirley’s exemplary, energizing presence. Instead, Shirley dismantles the rite of passage

structure itself. (314)

As Gilead concludes, “Shirley fails to import value or meaning to the culturally bereft, socially dispossessed Caroline; she fails to transform Caroline or the novel” (316).

Several points made by the previous writers touch on my interpretation of the novel. Gubar’s reading of Shirley’s abrupt introduction and her role in relation to Caroline shares an affinity with my own argument. I, also, see Shirley’s sudden entrance and her role as relevant in Caroline psychic experience. And, like Gubar, I believe that Caroline does ‘project’ onto Shirley. However, the term ‘projection’ has a distinct definition in Jungian thought; for ‘projections’ in Jung’s schema have therapeutic value and can hasten growth. Unlike Gubar, who appears to see Shirley as an “escape” for Caroline, I see believe that Shirley functions as a role model for Caroline.

Like Gubar, I see Shirley playing various roles in the novel; Shirley’s energy does appear to dissipate after the reunion between Caroline and Mrs. Pryor; and Mrs. Pryor is an archetypal mother. Yet Gubar sees in the roles that Shirley plays an experience of imprisonment; in Shirley’s change in character, she finds a loss; and in Mrs. Pryor’s behavior, escape and cowardice. The female journey toward wholeness is fraught with pain and suffering, yet fundamental to Jungian thought is that growth occurs through psychological pain.

Tompkins’ introduces a significant point that is often overlooked by writers in their criticism of the final volume of the novel. An emphasis is typically placed on the romance-plots of both Caroline and Shirley, yet, as Tompkins points out, Caroline resolves her psychological struggles through the love of her long-lost mother rather than through a reconciliation with Robert. In Jung’s observation of the female transformative experience, the mother-daughter relationship leads the woman to wholeness. In the novel, the reunion between Mrs. Pryor and Caroline might

be said to be a necessary condition for the romance between Caroline and Robert to occur. The romance-plot with Robert is significant in terms of Caroline's transformative process; however, the reunion between Caroline and Mrs. Pryor permits the love story to proceed. Perhaps Bronte qualifies the romance-plot structure ultimately by showing that a feminine union must take place before a woman can fully engage in a romantic relationship.

Gilead's argument contrasts sharply with the argument that will follow, for I view both Shirley's presence as instrumental in Caroline's transformative process; and, ultimately, I see the novel as an attempt on the part of Bronte to impart a culturally regenerating resource. I argue that the structural shifts and the discrepancies in character development that critics have found problematic are part of a design based on significant transitions and characters that occur in Homer's "Hymn To Demeter." My argument will suggest that in spite of Bronte's losses, the basic pattern of the novel was established before the deaths of her siblings. Caroline is the central character that unifies the novel; viewing her narrative as transformative allows us to see the novel's structural continuity.

The transformative experience that Caroline undergoes corresponds with the process of individuation described by Carl Jung. Most transformation narratives involve protagonists moving through the world and taking rather large steps in their progress. Jane Eyre defies Mrs. Reed and leaves home at an early age; later, she leaves Rochester and wanders in the wilderness. Caroline's rather mundane and barely perceptible points of transformation more closely resemble the common person's psychological experience; that is, in reality, our transformations, though internally dramatic, do not typically occur through great feats of heroism. I would suggest that Caroline is an even "Plain-er Jane," in the sense that her subtle points of transformation are expressed in her interior world. As Lawson points out, *Shirley* "is a novel where remarkably

little happens” (“Dissenting” 735). By offering a heroine who undergoes psychic change without dramatic signposts, Bronte offers readers a more realistic representation of the transformative process. In Jungian thought, myths are intrinsically connected to the reality of the psyche; therefore, it is possible that the difficulty that readers have experienced in following the novel’s design is that readers do not see the possible integration of the ‘real’ and the ‘mythic,’ which Jung saw as fundamental to human experience.

Jung

The use of Jung's observations as a theoretical model for interpreting literature requires some qualification of his prejudices and biases, particularly since I am applying his ideas to a woman's rendition of a female transformative experience. In literary criticism, the most commonly expressed resistance to using Jung as a model for analysis is related to his prejudices. "Although [Jung] sees androgyny, involving the transcendence of gender, as a necessary element in human development, his definitions of these gender qualities tend to be rigid to the point of stereotyping" (Pratt, *Archetypal* 7). Many of his observations of female patients and their psychological processes are colored, if not obscured, by his own personal and cultural gender biases. The emphasis on the feminine in Jung's work is weighted in favor of how the feminine functions in male individuation rather than how the feminine works in the woman's journey. As Pratt points out, "Women, in Jung's schema, are either exterior containers for male projections or subordinate elements of the male personality; [. . .] only rarely did he describe feminine archetypes as repositories of power useful to women" (*Archetypal* 8).

Jung does not extensively explore the female journey of individuation and transformation; later writers influenced by him--such as Emma Jung, Marie von Franz, and Annis Pratt—offer a more detailed and exploratory consideration of the female journey. The literary critic Susan Rowland has also set out to re-articulate and thus recuperate Jungian ideas as a viable tool for interpreting literature. In synthesizing the various accounts of female individuation, I discovered that, while certain features seem consistent, narratives depicting female transformation show a great deal of variation in their expression of archetypal patterns. In the following section of this discussion, I offer a summary of Jung's conception of the mind

and the phases of the individuation process. I also discuss Bronte's use of the Demeter-Kore myth and how her approach correlates with Jung's account of female transformative experience.

Jung believed that, in order for society to function as a whole, a division occurred in the psyche of man. The distinct parts of the psyche are the personal conscious, the personal unconscious and the collective unconscious. The personal conscious is a part of the psyche realized by the ego. In Jung's work, the ego is not the whole personality, but a part of the personality. The ego is the center of consciousness concerned with a sense of personal identity. The personal unconscious is formed by the individual ego and contributes to identity formation. All of the experiences that an individual encounters move through the personal unconscious before being apprehended in the conscious mind. The contents of the personal unconscious, unlike those of the collective unconscious, may be accessed by the conscious personality with psychological work.

Unlike the personal unconscious, the contents of the collective unconscious are inherited; they are "collective" because every individual, cross-culturally, inherits similar "potential structures called archetypes" (Rowland 29). As Jung articulates, "It is not a question of inherited ideas [or images], but of inherited thought-patterns" (*Portable* 83). Archetypes and archetypal patterns "are capable of infinite variation," but in their manifestation tend to "cluster around the basic and universal experiences of life such as birth, marriage, motherhood, death, and separation" (Samuels, Shorter, and Plaut 188). In Jung's assessment, the function of "myths and fairy tales" is to "give expression to unconscious processes, and their retelling causes these processes to come alive again and be recollected, thereby re-establishing the connection between conscious and unconscious" (*Encountering* 88-89). Relevant to Jung's understanding of the

mind is the concept that the interactions between the ego and the unconscious provide a “*source of meaning*,” which, ultimately, offers healing value to the individual (Rowland 29).

Jung states, “the unconscious processes stand in a compensatory relation to the conscious mind [; the conscious and unconscious] complement one another to form a totality, which is the *self*” (*Portable* 126). If the ego, which in Jung’s definition is the conscious self, is threatened or damaged, positive unconscious archetypal material will emerge in order to compensate for the disturbance (Rowland 30). Conversely, if the ego is inflated beyond its limits, opposition will occur from the unconscious. Archetypes “intervene in and educate the ego” (Rowland 30). Furthermore, this pattern exists on a collective level: if a culture collectively overvalues or underemphasizes an aspect of human identity, the archetypal expression of this imbalance will manifest itself within the culture--typically through the medium of art.

Two additional phenomena described by Jung are significant to the following discussion. First, archetypal activity is psychosomatic: The processes occurring in the unconscious of the individual are manifest in the physical body. Thus, fundamental to Jungian thought is the idea that illness can have psychological meaning. A second prominent feature of archetypes is related to projections. The archetypes that have the most “disturbing influence on the ego,” but are integral to transformation, are the shadow, the anima and the animus, and the self (Jung, *Portable* 145). The ineffective integration of unconscious processes at these stages can produce either ‘projections’ or identification with the archetype. In the case of projections, Jung observed that individuals show a tendency to impose archetypes representing each of these stages onto people in their lives, particularly when they resisted recognizing the projected characteristics as a part of their own identity (Jung, *Portable* 146). Rather than projection or synthesis, a person may identify with the archetype and, as a result, repress other aspects of their personality (Emma

Jung 13). Although the individuation process is far more complicated than the following sketch suggests—and perhaps, it is yet to be fully understood--the linear process described by Jung offers a means for conceptualizing the progress toward the self.

Individuation is goal oriented. The community imposes constraints on individual identity in order to function effectively as a whole. During ego formation, the attributes of the individual that are favored by peers and authority figures are strengthened. The persona represents the “good citizen” (Pratt, “Spinning” 159) identity, but failing to develop a sense of individual identity distinct from the persona is damaging to the psyche (Jung, *Portable* 122-23). The integration of the ego and unconscious involves a step-wise movement, in which the individual “divest[s] the self of the false wrappings of the persona” (Jung, *Portable* 123). As a result, the person experiences both an alienation from society and a widening of individual consciousness.

The first stage in this process requires that the individual recognize how he or she deviates from the persona identity. The shadow is the converse image of the ideal sense of the self, which has been repressed in the personal unconscious. One must synthesize the negative or less ideal aspects of his or her self. Since Jungian individuation is a step-wise process, in which each step has intrinsic value, the incorporation of the shadow is required before the conscious and unconscious can become interactive.

The anima and animus form a “connecting link or bridge between [. . .] the conscious and the unconscious” (Emma Jung 1). Because the anima and animus are a part of the unconscious, fusing these aspects of identity into the conscious personality constitutes the most difficult stage in individuation. The anima is the feminine archetype in the male unconscious, and the animus is the masculine archetype in the female unconscious. In order to achieve individuation, the male or female must confront and absorb the contra-sexual aspect of his or her identity. In male

transformative experience, the anima, the horrible-wonderful Mother, is the integrating archetype. For example, Perseus' beheading of Medusa signals the incorporation of the anima into the self. By incorporating the feminine side into the male's identity, the hero becomes less "masculine" and more androgynous.

In Jung's initial assessment of archetypal material, he assumed that women experienced the animus in the same way that men experienced the anima. In the female journey motifs, the animus is extremely significant, but rather than encountering a dual masculine figure at the apex of a woman's transformative experience, a woman encounters a Mother figure who leads her to wholeness (Pratt, "Spinning" 162-63). Since female individuation is the focus of this study, further elaboration on the nuances of the animus will be forthcoming.

The archetype of transcendence encountered at the end of individuation is the self. As Jung states, "Individuation means becoming an 'in-dividual,' and, in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization'" (*Portable* 121-22). Jung's Self is not the conscious personality of the individual but his or her unknowable Self found only in the unconscious. As Rowland poetically says, "The ego's most fulfilling role is to be the realized self's satellite, orbiting round it as inferior, and yet energized by its star-like powers" (33). Though the individuated self feels more at home in the world, the incorporation of the contra-sexual aspect identity does not allow the person to easily re-integrate into society.

Jung and Bronte

I argue that the underlying narrative strategy of *Shirley* is based on Homer's "Hymn to Demeter." Bronte's selection of the Demeter-Kore narrative corresponds with Jung's assessment that this myth is an archetypal expression of the female transformative experience. The phases of emotional and physical illness Caroline Helstone undergoes mirror the phases of the individuation process outlined by Jung. The division of the novel into three volumes mirrors not only the structural pattern of the "Hymn," but also the three major psychic transitions of the individuation process.

Bronte's use of the Demeter-Kore narrative as a structural device, I believe, is a conscious choice. Too many similarities exist between the novel and the "Hymn," in terms of plot and character development, to believe that these correlations are unintentional. Bronte may have encountered the "Hymn" through a variety of sources: Her father owned a collection of Homer's work acquired during his Cambridge days; she may have encountered the "Hymn" during her education in Belgium or borrowed the work from Keightley Mechanics Lending Institute. In addition to Bronte's plausible familiarity with Homer's "Hymn to Demeter," the Demeter-Persephone myth seems to have been circulating in British literature during the nineteenth century: for example, Mary Shelley's "Midas and Proserpine" (1820; published 1832); Percy Bysshe Shelley "Song of Proserpine" (1839); Aubrey de Vere "The Search after Proserpine" (1843); Dora Greenwell's "Demeter and Cora" (1861); Matthew Arnold's *Demeter and Other Poems* (1875); and Alfred Lord Tennyson's "Demeter and Persephone" (1889). In Margot K. Louis' study of the evolution of mythography during the nineteenth century, she says that the Greek Mysteries, particularly the Eleusian Mysteries, provided an alternative to rationalism and to a dogmatic Christianity" during the spiritual crisis of the Victorian era (330).

Beginning with the Romantics, Louis says that the attraction to the Eleusian deities is that the “the myth of Persephone contains and attempt to resolve the anguish of disconnection. [. . .]

Mother and daughter are severed by mortality in a way that connects these divinities with mortals; their later reunion embodies for all mortals a promise of reconnection” (334).

Therefore, Bronte’s use of this myth is and her consideration of its spiritual meaning is consistent with Victorian literary trends. Also, this particular myth may have had personal significance to Bronte. She, most likely, had an acute sensitivity to narratives depicting motherless children, given the loss of her own mother at an early age. This sensitivity is illustrated throughout her work: all of her protagonists are orphans.

In addition to Bronte’s possible exposure to the “Hymn” as an artist, she may have intuited the archetypal pattern of the Demeter-Kore myth. Jung’s account of the individuation process is derived from myths and literature compared cross-culturally; his ideas are based, in part, on his analysis of mythic patterns. As he states, “figures” existent in myths are “products of creative fantasy and still have to be translated into conceptual language” (*Portable* 320). He believed that a greater “permeability” existed between the conscious and unconscious in the mind of the artist (*Portable* 275). The role of the artist is to translate and give shape to an archetypal image of the unconscious “which is best fitted to compensate [for] the inadequacy and one-sidedness of the present” (Jung, *Portable* 321). It is within reason to believe that Bronte ascertained the psychological significance of the Demeter-Kore myth and, therefore, anticipated Jung.

The main narrative of *Shirley* involves fluctuations in Caroline’s psychological state, manifesting in depression and physical illness. I would suggest that Bronte addresses the psychological processes that myths symbolize. On the surface of Bronte’s narrative, rather than

the trials of Demeter, which are depicted in the “Hymn,” we have the trials of Caroline, who, like Persephone, is trapped in a psychological Hades-like underworld awaiting her mother. Yet Persephone’s psychological process can be gleaned from Demeter’s journey. As C. Kerényi points out, there is no relationship between deities closer than the one between Demeter and the Persephone (123). Demeter’s mourning of her daughter is mourning a nature akin to hers—a younger double—Persephone is not independent but the original identity—the story of Demeter’s own suffering (Kerényi 121).

The emphasis on suffering in the “Hymn” may have led Brontë to explore its psychological significance in terms of human experience. Kerényi further describes the female transformative experience as illustrated through the myth. He says, “To enter into the figure of Demeter means to be pursued, to be robbed, raped, to fail to understand, to rage and grieve, but then to get everything back and be born again” (123). In some respects, according to Jung, “the psychology of the Demeter cult bears all the features of a matriarchal order of society, where the man is an indispensable but on the whole a disturbing factor” (*Essays* 177). Jung speculates that the reason for the difference between male and female integration is that, in the female, “the Earth Mother element in the conscious mind is abnormally weak and requires strengthening” (*Aspects* 147). The weakness of the Earth Mother element in the conscious mind is characteristic of patriarchal rather than matriarchal cultures. Consistent with Jung’s observation that art can become a medium for expressing an imbalance in the collective, the prevalence of the Demeter-Kore myth during the nineteenth century may reflect the restrictive gender norms commonly associated with the Victorian era. I will return to the weakness of the feminine element; for now, a summary of the “Hymn.”

The Hymn

In Demeter's absence, Persephone is picking flowers with a group of young nymphs. Zeus gives Hades permission to abduct Persephone. The earth opens up, and Hades snatches Persephone, carrying her into the underworld. Hecate hears her cries, and Helios sees the abduction. Demeter abandons Olympus, abstains from ambrosia, nectar and bathing, and wanders in search of her daughter for nine days. No one will reveal Persephone's fate until on the tenth day Hecate approaches Demeter and reveals that she has heard the cries of her lost daughter; and Helios confirms the abduction. Demeter disguises herself as a barren old woman and wanders the earth. At the end of one year, she enters Eleusis and tells the daughters of the king of Eleusis a tale of her abduction and escape from a band of marauding men. Metaneira, the queen of Eleusis, takes pity on Demeter and asks her to become the caretaker for her infant son, Demophoon--a child who was unexpected and came late to Metaneira. Demeter's attempt to immortalize the boy by placing him in fire is interrupted by his concerned mother. In anger, Demeter reveals her true identity, refuses to immortalize the boy, and leaves Eleusis. Demeter's act of obstructing the growth of vegetation results in Persephone's return. Because the Olympians receive glory from mankind through their sacrifices, Zeus pressures Hades to return Persephone in order to avert worldwide famine. The earth's fertility is restored, and Demeter returns with her daughter to Olympus. However, Persephone's return is qualified: since she has eaten pomegranate seeds, she must return to Hades for one-third of each year.

A cursory glance at the plot similarities between Demeter's journey and Mrs. Pryor's history also suggests that Bronte modeled her novel after the "Hymn." Demeter's absence results in her inability to protect Persephone, and Zeus authorizes Hades' abduction of her. In Mrs. Pryor's absence, one brother facilitates (due to his alcoholism and violence) the ability of

the other brother to obtain the daughter. Demeter's rejection of Olympus and the society of the gods correspond with Mrs. Pryor's abandonment of her social role as wife and mother in exchange for an obscure and diminished social role as governess. Mrs. Pryor, like Demeter, changes her name and identity. Shirley functions as the surrogate child (who, like Demophoon, was unexpected and born late in life); comparable to Hecate, she facilitates a reunion between mother and daughter by bringing Mrs. Pryor to Briarfield.

An analysis of the "Hymn" in terms of the individuation process provides a context for appreciating Bronte's rendering of Caroline's transformation. The following interpretation of the "Hymn" is informed both by my understanding of archetypal criticism and by Bronte's expression of the myth in the novel. To begin with the structure, the "Hymn" is divided into three parts. In the first part, Persephone is abducted and Demeter wanders in search of her daughter. The second part begins with Demeter's entrance into Eleusis and her caretaking of Demophoon. The third part involves Demeter's resumption of identity as a goddess, her challenge to Zeus' authority, and the reunion with her daughter. These three parts correspond with major phases of the individuation process: the first part corresponds with the incorporation of the shadow; the second, the confrontation with the animus; and the third, the integration of the unconscious and conscious.

In rendering this process in the novel, Bronte explores nuances in the "Hymn" that Jung and others who follow his work either overlook or undervalue. The most distinctive feature that Bronte explores, but Jung seems to bypass in his analysis of the myth, is the influence of the masculine element. Jung says, "in the formation of the Demeter-Kore myth the feminine influence so far outweighed the masculine that the latter had practically no significance. The man's role in the Demeter myth is really only that of seducer or conqueror" (*Aspects* 145).

Further analysis of both the masculine and feminine presence in the “Hymn” reveals distinguishing features in the nature of the persona, shadow, and animus, which Bronte seems to explore in the novel.

Marie von Franz says, “In interpreting fairy tales, it is important to start at the beginning and ask, ‘Who is lacking to make a complete family?’ Generally the element lacking in human form reappears later in another form, [. . .] and that which was incomplete completes itself” (*Animus* 13). At the beginning of the “Hymn,” both the masculine and feminine elements are lacking at various point in the plot. Persephone’s abduction occurs, in part, because Demeter is unexplainably absent. From the standpoint of the individuation process, her absence marks a lack of wholeness in the feminine element.

Yet the unstated absence at the beginning of the “Hymn” is also the masculine element. Demeter has a daughter, but the father is not only absent but also unknown. Some accounts say that Demeter is raped by Zeus or Poseidon, but the rape is disassociated from Persephone’s parentage. Jung describes the Demeter-Kore myth as an example of the “hypertrophy of the feminine,” in which the woman’s “only goal is childbirth,” and for whom the man is “foremost the instrument of procreation” (*Aspects* 115). “Her Eros develops exclusively as a maternal relationship while remaining unconscious as a personal one” (Jung, *Aspects* 116). The exclusion of the masculine element creates an imbalance in the larger structure. For Hades and Zeus intrude on Demeter and Persephone in a hostile manner. When Demeter reappears Persephone is missing.

At this juncture, further discussion of the persona is worthwhile. Demeter, in terms of her role in the Olympic pantheon, as a goddess of fertility and growth, represents the maternal: this is the aspect of her persona that fills a social function. Jung describes the persona as “a mask

of the collective psyche” (*Portable* 105). A man “takes a name, earns a title, exercises a function,” but this is only a “secondary reality, a compromise formation, in making which others often have a greater share in than he” (*Portable* 106). The primary purpose of the persona is to permit a community to live together peacefully as a group. One aspect of the persona concerns the social role or function that an individual plays. Another aspect of the persona appears to be related to Eros and a personal relationship. For Demeter’s persona is also defined by her personal relationship to Persephone. These two aspects of the persona are illustrated in both the “Hymn” and in the novel. Additionally, the impact of the imbalance in the feminine and masculine elements affects the construction of the persona.

By excluding the masculine element, Demeter imposes a persona identity on the masculine figures: she designates the ideal masculine persona, as one who is merely a procreative instrument; therefore, Zeus and Hades conform to the role that they have been provided. Zeus denies autonomy to both Demeter and Persephone when he authorizes Hades’ actions; therefore, he treats Demeter and Persephone as pawns in a chess game. Hades abducts Persephone, fulfilling his own desire, but failing to consider the feelings of mother and daughter. Neither masculine figure considers that the female is entitled to choose in or contribute to defining her own fate. The absence of compassion on the part of Hades and Zeus indicates that the feminine side of the masculine element is underdeveloped. The initial cause of this state of imbalance seems to be Demeter’s failure to impart her feminine identity, as a caregiver, to the masculine element.

Like a circular argument, through their actions, Zeus and Hades impose a negative persona on the females. Without the capacity for sympathy or altruism, they cannot impart these

attributes to the persona identity of Demeter and Persephone. Therefore, Demeter, in her search for Persephone, is seeking a missing feminine element.

Corresponding with the shadow phase of individuation, Demeter's abandonment of her social function, and, thus, the persona imposed by the masculine element signals a refusal to conform to the reduced identity offered by Zeus and Hades. She wanders the earth for nine days in search of her daughter; none of the gods or goddesses comes forward to aid Demeter until the ninth day, when Hekate appears. Hekate, as the shadow figure, is the opposite of Demeter in several respects. Relative to the Olympians, she has an asocial aspect to her identity: the Olympians adopted her after they had defeated the Titans, but she was not of the same kind, and never lived amongst them. She is also the antithesis of growth and the maternal: she is childless and often associated with death. After the Middle Ages, Hekate was depicted as the "old crone" and her darker aspects were emphasized; this may be due to her association with crossroads. She became goddess of the dead and queen of the witches, and she roamed the earth in company of baying dogs. Hekate offers what neither Zeus nor Hades offer, sympathy.

The second part of the "Hymn" represents the animus phase of individuation. Unlike the masculine element in the "Hymn," the feminine element plays a passive role in the unfolding of events, which is a signal that the masculine side of the female identity is underdeveloped. In order to recover Persephone, or feminine wholeness, Demeter must realize her masculine side, developing a persona that includes the masculine. Demeter's caretaking of Demophoon represents a process of recognizing the masculine element as intrinsically a part of female identity. As a mother of men, Demeter contributes to the formation of masculine identity. Also, by caring for lesser beings (humans), Demeter is performing both an altruistic act and a personal

sympathetic act, which reinforces the feminine side of her identity through a connection with the masculine.

Demeter realizes her masculine power in the third part of the “Hymn” when she threatens the destruction of the earth. Several features at this point in the narrative are worth noting. Demeter, in assuming the masculine side of her identity, asserts the power to destroy, which is an inversion of her identity as a goddess of growth and fertility. Therefore, the masculine element is expressed in the “Hymn” as a destructive force. The female incorporates the masculine element; however, Hades and Zeus do not appear to incorporate the feminine element. Demeter threatens the destruction of earth, and Zeus “ponders” the situation because Demeter “would have deprived / the Olympians of the glorious honor of gifts and sacrifices” (311-13). Demeter becomes the wonderful-horrible anima Mother, but Zeus concedes, not out of some newfound sense of sympathy or altruism, but out of a fear of losing all of his power.

Ultimately, power appears to be the means for equalizing the original imbalance in the “Hymn,” rather than the development of feminine sympathy or altruism in the masculine element. When Hermes descends to Hades in order to retrieve Persephone, Hades offers Persephone power as a lure to remain in Hades:

When you are here
you shall be mistress of everything which lives and moves;
your honors among the immortals shall be the greatest,
and those who wrong you shall always be punished,
if they do not propitiate your spirit with sacrifices.
Thus he spoke and wise Persephone rejoiced
and swiftly sprang up for joy. (364-71)

Though Hades contrives to ensure Persephone's return to the underworld by offering her the pomegranate seeds, Persephone appears to be satisfied with the prospects of her empowerment.

The prominent aspects of this analysis of the "Hymn" that emerge in Bronte's narrative is the imbalance in the valuation of the masculine and the feminine in society. The imbalance is represented at the beginning of the novel; for the feminine presence is absent for the first eight chapters of the novel. Bronte also focuses on the way in which society constructs the ideal female. Her rendering suggests that one of the problems in female transformative experience is that the female does not contribute to the formation of the ideal feminine personality. Furthermore, Bronte seems to show that accessing masculine power is a means by which women achieve selfhood.

Volume One: The Persona, the Shadow, and the Animus

In Volume One, distinct transformations in Caroline's emotional state correspond with structural patterns that mirror myths and allusions that refer either directly to the "Hymn" or to myths, fairy tales, or folklore more generally. These points of psychological crisis also reflect distinct stages of individuation as described by Jung. Specifically, Caroline's psychic conditions and transformations in Volume One are comparable to the phenomena characteristic of the persona, the confrontation with the shadow, and the expression of the animus. These phases are marked by relative declines in Caroline's physical health. By the concluding chapters of Volume One, Caroline's emotional desperation and decline in health signal the stage of the individuation process in which the conscious and unconscious attempt to unite.

Two ideal feminine personalities and two shadow figures are represented in the novel. Correspondent with the behavior of Zeus and Hades, in the novel the ideal woman fulfills male desires or a social function. And because the feminine element is excluded from the construction of the male identity, the males cannot impart feminine sympathy or altruism in their construction of the ideal feminine persona. Caroline, like Persephone and Demeter, experiences the suffering, solitude, and social alienation that deviations from the persona ideal undergo. However, by suffering in this way, Caroline expands her identity as a human being—she individuates.

To begin with structural allusions to the "Hymn," in "Curates at Tea" a figurative pattern of Hades' abduction of Persephone is used to depict the onset of Caroline's crisis. Caroline's mood of "undiminished gladness" and "soft cheerfulness," as she describes which flowers are in bloom to her uncle, may be compared with Persephone's innocence and flower-picking in the "Hymn" (124). Demeter's absence is alluded to in this scene when Caroline, for the first time in her life, asks her uncle about her mother (126). Immediately following this scene, Robert

withdraws from a romantic relationship with Caroline. Like the earth opening up and Hades snatching Persephone from her flower-picking, Robert's retreat is sudden and unaccountable to Caroline. Though on the surface Robert's rejection is not an abduction and rape, it has an impact on Caroline's psyche that mirrors the lack of volition and suddenness of Persephone's abduction. For Robert's rejection acts as a catalyst that launches her depression, sending her into a figurative underworld, because it challenges Caroline's sense of identity and initiates the psychological conflicts that she undergoes. Consistent with the dual masculine presence in the "Hymn," Matthew Helstone, like Zeus, undermines Caroline's agency by forbidding her visits to the Moores. In Jungian terms, Robert's retreat functions as a threat to Caroline's persona.

The Misses Sykes and Mary Cave are representative of the ideal feminine personality. According to Langer the Misses Sykes function as models of the ideal female, which Caroline must imitate in order to "fit into the social system" (279). Critics also argue that Bronte uses the Sykes as a means for exposing the way in which the patriarchy in general and individual male characters in the novel impose identity on women. As Gubar points out of the model patriarchs, Matthew Helstone and Hiram Yorke, "The best and the brightest among the powerful are obsessed with delusive and contradictory images of women that are powerful enough to cause Mary Cave's death" (7). Helstone wants women to be "silly," "light-headed," "vain," and "open to ridicule" in order to reflect his own conviction that they are "inferior" (138). Yorke says of his love for Mary Cave, though "she only answered him in monosyllables," she was "perfect" [:] "a girl with the face of a Madonna; a girl of living marble; stillness personified" (81). Gubar points out that Mary Cave is an "emblem, a warning that the fate of women inhabiting a male-controlled society involves suicidal self-renunciation" (7). As Jung remarks of the female persona, "as long as a woman is content to be a *femme à homme*, she has no feminine

individuality. She is empty and merely glitters--a welcome vessel for masculine projections” (*Aspects* 160). Jung says, in myths and fairytales, “these maidens are always doomed to die, because their exclusive domination of the feminine psyche hinders the individuation process” (*Aspects* 159). What seems to be absent is the contribution of the feminine in the construction of the collective female persona.

Bronte may have modeled the ideal feminine personalities in the novel and the two shadow figures on the way that Hades and Zeus treat women in the “Hymn.” Corresponding to Hades’ attitude toward women, Matthew Helstone wants women to fulfill his own desires; he wants them to reinforce his own superiority. Like Zeus, Yorke treats his ideal woman more or less like a pawn; although his ideal female is “superior,” she is an abstraction of virtue, a symbol for his own spiritual iconography. These two representations of the ideal woman conform to the personal and collective aspects of identity respectively. Neither male character seems to consider the real female; like Hades and Zeus, they lack the feminine capacity for sympathy and altruism.

Robert’s retreat is not only a personal loss, but also affects Caroline’s social function in the larger community. Caroline’s persona is defined by the social roles available to women. Matrimony and child rearing are life choices encouraged and approved by peers and authority figures. However, this sense of identity is threatened when Robert withdraws from a romantic relationship with Caroline. Her internalized response is,

I shall never have a husband to love, nor little children
to take care of. Till lately I had reckoned securely on the
duties and affections of wife and mother to occupy my existence.
I considered, somehow, as a matter of course, that I was growing

up to the ordinary destiny, and never troubled myself to seek
any other. (190)

By failing to fulfill the approved social function, Caroline's persona which envisions an "ordinary destiny," is challenged. The shadow figures, Miss Mann and Miss Ainley, represent the opposite of the ideal life of motherhood and marriage: spinsterhood. Correspondent with Hekate, as the childless "old crone," characteristic shadow figures in women's literature are "the bag-lady, the elderly and tedious widow [the] unmarried aunt, [and] the vengeful harpy" (Cederstrom 260). Critical writing about the old maids in *Shirley* typically—and aptly—addresses the surplus of women during the Victorian era, the lack of meaningful work available to women, and the general negative life afforded unmarried women. But critics have overlooked the way in which the old maids function as a means for transformation in Caroline.

Caroline's experience with the old maids formally mirrors journey motif patterns from myths or fairytales. Caroline's initial rejection of the old maids and her failure to recognize that what she disparages in them is true of her own circumstances is consistent with Jung's assessment of the shadow phase in the individuation process (Jung, *Portable* 146). Before Caroline approaches the old maids, her attitude toward them resembles the typical aversion on the part of the persona to the shadowy side of the Self (Jacobi 38).

Corresponding with a hero or heroine's distance from the goal, Caroline's initial aversion to the old maids is abstract: she considers old maids as a category. Caroline is judging the old maids from the perspective of the collective persona: the way society views old maids. Additionally, considering the lifestyle of the old maids in abstract terms corresponds with her distance from the collective ideal of a woman as married: Marriage and motherhood are still remote since she is not married. In an internal dialogue, she doubts the morality of the lifestyle

of old maids: ““other people solve [the question] of old maids by saying, “Your place is to do good to others, to be helpful whenever help is wanted.” [. . .] Does virtue lie in abnegation of self? [. . .] Undue humility makes tyranny; weak concession creates selfishness”” (190).

However, prior to this scene, Caroline says that she would make Robert a good wife: she “would study his comfort, and cherish him, and do [her] best to make him happy” (123). The single-minded focus on Robert, which she affectionately wishes for, is an “abnegation of self”: her own desires are to fulfill the desires and needs of Robert. Caroline’s idea of a “good wife,” which is derived from what society deems “good” in a wife—given that she does not seem to know any actual wives personally--is one who replaces her own needs and desires for that of her husband’s. Caroline’s conception of a “good wife” resides less in anything that Robert has suggested to her, than in society’s prescriptions for the role of a wife. Caroline’s distance from the self is indicated through her lack of self-knowledge or self-awareness.

When Caroline begins to consider the old maids in her community, her projections and her aversions become more personalized. Caroline’s isolation and loneliness prompt Fanny to recommend that Caroline visit Miss Mann and Miss Ainley. Caroline resists, yet, ultimately, decides to visit the old maids because, as she resolves, ““How wrong it is to neglect people because they are not pretty, and young, and merry!”” (192). However, Caroline herself nearly fits this description. She is no longer “merry,” and her need to visit the old maids is based on feeling neglected herself. As she prepares for the visit, she begins the process of acknowledging the shadow within herself. Although Fanny, in recognizing Caroline’s fears tells her, ““*You’ll* not be an old maid”” (192). Caroline, considering her “wan” and pale appearance in the mirror, reflects that “she thought there were some signs” (192). Caroline’s recognition of her own

diminished attractiveness corresponds with the undesirability of the old maids. Her recognition of her double reflected in the mirror marks recognition of the duality of the self.

Caroline's anxiety increases as she reflects on her personal relationships with the old maids. In reference to Miss Mann, she "had always unhesitatingly declared she disliked her," and with Robert, she spent time "laughing at [Miss Mann's] peculiarities" (192-93). Jung points out, "individuation is an exceedingly difficult task," and, the fear of confronting and absorbing the shadow is met with anxiety" (*Encountering* 87). As she sits across from Miss Mann, the language of ridicule becomes the language of terror: Miss Mann is referred to as "Medusa" and as a "graven image of some bad spirit"; she has a "goblin-grimness" and a "Gorgon gaze" (194). The allusions in this passage correspond with climaxes in myths and fairy tales, signaling Caroline's own moment of crisis. Caroline defeats the shadow by listening to Miss Mann. She discovers that Miss Mann is not heartless as she thought, but wounded (195). Caroline offers sympathy by pitying the "solitary and afflicted woman," who is affected by Caroline's "compassionate tenderness" (195).

The shadow is the wicked, asocial, and potentially violent aspect of identity that has been repressed. Thus, Jung closely ties the shadow to social morality. He writes, "The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort" (*Portable* 145). In Miss Ainley, Caroline "discovered so much goodness, so much usefulness, so much mildness, patience, truth, that she bent her own mind before [hers] in reverence" (198). Miss Ainley's morality impresses on Caroline's mind her own deficiency. In regard to her, Caroline resolves "'I will bestir myself [. . .] and try to be wise if I cannot be good'" (198). Jung points out, the shadow can be assimilated into the conscious personality, yet it requires continual maintenance (*Portable* 145).

Caroline's acknowledgement of the dark side of her identity is indicated by her means of redemption. In regard to Miss Mann, she resolves, "to try in [the] future to excuse her faults, never again [. . .] to laugh at her plainness; and [. . .] not to neglect her, but to come once a-week, and to offer her [. . .] the homage of affection and respect: she felt she could now sincerely give her" (196). In response to Miss Ainley, she determines to "[allot] a certain portion of her time" to Miss Ainley's charitable work (199). In both cases, Caroline develops a habit in which she exercises her capacity for sympathy and altruism. Although these two women effect a change in Caroline, they are not examples of a successful female transformation.

The two old maids represent sympathy (Miss Mann) and altruism (Miss Ainley), the feminine principle in its personal and collective expression. Both women are socially excluded because they are physically undesirable to men. For this reason, Miss Mann, in representing a personal function, has virtually no social function; Miss Ainley fills the social function of the persona through her altruistic activities. Miss Ainley, in contrast to Mary Cave, is not an abstraction of virtue: Miss Ainley's charitable work realizes the actual social function of virtue that Yorke imagines in Mary Cave. In contrast to Mary Cave's stasis, Miss Ainley is extremely active in her charitable work. Thus, true virtue is not a passive abstraction but requires work.

The benefit of Caroline's transformation is confirmed at the end of Volume One. When Caroline meets Mrs. Pryor for the first time, she is able to develop an immediate intimacy with her. Mrs. Pryor resembles the old maids: she is described as a "middle-aged matron [. . .] uncertain of herself, of her own merits, of her power to please" (209). Helstone ignores what she is says and expresses "impatience [and] annoyance at her want of aplomb" (209). In contrast to Helstone, Caroline "sympathize[s] with the stranger, and, knowing by experience what was good for the timid, [takes] a seat quietly near her, and [begins] to talk to her with a gentle ease" (209).

If she had not developed a capacity for sympathy, then her attitude toward Mrs. Pryor might have resembled the ridicule and antipathy she had earlier felt for Miss Mann. Caroline's compassion for Mrs. Pryor brings her closer to her own mother, but it also, figuratively, brings her into closer proximity to the Mother archetype.

Typically, deviations from the persona identity entail social alienation; in the novel, what is suggested is that Caroline's incorporation of the shadow actually allows her to develop a community. By welcoming Mrs. Pryor, Caroline creates a new society between the two women. As a result, Mathew Helstone becomes the asocial and abnormal figure. By deviating from the persona ideal, Caroline reconfigures the dynamics of power. The feminine element in this scene determines what is ideal and un-ideal rather than the masculine element.

Although Caroline has absorbed the shadow, which brings her closer to integration, before union may occur, she must, also, confront and absorb the animus, the masculine archetype in the female collective unconscious. The character of the animus is determined by the experience a woman has over the "course of [. . .] her life with representatives of the other sex, and also by the collective image of [. . .] man carried by the woman" (Emma Jung 2). The animus, therefore, is a product of the coalescence of unconscious and conscious material. The animus appears to bear a relation to the two masculine figures represented in the "Hymn." In Emma Jung's observation the animus typically emerges in the consciousness of women in two ways: as a "critical" personal voice that offers a "negative comment on every movement," which causes feelings of "inferiority" and undermines both "initiative" and "self-expression" (20); or as a voice "issuing commands or prohibitions, and [. . .] pronouncing generally accepted viewpoints" (20). Jung describes the collective animus as "an assembly of fathers or dignitaries [who produce] exacting judgments [, which] turn out to be largely sayings and opinions scraped

together more or less unconsciously from childhood on” (*Aspects* 96). As Kathrin Asper states, “an animus of this kind is always cutting and chopping. It leaves no part of one’s intrinsic nature or sense of identity unscathed, so that a woman affected by it often experiences herself as fragmented” (131). In *Shirley*, Caroline is conspicuously self-censoring throughout Volume One, suggesting the expression of the animus. The voices or judges that act as restraints on Caroline’s impulses and desires represent Victorian conventions of femininity. The most prominent convention that Caroline fails to conform to is the idea that the female is intrinsically passive. In *Shirley*, we see that this characteristic is not innate but the result of hard work.

Numerous moments show Caroline in a state of self-criticism and consequent self-repression. For example, in an internal monologue, she says in relation to Robert,

Sometimes I am afraid to speak to him, lest I should be too frank, lest I should seem forward: for I have more than once regretted bitterly, overflowing, superfluous words, and feared I had said more than he expected me to say, and that he would disapprove what he might deem my indiscretion. (123)

Caroline assumes that, since she deviates from ideal of feminine passivity, Robert must be critical of her as well. However, Robert does not criticize Caroline for her expressiveness. Caroline is projecting this voice onto the Robert, which is characteristic of a failure to successfully synthesize the animus.

Not only is Caroline self-reprimanding, but the omniscient narrator also acts as one of the almighty judges who confirm the distinctions between appropriate and inappropriate behavior between the sexes. The narrator intrudes on Caroline’s thoughts with a description of the conventional response to unrequited love: “A lover masculine so disappointed can speak and

urge explanation; a lover feminine can say nothing: if she did, the result would be shame and anguish, inward remorse for self-treachery” (128). By intruding on Caroline’s thoughts, Bronte illustrates that these voices are external to Caroline; they are imposed on her from outside her own psyche. In addition to the externality of these voices, they have the stamp of authority: they are presented as universal truths. The narrator continues, “Nature would brand such demonstration as a rebellion against her instincts” (128). In this axiomatic description of courtship rules, Bronte ironically criticizes the Victorian conception of an innate female passivity. If women *were* essentially passive, then they obviously would never rebel. The problem with these voices is that they become absorbed or internalized, causing Caroline to deny her own feelings.

Though it is indicated that Caroline’s unsent letters to Robert are written in a conventionally acceptable language that betrays none of her passion, the motivation behind these letters *is* romantic passion. She does not send them because “shame and good sense forbade” (200). We do not see the actual letters. But her internal dialogue in reference to the letters suggests that she attempts to repress and conceal her feelings: “she feared he would withdraw his friendship (not love) from her” (200). The phrase “not love” in parenthesis is peculiar. Her qualification, indicated by parenthesis, suggests that Caroline is attempting to deny or suppress her feelings from her own consciousness. The effect of the animus on the female consciousness, thus, is not only a repression of individuality amongst others, but also a repression of inner identity.

The danger of such self-silencing on the part of women is evident in the story of Mary Cave. Matthew Helstone fails to recognize his wife’s need for communication, love, and society: “He thought, so long as a woman was silent, [. . .] she wanted nothing. If she did not

complain of solitude, solitude [. . .] could not be irksome to her. If she did not talk and put herself forward, [. . .] she had no partialities or aversions” (82). Mary Cave falls ill from neglect (82-83). Although Matthew Helstone is hardly exonerated--he lacks sympathy--Mary Cave’s failure to assert her needs leads to her own deterioration and death. The hard work that such self-silencing entails is the inverse of the hard work Miss Ainley embodies through her charitable efforts. Mary Cave’s labor to conform to the persona identity results in her own self-destruction. Matthew Helstone might have responded to her more favorably had she exercised, not feminine passivity, but masculine assertion. His lack of sympathy and her projection of the negative animus onto him are responsible for her death. Unlike the male journey of individuation in which the anima is the “she-who-must-be-obeyed,” the female journey of individuation requires the animus *not* be obeyed, as Emma Jung forewarns (23). Disobedience of the animus voices is an essential step toward psychic integration. For as Lena Ross says, “Psyche’s story shows us the birth of a new self, forged out of her pain and her growing capacity to disobey” (68-69).

As I have suggested, in Volume One Caroline has begun the process of individuation: she has encountered and absorbed the shadow, which is represented by the two widows, and she suffers the animus. The last chapter in Volume One, “Fieldhead,” introduces Mrs. Pryor and Shirley to the novel. Though perceived as structurally awkward, the sudden appearance of these two characters at this juncture in Caroline’s journey has significance in terms of the individuation process.

Caroline’s strained psychological welfare coincides with a disintegration in her physical health. Caroline’s uncle recognizes an unhealthy transformation in her appearance (203). Others within the community recognize the shift in Caroline’s health, and they speculate on the possibility of her death (206). However, this deterioration in Caroline’s health, as she

acknowledges, is not as severe as others suspect (206). Specifically, Caroline's internal dialogue and acknowledgement of her own transformation distinguishes this illness from the potentially fatal illness that suddenly appears during the first chapter of Volume Three. The difference between the two illnesses, in terms of their relationship to the psychic transformations, is that Caroline's illness at the end of Volume One corresponds with a milder stage in the integration process. The incorporation of the shadow and the confrontation with the animus constitute steps toward the ultimate, and far more psychically challenging, integration with the Mother archetype.

At the end of Volume One, the pattern of Hades' abduction of Persephone is repeated with the exception that Caroline herself actively seeks transformation. Ross points out, "To forge an ego out of the overwhelming chaotic vastness of the Self requires consciously chosen suffering" (69). In the novel Caroline's desire for an unconscious psychological transformation is acknowledged by her desire for a "change" of scenery. She says,

At last the life she led reached the point when it seemed she could bear it no longer; that she must seek and find a change somehow, or her heart and head would fail under the pressure which strained them. She longed to leave Briarfield

She longed for something else: the deep, secret, anxious yearning to discover and know her mother [. . .] but with the desire was coupled a doubt, a dread. (200-01)

Caroline believes that "a change" and knowing her mother are relevant components in her unhappiness. In contrast to the initial abduction scene in "Curates at Tea," Caroline not only acknowledges the absence of her mother, but she laments this absence. The words "secret,"

“deep,” and “anxious” suggest the journey into the unconscious. The duality of the Mother is indicated by Caroline’s “doubt” and “dread.” Jung says that the individual experiences a “dread and resistance [. . .] when it comes to delving too deeply into himself; [. . .] at the bottom of this fear is a journey to Hades and a failed return (*Encountering* 167). The failed return is represented by Mary Cave, who as Hunt observes “haunts” Caroline throughout the novel (59). Bronte highlights this critical juncture in Caroline’s journey by illustrating a psychic event.

Caroline’s crisis resembles *Numinosum*, which occurs when “unconscious contents breaks through the constraints of the ego and overwhelm the conscious personality” (Samuels, Shorter, and Plaut 190). The experience involves an alteration in consciousness, and, typically, *Numinosum* occurs in those who believe in a transcendent power. This phenomenon is depicted as Caroline sits in front of Fieldhead. The pattern of Hades’ abduction is repeated as she makes a series of wishes under the full moon, “which look[s] solemnly and mildly down on [her]” (202). The effect of Robert’s appearance on Caroline resembles a *Numinous* experience: she felt an “electric passage [, which] left her veins kindled, her soul insurgent. It found her despairing: it left her desperate—two different states” (203). Bronte’s description is suggestive of a division of the self. The danger that exists during the interaction of the conscious and unconscious material is that the separation of the two psychic halves means [the] dissociation of the personality, the root of all neurosis” (Jung, *Encountering* 89). The “archetypal material in myth helps to avert the disassociation represented by *Numinosum* by functioning as an intermediary between the conscious and unconscious” (Jung, *Encountering* 89). Caroline’s psychic crisis is ameliorated by the sudden introduction of Mrs. Pryor and Shirley at the end of Volume One.

Caroline’s response to this crisis is characteristic of archetypal narratives of the feminine. In Ross’ analysis of the story of “Cupid and Psyche,” she points out that Psyche accepts death

twice; “the second ‘death,’ unlike the first, is actively sought” (78). In Caroline’s journey, Robert’s rejection functions as a first death because her social identity is threatened. The second death Caroline consciously chooses. Caroline, like Mrs. Pryor and Demeter, chooses to become a governess, which is a denial of social identity. Matthew Helstone’s response to Caroline’s request to become governess is, “I will not have it said that my niece is a governess” (204). Matthew Helstone’s refusal is related to his pride, echoing Zeus’ surrender to Demeter’s will at the end of the “Hymn.” Zeus, as previously mentioned, concedes to Demeter’s demand for Persephone because famine “would have deprived / the Olympians of the glorious honor of gifts and sacrifices” (311-12). Zeus is affected not by a newfound sympathy for the mother and daughter, but a fear of his own loss of power. Although, on the surface Caroline appears incapable of disobedience, her request contrasts with Mary Cave’s silence, and her reward manifests on the following day when Matthew Helstone leads Caroline to Shirley and Mrs. Pryor in order to cheer her spirits (207).

What the female characters have in common is their deviation from the norm and the inevitable suffering that such a choice entails. As von Franz points out, in contrast to motifs of male quests, which tend to be active, fairy tales concentrating on the feminine experience most often show that the heroine finds her spiritual experience through prolonged isolation and stasis (*Feminine* 94). “From the outside it looks like complete stagnation, but in reality it is a time of initiation and incubation when a deep inner split is cured and inner problems solved” (*Feminine* 94). Ross says that when Psyche chooses death, she is, instead, “whipped, beaten, [and] tortured” by Venus (78). The trials that Caroline undergoes in order to achieve integration are also inflicted by a feminine figure.

As previously noted, critics feel that Shirley and Mrs. Pryor's entrance into the novel is executed in a structurally awkward way. As Freeman points out, "She has appeared out of nowhere, a profound disruption to what looked like the whole scheme of the novel" (571). However, within a Jungian reading, or even compared with the structure of myths and fairytales, this abrupt introduction is not at all problematic. We do not find it structurally odd when Cinderella's fairy godmother suddenly materializes, waving her magic wand. Synchronicity is the realization of the improbable, which may appear artificial in the context of realism. In Bronte's work the depiction of synchronicity at points of crisis in a heroine's journey is not unprecedented. Near death, Jane is saved by her long-lost cousins; and, at the moment when Jane is on the brink of consenting to John Rivers' marriage proposal, she hears the preternatural cry of Rochester. In the context of this discussion, the sudden introduction of Shirley and Mrs. Pryor is a deliberate effort on the part of Bronte to illustrate this phenomenon.

The concept of synchronicity is significant in Jungian thought because it connects the internal world of the unconscious with the external material world. According to Rowland, "synchronicity [is] those significant coincidences in human life where events are meaningfully, but not causally, connected. Synchronicity occurs when outer and inner reality meet, such as when an inner need is suddenly met by a complete stranger" (35). The combination of Caroline's prayers for aid, her numinous experience, and the sudden introduction of Shirley and Mrs. Pryor are interrelated. The crisis of disassociation that manifests in *Numinosum* is resolved by the appearance of Shirley and Mrs. Pryor, who have symbolic resonance in Caroline's transformative experience.

The appearance of Mrs. Pryor, as the Demeter figure, in Caroline's journey is easily connected with the archetypal individuation process that I have been describing. Although I will

further elaborate on Shirley's function in relation to figures in the "Hymn" and in relation to Caroline's transformative process, a partial sketch of her various roles is useful. Shirley, as briefly discussed, acts as Mrs. Pryor's surrogate child, fulfilling the role of Demophoon. Shirley also fills the role of Hekate in the "Hymn" by leading Mrs. Pryor to her daughter in Briarfield. I have previously shown that Hekate is a double for Demeter; she is also closely associated with another goddess, Artemis. In the following discussion, I will argue that Shirley embodies Artemis' attributes and that, in this capacity, she functions as a mediator in Caroline's transformation. Shirley's vacillating mythological roles and their function within the context of Jung's individuation process may explain some of the inconsistencies in character development that critics have pointed out.

Volume Two: The Transcendent Function and the Animus Confrontation

In terms of the individuation process, Volume Two represents the phase in which the conscious and the unconscious attempt to unite. If the confrontation and absorption of the shadow entails a recognition that one fails to live up to the persona identity, acknowledging what one is not, confronting the anima or animus requires that an individual discover what he or she *is*. A woman must confront the masculine aspect of her identity and incorporate this identity into her conscious personality in order to achieve selfhood.

Parallels between the “Hymn” and the novel are present in Volume Two; additionally, Bronte seems to move beyond the “Hymn,” to incorporate mythic symbols that are consistent in female archetypal motifs, yet are not directly represented in the “Hymn.” Allusions in the novel strongly suggest that Shirley is an Artemis figure. Both Emma Jung’s and Carl Jung’s observations of the psychic processes during the confrontation with the animus and anima suggest that Artemis may act as a symbol that mediates the absorption of the contra-sexual aspect of an individual’s identity. Shirley effects a transformation in Caroline by ushering her through a rite of passage, which enables her to absorb the masculine side of her identity; thus, by the concluding chapters of the volume, Caroline is able to confront and to synthesize the animus.

Though Caroline does not become a governess or caretaker, Volume Two nevertheless shares a number of correspondences with the second part of the “Hymn.” Emma Jung observes, “as the animus problem [becomes] acute, many women [begin] to show an increased interest in other women, the relationship to women being felt as an ever growing need, even a necessity” (42). In the “Hymn” and in the novel, Demeter and Caroline find solace and companionship in communities of women. In the “Hymn” Demeter is approached by the four daughters of the

Metaniera, who encourage her to return to their home, where there are ““women of [her] age and even younger ones / who will treat [her] kindly in both word and deed”” (116-17). An important point to note is that the Greek *logos*, which represents the masculine principle, is defined by the following four expressions: power (directed will), deed, word, and meaning (Emma Jung 2-3). Metaniera’s daughters reassure Demeter, by saying that the women of Eleusis embody Hekate’s “sympathy,” the “women will treat [her] kindly,” and they have, presumably, effectively synthesized the masculine element, indicated by the *logos* principles “word” and “deed.” A second correspondence relates to the environs that facilitate the process of transformation. Caroline’s relationships with Shirley and Mrs. Pryor tend to develop outside society, in nature or the wilderness. Demeter’s abandonment of Olympus and the society of the gods and her sojourn with mortals place her figuratively in the “wilderness,” outside her social order. Finally, in the second part of the “Hymn” and in Volume Two the respective heroines undergo a confrontation. At the end of part two of the “Hymn,” Demeter confronts Metaneira and re-assumes her social identity as a goddess, enabling her, in the third part of the “Hymn,” to challenge Zeus and regain her daughter. Likewise in the concluding chapters of Volume Two, Caroline also confronts a female figure, and this confrontation signals the incorporation of the animus.

Since the integration of the animus for women is distinct from the male confrontation with the anima, further exploration of this phase of the female transformative experience is beneficial. One of the obstacles that confront women—particularly women who live in a patriarchal society--as they attempt to synthesize the animus is related to cultural constraints on gender. Emma Jung points out, because society deems the masculine element superior and the feminine inferior, in absorbing the anima, a man has to overcome his pride and accept and “inferior” aspect of his identity; conversely, a woman has to synthesize an aspect of her identity

that is considered superior: it is as if she had to “lift” herself (23). The problem that arises is that women do not feel entitled to such power; therefore, they tend to “obey the authority” of the negative manifestation of the animus (Emma Jung 23). The consequences of a failure to effectively synthesize the animus are that a woman can become devoured and identified with the animus (Emma Jung 41). For women who have a developed intellectual side, there is often an overvaluation of the masculine side and, as a result, “the feminine side is left out in the cold” and becomes repressed (Emma Jung 13). In this case an identification with the animus can materialize in an outward expression of “overweening assurance and aplomb,” defiance, and contention (Emma Jung 24). In a woman who has an underdeveloped intellectual side oftentimes the animus is projected onto a masculine figure in her life, and he is expected to represent and enact the woman’s intellectual side (Emma Jung 10). In order to achieve the integration of the animus, a woman must, on the one hand, overcome her “obedience and passivity,” her “lack of self-confidence and resistance to inertia” (Emma Jung 23). On the other hand, “initiate some undertaking with the energy belonging to [the animus];” typically, an intellectual activity; for the animus “cannot be subdued to the conscious mind,” (39) but the woman needs to create a place in her personality for the ‘the man in [her]’” (Emma Jung 13). In order to resist the negative animus and develop its powers as Emma Jung states, “requires, above everything, discipline [. . .]. Strict unfailing guidance is needed to control this unstable directionless spirit, to force it to obey and to work toward a goal” (Emma Jung 40). The animus, then, can become for women a “soul guide,” “a helpful genius,” and a source of “creative power” (42). As I will illustrate, Artemis may be a symbol that helps women to develop the skills required to synthesize the unconscious masculine element. In this capacity, she may function as

a mediator, not unlike the role that the transcendent function plays in the process of individuation.

Jung notes that a mediator, which he terms the “transcendent function,” acts as an integral component in the union of the ego and unconscious. When the conscious mind finds itself in a critical situation, “the question arises as to how the ego will relate to this position, and how the ego and the unconscious re to come to terms” (Jung, *Portable* 295). Once the conscious and unconscious become interactive during the individuation process,

a liberated unconscious can thrust the ego aside and overwhelm it. There is a danger of the ego losing its head, so to speak, that it will not be able to defend itself against the pressure of affective factors—a situation often encountered at the beginning of schizophrenia. (Jung, *Portable* 295-96)

The transcendent function appears “when conflicts within the psyche spontaneously produce some powerful symbol ‘transcending’ the warring forces and so are able to unite them” (Rowland 181). “It is called ‘transcendent’ because it makes the transition from one attitude to another organically possible, without loss of the unconscious” (Jung, *Portable* 279). Several aspects of Artemis suggest that she may be an archetypal expression of the transcendent function, particularly for women.

Artemis is commonly recognized as the moon goddess, the Huntress, and the protector of travelers. However, her role as a mediator between nature and civilization figuratively ties her to the purpose of the transcendent function. Artemis’ environs tended to be unpopulated noncultivated, open spaces; yet her influence is more closely associated with “border zones” and “frontiers [. . .] where the wild and the cultivated exist side by side--in opposition,” but may

“interpenetrate one with another” (Vernant 197-98). In this respect, Artemis was worshipped as “Mistress of the Margins” (Vernant 204). She functioned as a

civic goddess and city founder in the sanctuaries where
she [had] the young cross the boundary to adulthood,
where she [led] them from the limits to the center,
from difference to similitude. (Vernant 204)

Artemis is a goddess of “the young insofar as they are not yet integrated into society, not yet civilized” (Vernant 197). The maturation process that Artemis symbolically mediates, the effective crossing of boundaries from childhood to adulthood, may figuratively allude to the requirement that the conscious mind synthesize unconscious material in order to arrive at selfhood. Jung’s observation that the unwieldy unconscious may overwhelm the ego has a symbolic parallel in Artemis’ association with the hunt. For as Vernant points out, by entering into the wilderness the hunter is in danger of becoming “bestial” or “savage like the animals he confronts” (198). The emphasis on the hunt as a “controlled art,” which requires “not only great skill and practice, but also enormous self-discipline” (Knapp 74-75) and, therefore, is regulated by social prescripts, echoes Emma Jung’s call for “strict and unfailing guidance” in the control of the animus (40). In addition to Artemis’ mediating attributes, her masculine characteristics may contribute to her symbolic resonance in female individuation.

As goddess of the hunt, Artemis retains her feminine gender while engaging in masculine behavior. Since what the transcendent function must mediate before the union between the ego and unconscious occur is the conquest of the anima or the animus, Artemis’ cross-gendered identity may act as a fitting symbol that questions gender conventions and exposes the way in which, to a certain degree, these gender norms are a product of civilization rather than a product

of nature. In the Cult of Artemis, young girls were sent from society into the woods for a period of time. During their stay, the “girls [were expected] to confront obstacles and ordeals of all types [which were] intended to tame their unbridled instincts and ready them for entry into a social system based on what was then considered justice, harmony, and balance” (Knapp 75). At the apex of their process, the girls performed “the act of the bear” then they returned to civilization with a transformed attitude (Knapp 75). Also, Artemis may function as a powerful symbol in male individuation because men must recognize their intrinsic femininity.

Some precedent exists in Jungian thought to consider Artemis a symbolic mediator in female individuation through her association with the moon. In Kerenyi’s research of myths cross-culturally, he discovered that moon-goddesses often appeared in female journey motifs (132). And Jung acknowledged the relevance of moon imagery in female individuation. For example, in Jung’s dream analysis of one female patient, a “moon-lady above,” who is distinguished from the Earth Mother below, urges the dreamer to a “perilous adventure with the sun”; and, later, the Earth Mother “catches her protectively in her maternal arms” (*Aspects* 157-58). Important to female transformative experience and to the following discussion is the emphasis on the “moon-lady” urging the dreamer to a “perilous adventure.” For, as I will further illustrate, Shirley plays this role in Caroline’s transformation process by urging her to a “perilous adventure.”

Numerous allusions in the novel link Shirley to Artemis, and, in relation to Caroline’s psychic progress, her role resembles the transcendent function. Shirley, as previously discussed, is connected with Hekate through plot allusions in the “Hymn.” Kerenyi considers Artemis and Hekate linked through their associations with the moon (130), and often, their identities are interchangeable in classical texts. Although Shirley’s plot function associates her with Hekate,

character descriptions are more closely aligned with features and attributes of Artemis. In addition to a considerable number of references to the moon in the novel, Shirley's ugly dog Tartar is suggestive of the hounds that Artemis hunts with; and the "carved stags' heads, with real antlers" that look down, "grotesquely," from the walls of Fieldhead (208) may also be an allusion to the goddess, who leads a chariot drawn by two stags. Like Artemis, Shirley's androgyny is not related to essential gender, but to cultural norms: Shirley's parents give her a masculine cognomen in the absence of a male heir. She says, "'They gave me a man's name; I hold a man's position: it is enough to inspire me with a touch of manhood'" (213). Shirley's cross-gendered identity also makes her an appropriate object for Caroline's projections.

Characteristic of the transformative process, the individual tends to project unsynthesized archetypes onto other people. A tendency exists, as previously described, for women to project their masculine side onto men. However, required in this process is an eventual withdrawal of the projection. Given the cultural impediments in female transformative experience, Artemis may embody characteristics that counterbalance some of the obstacles facing the female in her journey toward integration. For Artemis may serve as a suitable object for a woman's projections because her gender facilitates the necessary withdrawal: the woman is able to see that the masculine attributes are not exclusively associated with gender. Consistently, Caroline defers to Shirley's guidance in Volume Two, suggesting that she is projecting her masculine side.

Other writers have seen a connection between Artemis and Shirley. Hunt comments, "Shirley Keeldar, fearlessly riding her horse across the moors and through the woods, embracing Caroline in sisterhood, brings to mind Diana [Roman Artemis] the Huntress who rode at the head of a band of free women, according to the myth" (58). And the use of Artemis as symbol in

Bronte's work is not unprecedented, as Adrienne Rich points out, Jane "is literally saved from death by two sisters, Diana and Mary [who] bear the names of the pagan and Christian aspects of the Great Goddess—Diana or Artemis, the Virgin huntress, and Mary the Virgin Mother" (152). As earlier stated, this pattern of two women miraculously appearing at points of crisis for the heroines in Bronte's work, as both representative maternal figures and avenues for of renewal, is characteristic. Perhaps in *Shirley*, Bronte explored in greater depth the psychological significance of such archetypal maternal figures than in her previous work.

In three chapters from Volume Two, Caroline's progress appears to follow the pattern of young girls in the Cult of Artemis, who enter the wilderness, perform the ritual "act of the bear," and return to society with a transformed attitude. In the first chapter, Caroline is on the border between nature and civilization; in the second chapter, she is in nature, undergoing a rite of passage; in the final chapter, she returns to society and confronts an animus figure. Furthermore, the first two chapters may loosely represent the *logos* principle, "word" and "deed" from the "Hymn." In the first chapter, "Low Persons Here Now Being Introduced," Shirley challenges Caroline's way of thinking, how she views reality thereby helping Caroline to develop a "new attitude," which is the role of Artemis and the transcendent function. Yet, if one of the obstacles that women face is their "passivity" and "inertia," then a new perspective, which may lay fallow in the mind, must be incorporated into the behavior or actions of the woman. In "A Summer's Night," Caroline enacts the masculine side of her identity corresponding with the *logos* principle, "deed." Shirley appears to act as a projection of Caroline's masculine side; at the same time, however, the dangers of failing to withdraw the projection and work toward synthesizing the masculine element are illustrated. Shirley remains with Caroline through this process, in the first and second chapters, acting as a guide, protector, and model. However, as Vernant points out,

“The role of Artemis is to enable the young to leave her when the moment comes” (200); therefore, in the final scene, in which Caroline confronts the animus, Shirley is conspicuously absent.

Before discussing Bronte’s rendering of the synthesis of the animus, a few additional observations of Emma Jung should be noted. The negative animus expresses itself in the consciousness of a woman in typically two ways: it acts as a critical and negative voice, undermining initiative and self-expression, and it has a collective expression in its laws, prohibitions and command. Emma Jung surmises that these two voices represent the masculine principles that must be effectively incorporated into the woman’s psyche: in the first case, the personal animus reflects “discriminating, judging, and understanding”; in the second case, “abstracting and setting up of general laws” (20). Bronte’s rendering of the latter effect of the negative animus reveals the process by which a woman becomes identified with the animus. For the sake of clarity, in the following discussion, I will refer to the more positive expression of the masculine principle as *logos* and, for the less attractive expression of the animus, the negative animus.

In “Low Persons Here Being Introduced,” Shirley begins the process of facilitating a new attitude in Caroline by encouraging her to develop intellectual skills. Based on Bronte’s rendering of the incorporation of the *logos* principle, the obstacle that confronts the woman resides in a difficulty in distinguishing the *logos* principle from the masculine element as it is expressed in society. The intellectual skills that Shirley seems to help Caroline to develop appear to reflect the *logos* principle: “judgment, discernment, and knowledge”; and, more importantly, these are the very skills that enable Caroline to distinguish the *logos* principle from the negative animus. Part of the process of Caroline’s transformation appears to be the

transposition of the animus from the masculine personal figures and collective institutions to feminine figures and institutions. Bronte offers a sketch of how a woman becomes identified with the negative animus, and how identification perpetuates the imbalance in the valuation of the masculine and feminine in society. The means through which Shirley appears to facilitate this process is by undermining the power of the personal figures and collective institutions through which the negative animus gains authority. As a result of questioning the authority of these figures and institutions, the imbalance in the expression of the feminine and masculine principles in society are to a certain extent equalized.

The means by which Shirley dismantles the power of the negative animus in Caroline may have a correlative in the “Hymn.” When Demeter enters Eleusis, she is seated amongst a group of women,

And without laughing or tasting food and drink
she sat pining with longing for her deep-girded daughter
until Iambe, knowing her duties, with her jokes
and many jests induced the pure and mighty one
to smile and laugh and have a gracious temper. (200-04)

Kerenyi points out that Demeter “permits herself to be moved to mirth by a shameless old woman,” whose name, “*Iambe*, is suggestive of indecent speech” (129). The chapter title “Low Persons” is connotatively tied to indecent speech. What “women,” “low persons,” and “indecent speech” have in common are their associations with powerlessness. Those who determine decent and indecent, appropriate and inappropriate, speech and behavior are those who hold power. Engaging in indecent speech is defiant because it is a refusal to conform to and, thus, confirm the power that imposes strictures of the appropriate.

In “Low Persons” Shirley undermines the authority of the personal figures and institutions through which the negative animus speaks. In doing so, she helps Caroline to disassociate the *logos* from the negative animus voices represented by personal figures and collective institutions. On the border between society, Shirley discourages Caroline from attending church. Revealing her own passivity, Caroline fears her uncle’s opprobrium, but Shirley says “I will bear the brunt of his wrath: he will not devour me” (314). Matthew Helstone represents both the personal animus, as a father figure, and the collective voice of the animus, as a Reverend. Shirley exposes the distinction between the actual person and the animus voice; for the threat and fear of the negative animus come from within the woman rather than from the masculine figure or collective that this voice is projected onto. Rather than obeying Helstone, Caroline obeys Shirley, who encourages her to challenge the authority of the personal and collective negative animus voices. As a result, the power of the masculine element in society is slowly whittled away.

Also, Bronte seems to offer an account of the way in which a woman becomes identified with the negative animus. Furthermore, she illustrates how this identification impedes female transformation and sustains the imbalance of the feminine and masculine principles in society. In “Low Persons” Shirley de-authorizes both religion and literature by exposing the andocentric nature of these institutions, which fail to represent the ‘real’ female. In their communal nature, the institutions suggest the “plurality” and the externality of the negative animus. Having internalized the negative animus voices, Caroline’s initial response is to silence Shirley for her deviations from conventional authority. Shirley’s reaction is, “Cary, we are alone: we may speak what we think” (314). By attempting to suppress Shirley, Caroline reveals that she has ineffectively synthesized the *logos* principle; she has become identified with the negative animus

voices. Her voice has melded with the negative animus voices in her mind, which has led her to self-silencing and self-repression. As she has silenced herself, she begins to silence other women. Caroline appropriates the power of the masculine element as it is expressed through the negative animus voices. But the *logos* principle is not intrinsically more powerful than the feminine principle; the overvaluation of the masculine in society lends authority and power to the masculine principle. Therefore, masculine power is asserted rather than the principle of *logos*. Caroline's exertion of her masculine side is ineffective since her expression is passive: she merely parrots the negative animus voices, rather than synthesizing discriminating, judging, and understanding into her feminine psyche. The problem with this ineffective synthesis is that it perpetuates an imbalance in the valuation of the feminine and masculine elements in society. The negative social consequences are that women, who become identified with the negative animus, assert power over other women--given their "inferior" status--as a means for expressing their own masculine side. As a result the woman becomes complicit in a system that prevents her own transformation, as well as the possibility of transformation for other women. Rather than providing support, the consequence is an extension of alienation and isolation. As noted earlier, Emma Jung advises that these voices should be directed toward the negative animus rather than embodied (24). In a sense, Shirley does redirect the negative animus voice expressed by Caroline when "she" silences Caroline's attempt to repress her independent thoughts: Shirley is quelling the negative animus voice in Caroline.

As previously noted, one of the impediments to female transformative experience is the lack of motifs available depicting successful paths to selfhood. As Pratt says, society does not provide models of successful journeys of female transcendence; and, therefore, women are halted in their progress ("Spinning" 158-59). Emma Jung suggests that the masculine element is the

component of the female psyche that leads to “direct access to [. . .] objective forms of the spirit”; and, therefore, when women seek spiritual transformation, they tend to project the role of “guide and intermediary” onto a man (9). One may extend Emma Jung’s observations to include collective institutions as guides and intermediaries. Bronte illustrates the problem of depending on personal or collective authorities for spiritual guidance through Shirley’s criticism of Milton’s Eve: the male intermediary does not provide, on a personal or collective level, a viable role model for female transformative experience. This may be extended to include both Matthew Helstone, as a father figure or as a Reverend, and St. Paul and the church--which are also criticized in this chapter. Oral literature has provided an avenue for unofficial representations of female transformation, and this is what may be illustrated in Shirley’s matriarchal sermon, which contrasts with the implied patriarchal sermon occurring inside the church. Lawson argues that Shirley creates “a new mythology” and “a new rival trinity”: Mother, Daughter, and Nature replace Father, Son, and Holy Ghost (“Imagining” 415). This triad is represented in the “Hymn”: Demeter, Persephone, and Hekate. In the novel the triad is represented by Mrs. Pryor, Caroline, and Shirley. Shirley transposes the gender of the symbolic triad, but its power, as a spiritual intermediary, remains. At the same time, Shirley calls attention to the imbalance that exists in a community that fails to represent the feminine element as a part of its collective spiritual symbolism.

The disobedience expressed in “Low Persons” is an expression of passive resistance; the women, by failing to attend church, neglect to perform their social roles. In “A Summer’s Night,” the women practice active disobedience by engaging in masculine activity: rather than remaining passively in Caroline’s home, Shirley and Caroline defy gender conventions and go to the site of the insurrection. By leaving society, Caroline is able to more easily access the

masculine side of her identity; for, in the wilderness, Caroline experiences a rite of passage that enables her to initiate action, and she learns self-discipline. In “A Summer’s Night” Caroline projects the masculine aspect of her identity that involves action or “deed” onto Shirley; however, she finds the means to withdraw the projection.

In “A Summer’s Night,” Shirley continues to fill the role of Caroline’s masculine side: “Caroline would not have quitted the house had she been alone, but where Shirley went she would go” (329). However, the limits of sustaining the projection are also illustrated. Recognizing Caroline’s fears, Shirley says, ““And are you so obedient to a mere caprice of mine? What a docile wife you would make to a stern husband; [. . .] so tractable and terror-struck, and dismayed and devoted, you would follow me into the thick of read danger!”” (331). To entrust oneself to others rather than rising to the dangerous prospect of asserting one’s own judgment, the female compromises not only her spiritual health, but she may also surrender her safety.

The process of Caroline’s rite of passage in the wilderness underscores the impact of society as an obstacle to the incorporation of the animus. The first of two barriers, the hedge marks the entrance into the wilderness. Shirley is “surefooted and agile” as she passes through the hedge, but Caroline is “timid” and “less dexterous,” and she falls (332). Since the hedge is a man-made obstacle, Caroline’s uncertainty and lack of physical skill is a product of civilization rather than nature. In passing through the hedge, they mar most superficial yet most physically constricting accoutrements of femininity: “the long hair, the tender skin, the silks and the muslins suffered” (332). Since gender difference is accentuated by clothing, by disregarding their clothes, they symbolically free themselves from the feminine roles ascribed by society. Once in the wilderness, Shirley and Caroline are again confronted with an obstacle in their path, in this case, a natural obstacle: “the beck, flowing deep in a rough bed: at this point a narrow plank

formed the only bridge across it. [. . .] Caroline had never yet dared to risk the transit” (332). In response to the danger of crossing over the plank, Shirley tells Caroline ““I will carry you across; [. . .] you are light, and I am not weak”” (332). Caroline says that she can cross the plank without the aid of Shirley, and she succeeds in doing so. In nature, beyond the gender constraints of society, Caroline is able to realize her intrinsic masculinity. Figuratively, this passage suggests that Caroline has bridged the polarities between the conscious and unconscious, and she no longer needs Shirley to mediate or “carry” her across. Therefore, Caroline appears to be withdrawing the projection from Shirley.

However, later in the chapter, Caroline’s readiness is qualified. Initially Shirley physically prevents Caroline from aiding Robert during the raid on the mill, but she finally releases Caroline: ““Off then—I let you go—seek Moore.’ [. . .] She loosened her hold. Caroline sped like levelled shaft from bent bow; after her rang a jesting, gibing laugh” (334). This passage further aligns Shirley with Artemis; more significant to this scene, is Shirley’s part in holding back or preventing Caroline’s impulsive act. As Emma Jung points out, a woman must exercise “discipline” for the animus cannot be “subordinated to the conscious mind” (40, 39). By tempering Caroline’s urge to assert her masculine drive, Shirley shows Caroline the importance of exercising judgment and self-control. As discussed earlier, Jung says that the danger, which the transcendent function subdues, is the potential for “a liberated unconscious [to] thrust the ego aside and overwhelm it” (*Portable* 295). Caroline’s physical impulse, which is checked by Shirley, mimics the danger of unconscious contents overwhelming the ego. Shirley functions as a mediator and protector, in this case, by preventing Caroline from becoming overwhelmed by her instincts.

Several critics cite the raid on the mill as the point when Shirley betrays her feminist independence. Suzy Clarkson Holstein says “The power she has displayed at the beginning of the novel, her adaptation of non-typical feminine postures, seems to have evaporated on the night hillside” (23). Typically, critics interpret Shirley’s restraint of Caroline as an affirmation of female passivity. Rarely do they consider what Shirley obstructs Caroline from doing--that is entering a violent scene of conflict with dubious justification. The violence of the raid on the mill is asocial, disruptive, and represents a conflict over power. The sphere of violence and war lacks the feminine principle of sympathy, on a personal level, and altruism, on a collective level. Caroline’s impulse is maternal and feminine: she wants to help Robert, which reflects both her feminine sympathy and masculine assertion. However, her judgment and her ability to abstract and set up general laws seem to be in question. The components involved in the synthesis of the masculine and feminine elements are not quite in concordance. For entering into a scene of violence, following male behavior would, in this case, would endanger her. On the one hand, Caroline overcomes her passivity and inertia; on the other, she learns that action and assertion must both be controlled and disciplined.

Caroline’s impulse to aid Robert and her defiance of Shirley indicate that she is absorbing the masculine side of the self: she exercises autonomy and directed will. However, she fails to temper this newfound identity with self-discipline. Later, in the chapter, Caroline, in reference to Shirley’s restraining influence, asks, ““Am I always to be curbed and kept down?”” (339). In the context of this discussion, Shirley is beginning to figuratively represent an obstacle to individuation. Caroline’s “revolt” against Shirley suggests that she is beginning to withdraw the projection from the object, which is necessary before union of the conscious and unconscious can occur. Following this chapter, the relationship between Caroline and Shirley diminishes, and

Mrs. Pryor seeks the company of Caroline without the presence of Shirley for the first time since her arrival in Briarfield (Chap. 21). The developing intimacy between mother and daughter foreshadows their conscious reunion; however, Caroline must first confront the animus.

As previously noted, Caroline is able to express her masculine side in the wilderness; however, she must incorporate the masculine principle into her social identity as well. The figure that corresponds to the animus projection in Caroline's journey is the chthonic Mother, Mrs. Yorke, who, as Moglen observes, functions for her daughters, as "society's representative: interpreting for them its sexist will: urging upon them suspicion and repression: [. . .] attempting to restrain their spirits, limit their sense of possibility, reduce them as she has been reduced" (166). Moglen's description of Mrs. Yorke suggests that rather than synthesizing her masculine side, she has become identified with the negative animus. Like Caroline in "Low Persons," Mrs. Yorke incorporates the masculine by mimicking its negative voice: she assumes its power and authority to judge, but she suppresses feminine sympathy. The social gathering of women, in which Caroline's confrontation occurs, suggests the animus in its collective nature. In this scene, Mrs. Yorke attacks Caroline by negatively associating her with all of the characteristics of the ideal female persona. Signaling a transformation, Caroline's eyes change from brown to blue: rather than passively absorbing this assault on her individuality, Caroline raises her "blue orbs," and says, "you have attacked me without provocation: I shall defend myself without apology" (389). Caroline proceeds to attack Mrs. Yorke's reductive and uninformed impressions of her. She concludes her retort, "keep the expression of your aversion to yourself" (389). In response, Mrs. Yorke commends Caroline on her "spirit," and she concludes, "Always speak as honestly as you have done just now" (390). However, Caroline's response is, "nothing binds me to

converse as you dictate” (390). Caroline is refusing to be defined by what others consider ideal or un-ideal.

The voice in Caroline’s mind, rather than admonishing her for aggressiveness, applauds her behavior. She notes that “her silver accents thrilled the ear. The speed of the current in her veins was just then as swift as it was viewless” (390). The “silver accents” recall Artemis, the “silver bowed archer,” and the action of the “current” mimics the release of an arrow.

Shirley’s presence in Caroline’s journey is absent or obscured in both Volume One and Volume Three. After Caroline’s confrontation with Mrs. Yorke, the falling off of their friendship is more pronounced. At the same time, Mrs. Pryor and Caroline’s intimacy seems to grow, with Mrs. Pryor’s offer to provide a home for Caroline (368). Since the transcendent function materializes only during the period in the integration process in which the unconscious and conscious are attempting to unify, the absence of Shirley in Volume One, during the preliminary stages of individuation, and the waning of Shirley’s relationship with Caroline in Volume Three, as Caroline moves closer to integration, is consistent with the purpose of the transcendent function. Shirley helps Caroline to develop a new attitude, which enables her to defeat the animus in Volume Two, but she is never the answer to Caroline’s struggles. The boon in Caroline’s journey is her integration with the Mother archetype.

Volume Three: The Self

In addressing the final volume of the novel, most critics focus on Shirley, uncomfortable with her diminished feminist potential, rather than Caroline. Those who consider Caroline's narrative tend to find her sudden collapse into a life-threatening illness and her miraculous recovery, after learning that Mrs. Pryor is her long-lost mother, unexpected and dissatisfying. Attributing the unexpected turn in the plot to Bronte's tragic milieu, most often, critics seem to believe that Bronte's personal loss caused her to radically alter the novel's original design. As previously mentioned, Spens argues that Shirley was to be married off to Robert, and Caroline was to die of a broken heart (qtd. Tompkins 20). However, Tompkins asks, in response to Spens, "What would have been [Mrs. Pryor's] function in such a tragedy?" (20). Tompkins' question posits that the sudden reunion between Caroline and Mrs. Pryor at the beginning of Volume Three was not an unpremeditated decision made in the atmosphere of Bronte's personal loss, but a part of her original plan for the novel. The suddenness of the reunion between Mrs. Pryor and Caroline coincides with the plot of the Demeter-Kore myth; therefore, in the context of my argument, Bronte did not deviate from her plan for the novel.

Writers, who consider the relevance of Caroline's crisis and resolution, see Caroline as crushed under the weight of patriarchy, and, as Gilead comments, though Mrs. Pryor assuages Caroline's suffering, their the reunion keeps her from "asking hard questions" (317). Gilead says that Caroline's "illness [. . .] is meant to express her overall situation as a woman [. . .] and to express her repressed anger toward Moore and her self-contempt" (317). She states, "The illness also reveals a desire to regress to childhood and to be cared for by adoring parents [. . .]. Caroline's [illness], a form of passive resistance, indicates [a] lack of any imaginative response to a hopeless situation" (317). More akin to my reading, Freeman sees the reunion as

transformative: “Caroline, thriving in her mother’s love, loses some of her feminine passivity and becomes capable of both action and speech” (573).

The final volume of the novel shows parallels with the “Hymn” and with the phase of individuation, in which the conscious and the unconscious have united. At the end of Volume Two, the pattern of Hades’ abduction is figuratively repeated for a third time with the exception that Mrs. Pryor, like Demeter when she challenges Zeus, overcomes her reticence and intercedes on her daughter’s behalf. Robert’s role, as the spur to Caroline’s illness, is narrated in “An Evening Out.” In this chapter, Hortense encourages Caroline to be enthusiastic about the prospect of Shirley’s affection for Robert; Caroline meekly assents, and, retreating to her home falls seriously ill the next day. Mrs. Pryor moves in to care for Caroline after she spends “a long-time--half the morning” speaking with Matthew Helstone in his study (400). The lack of “aplomb” Mrs. Pryor shows in Volume One in the presence of Mr. Helstone, presumably, is overcome by her will to save her daughter. The duration of time suggests that a clashing of wills takes place, which corresponds with Demeter’s challenge to Zeus in her attempt to retrieve her daughter at the end of the “Hymn.”

In the context of female transformation, the union of mother and daughter marks the individuated identity. This reunion is precipitated by illness because the merging of conscious and unconscious material is the most challenging stage in the progression toward the Self; therefore, Caroline’s descent into the unconscious is depicted psychosomatically. The reunion of Caroline and Mrs. Pryor resembles the mother-daughter reunion in the “Hymn” and the characteristic features of the individuated Self. Unlike male transformative experience, when the female individuates, it is “more a fusion than an agon” (Pratt, “Spinning” 163). Therefore, Caroline and Mrs. Pryor show, if not a complete fusion, a cementing of their bond after

Caroline's recuperation. The incorporation of the animus or anima, and the consequent embodiment of androgynous characteristics, means that the heroine or hero does not easily reintegrate into society (Pratt, "Spinning" 159). For women, such features can make them appear to others as "fearfully odd creatures" (Pratt, "Spinning" 160).

Caroline and Mrs. Pryor become more closely aligned, notably, through their association with nature, which connects them both to the "Hymn." In Volume Two, Mrs. Pryor is tied to nature: "English natural history seemed familiar to her. All the wild flowers round their path were recognized by her: tiny plants [. . .]—plants such as Caroline had scarcely noticed before—received a name and an intimation of their properties" (361). Mrs. Pryor's knowledge links her to Demeter, the nature deity, but more importantly, Caroline comes to share Mrs. Pryor's expertise in natural history after her recuperation in Volume Three: William and Caroline "had a similar turn for minute observation on points of natural history" (420). Nature is further connected to Mrs. Pryor and Caroline through the theme of regeneration.

Correspondent with the regeneration of nature in the "Hymn," the mark of transformation is indicated by revitalization in the appearances of Caroline and Mrs. Pryor. The descriptions of Mrs. Pryor and Caroline in Volume One resemble the destruction of nature in the "Hymn." Of Caroline, Mr. Helstone's noticed that "the rose had dwindled and faded to a mere snow drop: bloom had vanished, flesh wasted; she sat before him drooping, colourless, and thin" (203). In "The Winding Up," Caroline is watering a rose tree when Robert proposes to her, which suggests, not only her recovery but also her new generative powers. Caroline's first observations of Mrs. Pryor at the end of Volume One emphasize the "obsolete mode" of her dress and "scanty folds" in which her clothes are arranged (209). After Caroline's recovery, Mrs. Pryor's "frost fell away," (422) which suggests the barren state of the earth during Persephone's absence. The

emphasis on Mrs. Pryor's clothing further aligns her with Demeter. Caroline encourages her mother to accentuate her attractive features through dress: "You always want to disguise yourself like a grandmother: you would persuade one that you are old and ugly,--not at all! On the contrary, when well dressed and cheerful, you are very comely indeed" (423). Mrs. Pryor's outdated clothes conceal her true identity, echoing Demeter's disguise in the "Hymn." The distinction between Caroline's and Mrs. Pryor's response to separation and union also alludes to the "Hymn." Like the lack of volition that Persephone experiences during her abduction, Caroline's vacillating health is beyond her control. In contrast, both Demeter's and Mrs. Pryor's unattractive appearances are chosen; this distinction characterizes Mrs. Pryor's re-entry into society.

In the novel and in the "Hymn," Mrs. Pryor and Demeter return to their respective societies. As previously noted Demeter's journey is a denial of her social identity as a goddess, which is reclaimed upon reunion with Persephone—indicated by her return to Olympus. Mrs. Pryor's initial abandonment of Caroline also entails an abandonment of her name, history, and social role as a mother. The mother not only re-establishes her personal relationship with the daughter, but she also reasserts her social function within the larger community.

Caroline's return to society is an assumption of social identity, which is represented by her reconciliation with Robert. The manner in which this takes place confirms that she has defeated and incorporated the animus. Caroline defies her early passivity and takes on a masculine gender role by actively seeking Robert out. As Freeman points out, through an inversion of female and male roles, Caroline acts like "Prince Charming waking up Sleeping Beauty" (572). Robert's health is immediately restored and their relationship is resumed. Caroline's transformation is demonstrated by the active role she takes in defining her fate.

Caroline does not appear odd or unrecognizable as she re-enters society. The community to whom the heroine appears “fearfully odd” is the reader.

Through the recognition of the inverted fairy tale, the reader’s own conception of gender roles in literature is challenged. Vladimir Propp identifies two types of protagonists in fairy tales: victim hero and seeker hero (qtd. in McCurdy 6). Caroline’s journey, superficially, resembles the quest of the victim hero, who undergoes tortures as she awaits her release. However, by awakening Robert, she becomes identified as the hero seeker, who goes in search of treasure. By absorbing the masculine principle the female becomes an active hero, rather than the passive victim. von Franz observes of the feminine in fairytales, “The unconscious is experienced as isolation, and afterwards comes the return into life” (*Feminine* 94). Bronte’s rendering of the archetypal process extends the narrative beyond the fairytales’ normal happy ending to show the nature of the transformation achieved by the heroine--that is, the embodiment of masculine assertion with the synthesis of the feminine element, illustrated by her goal, to save Robert.

Conclusion

My purpose in this discussion has been to establish the presence of the Demeter-Kore myth as the structural principle that guides the narrative of *Caroline Helstone*. By following Bronte's narrative of female transformation under a Jungian lens, nuances of feminine consciousness and its development are unveiled in the process. If Bronte's feminism is ambivalent, as some writers suggest, then her conviction that women have the right to achieve selfhood is not. Her emphasis on the negative effect of an imbalance in the feminine and masculine elements in society reveals both frustration and sympathy: although, perhaps qualified the male characters also suffer under this imbalance in power, for it prevents their own transcendence.

Two criticisms of the structure of the novel, which seem to be re-contextualized by an archetypal criticism, are, in the first case, the abrupt structural shifts that occur between Volumes One and Two, and between Volumes Two and Three; in the second case, the significance and purpose of the numerous characters presented in the novel. The striking structural shifts between volumes appear to be an attempt, on the part of Bronte, to render synchronicity as a realistic experience. Lewes criticized Bronte's use of the improbable in both *Jane Eyre* and *Shirley* (Rpt. Gates, 217-18); however, if the novel is a genre that is engaged in the process of rendering reality, then exploring the psychological experience of synchronicity does not seem an inappropriate objective. The difficulty lies in the way that we experience synchronicity—it is a feeling of illumination that affects the individual. Perhaps Bronte's shortcoming is that she narrates synchronicity rather than providing the reader with the feeling of synchronicity.

Although slightly beyond the scope of this paper, an archetypal reading of the novel suggests that the multiplicity of characters presented in *Shirley*--who as "critics were swift to

point out [do] nothing to advance or enhance the story” (Barker 612)--are not extraneous.

Further examination of the novel within the context of archetypal criticism, would reveal that, when entering the novel, one enters a mythological world. The plethora of characters represents individuals in the process of transformation.

While working on this project, I recalled an educational film that I watched when I was twelve. The film depicted Perseus’ beheading of Medusa. The only scene that I remember is Perseus’ entrance into the subterranean palace of Medusa. Between the columns failed heroes stood stone still before Medusa—not all meet the challenge of individuation. Many characters in the novel illustrate the failed journey. All that was left of Mary Cave’s life was “beautiful-featured mould of clay, [. . .] cold and white” (82). If not completely arrested in the process, then other characters reveal that they are stuck at various points in the journey: for example, the old maids, the Misses Sykes, and Mrs. Yorke. Yet these characters also can be fundamental in the transformative experience of others. Mrs. Yorke becomes a chthonic animus projection. In Robert’s journey, Mrs. Horsfall performs the role of the wonderful-horrible mother: she “knocks him about terribly,” teaching him “docility in a trice” (532, 526). His transformation is noted, for he gives Miss Mann a plant (565), which indicates that he has developed feminine sympathy. What is suggested by the multiplicity of characters presented in the novel is that in the real world we are all playing roles in one another’s individuation processes.

A few concluding comments on the female transformative experience are in order.

Worth noting, Artemis, as a symbolic mediator, was not merely a narrative or a symbol, but the Cult of Artemis was institutionalized by the culture; therefore, female transformation was not only sanctioned, but women were compelled to undergo this maturation process. Mid-way through this paper, I described, as one of the impediments to female individuation, the lack of

authorized motifs depicting successful journeys of female transformation. Bronte seems to indicate that the novel itself is meant to provide an authorized motif of female transformative experience. Juliet Barker points out that Bronte considered different titles for her novel: “Hollow’s Mill” and “Fieldhead” (604). By the time the novel was completed, “Charlotte’s interest had shifted from Caroline, Robert Moore and Hollows Mill to Shirley and Fieldhead”; in the end, Bronte chose the title, *Shirley*, even though, as Barker points out, “most reviewers still seemed to think Caroline the heroine of the novel” (612). Since I have argued that Shirley acts as a symbolic mediator, and, as an Artemis figure, she helps Caroline to develop the masculine side of female identity, Bronte’s selection of *Shirley* as the title suggests that the book is meant to be a symbolic mediator for transformation.

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