English Studies

English Studies:

New Perspectives

Edited by

Mehmet Ali Çelikel and Baysar Taniyan

Cambridge
Scholars
Publishing

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This book first published 2015

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-7727-1
ISBN (13): 978-1-4438-7727-5

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PREFACE

This volume is a selection academic papers presented at the Seventh International IDEA Conference held at Pamukkale University in Denizli, Turkey on 17-19 April 2013. All of the selected papers have been revised as articles to make up this wonderful volume which I do hope will contribute to the studies in English literary and cultural studies on the international level. I would, therefore, like to take this opportunity to express my gratitude to all of our contributors who patiently revised and submitted their articles to share and exchange their views on English cultural and literary studies.

IDEA is an acronym that stands for the initials of the Turkish name of the "The Association of English Language and Literary Studies in Turkey" affiliated with ESSE, European Society for the Study of English. IDEA association in Turkey has become the most prestigious platform to discuss, share and exchange the researches on English literature, translation studies, cultural studies and ELT studies. The conferences organised by the IDEA association in partnership with a different University within Turkey each year have proved to be a school for young academics who can improve themselves through interaction with the experienced scholars.

The seventh IDEA conference at Pamukkale University also marked the importance of English studies in Turkey by bringing together many distinguished scholars not only from Turkey but also from other parts of the world, whose papers truly contributed to field.

I would like to thank all my colleagues at the Department of English Language and Literature at Pamukkale University, including Assoc. Prof. Dr. Meryem Ayan, Assist. Prof. Dr. Şeyda İnceoğlu, Assist. Prof. Dr. Cumhur Yılmaz Madran, Assist Prof. Dr. Murat Göç, Dr. Baysar Tanıyan, Lecturers Nevin Usul and Ali Güven, Research Assistants Reyhan Özer Tanıyan, Gamze Yalçın, Gülin Çetin and Ali Günalan for their invaluable and devoted efforts during the organisation of the Seventh IDEA Conference and the preparation of this volume. Without them, this volume would not have been realised. Finally, I would like to thank my co-editor Baysar Tanıyan for his immense work on the editing of this volume.

It was a great pleasure and honour for us to edit this volume and hope that it will be efficient and helpful for all the researchers in the field.

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CHAPTER ONE

HERCULE POIROT, THE ORDER RESTORER: AGATHA CHRISTIE'S *THE MURDER OF ROGER ACKROYD*

ARPINE MIZIKYAN AKFIÇICI

There is much debate about when British crime fiction really emerged. According to T. S. Eliot, the first English detective novel was Wilkie Collins's *The Moonstone* (1868), "the first, longest and best of English detective novels … in a genre invented by Collins and not by Poe"[1], and Dorothy L. Sayers called *The Moonstone* "probably the very finest detective story ever written."[2] However, one writer in particular stands as a pioneer in the field of the detective genre flourished in England. Arthur Conan Doyle introduced the eccentric and intelligent Sherlock Holmes to the world, who made his bow in *A Study in Scarlet* in 1887. In 1890 was published *The Sign of Four*, and in the 1890s Doyle's Sherlock Holmes stories were published in *The Strand Magazine*. The enormous popularity of the genre dates from this period.

After the First World War, especially by the 1920s, crime fiction had really caught on as a popular genre. As Julian Symons argues, "Up to the middle twenties there had been little serious consideration of crime stories as a particular kind of literature."[3] And the period of the 1920s and 1930s is generally known as the "Golden Age" of detective fiction in England, a term, which today can refer to either the period itself (between the Wars), or the type of mystery fiction produced. The crimes committed are often

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[1] Deirdre David. Ed. *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge University Press, 2001, p. 179.

[2] Sharon K. Hall. *Twentieth Century Literary Criticism*. Michigan: Michigan University Press, 1979, p. 531.

[3] Julian Symons. *Bloody Murder: From the Detective Story to the Crime Novel: A History*. London, Sydney and Auckland: Pan Books Ltd., 1994, p. 114.

depicted as a seemingly impossible puzzle, a mystery to be solved, in which a precise chronology, a closed circle of suspects, and secluded confines of an environment are fundamental to the solving of the crime. The principle purpose of this kind of writing is that something has taken place to disrupt an otherwise civilized section of society, and the reader is made confident that the novel will offer a coherent solution along with the detective who ensures the narrative completion. It is through a rational and scientific investigation that the detective clears up the mess and catches the culprit successfully, and thus order is ultimately restored. Usually, all the characters presented have motives for the crime. Therefore, all come under scrutiny by the detective until a number of carefully laid clues leads to the culprit. Providing the reader with the potential to unravel the puzzle before the detective discloses the solution, has become an important concern with many writers who have used this approach. Agatha Christie, the acknowledged queen of the Golden Age writers,[4] who published her first novel, *The Mysterious Affair at Styles*, in 1920, used this structure very often throughout her career. Her particular style in her novels came to embody the essential qualities of the so-called "cosy"[5] type of detective fiction. In *The Murder of Roger Ackroyd*,[6] she used the country-house as her setting, and her criminals include everyone from the detective's confidant to the supposed murder "victim."

In effect, the reaction against the bloodshed of the war is implicated in Golden Age fiction, as the years following the end of the First World War had a profound influence on the course of the crime and detecting form, both in Western Europe and North America, with divergent outcomes. When the War was declared in August 1914, the recruiting offices in Britain were crowded with volunteers. Not only workers but also young men from the universities and public schools were eager to participate in the army. In the country, patriotic euphoria was persistent and stories about the heroism of the British soldiers were exalting the British cause.

[4] Three other names also stand out in the twenties: Dorothy Sayers and Anthony Berkeley in Britain and S. S. Van Dine in America

[5] The fictional crimes in those detective stories very often occured within the "closed" environment of an English country house or a secluded environment, which became very popular with the writers of the time. Miss Marple, the fictional female sleuth created by Christie, represents the "cosy" style of mystery fiction that became famous in the Golden Age in England during the 1920s and 1930s.

[6] Future references to this novel will be identified as *MRA*.

However, when the war was over one generation of young males had been killed and almost a million war pensions were being paid.[7]

In the 1920s the English middle classes had witnessed the crumbling of the empires, the flourishing of Labour parties, and the collapse of middle-class standards. Notably, they were forced to recognize the fact that their world had disappeared for ever, and they sought refuge in a form of literature teeming with rules and conventions: a type of literature that was centred around stereotyped situations and characters and looked back to a period of stability, order and harmony, where the lines of class distinctions were easily demarcated and generally acknowledged. Thus it can be said that in Britain, the detective fiction of the years following the end of the war seemed to be a deliberate attempt on the part of the writers to go back to "the good old days" where everyone knew their place in a class-conscious society.

The war also played a pivotal role in the history of the crime story in the sense that it distinguished the world of reason from that of force. The main approach of the classical detective story was that human affairs are ruled by reason.[8] Closely connected with this assumption was the reinforcement of people's belief in rationality, and in their hope that, even in cases of extreme difficulty and ambiguity, the human mind will eventually overcome and bring in the light. A crime occurs and the case is solved and order reinstalled by a male detective, representative of the reassuring patriarch. Nevertheless, Golden Age writers found themselves the anxious spectators of quite a different world, one in which force was supreme. With the end of the war efforts to adjust to the world of people killed marked the nature of crime writing. In both social setting and the handling of crime as self-contained, these stories indicated a sense of nostalgia and stability already vanishing out of existence.

The Murder of Roger Ackroyd rests on the death of two people, who are closely related to each other. The novel opens with a death that appears to be suicide and is later discovered to have been murder. Dr. Sheppard, from whose point of view the novel is narrated, has just returned from the deathbed of Mrs. Ferrars, a local woman. Most profoundly influenced by her death is Roger Ackroyd, a wealthy manufacturer of wagon wheels. Ackroyd, a widower himself, was in love with Mrs. Ferrars and she with him. In fact, the two had agreed to be married.

The story is set in a village deep in the English countryside that serves as the backdrop for many other Christie novels. And the narrative

[7] See Christopher Hibbert. The English: A Social History 1066-1945. London: Paradin, 1988. pp.181-182.
[8] Symons, p. 13.

technique of the story is very striking and for this reason the novel is noted for its twist on the established genre. As Julian Symons notes, "Every successful detective story in this period involved a deceit practised upon the reader"[9], and here the trick is making the murderer the doctor, who tells the story and functions as Poirot's Watson. The murderer appears at first as an accepted and often respected figure. Nevertheless, this mask is stripped away towards the end of the book, when his real features as law-breaker are revealed. Ronald Knox, laying down in 1928 his "Ten Commandments of Detection", insisted that

> the criminal must be someone mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow[10]

In this context, the novel was criticized heavily at the time of its publication, because it was thought that Christie was not "playing fair" with her readers on account of her deceiving the readers about the identity of the murderer. After being misdirected throughout the novel, the reader is left bewildered by unexpected revelations. Christie broke with many of the early format restrictions of the detective story which had some strict rules and limits within which writers of detective stories should operate.[11] Christie's violating the "rules" of the game, undoubtedly, enabled her to unveil social pretence and to make us, as readers, less secure in our expectations of comfortable closure.

The Murder of Roger Ackroyd presents the refugee Belgian detective, Hercule Poirot, who enters a situation after its central action has already taken place. Provided with the details of unfamiliar lives, he indulges in the business of deciding what is relevant and what is not, which in fact leads to the truth, and who among a group of diverse personalities has been driven to commit a crime and thereby demolishing the prevalent order. Poirot penetrates a tangle of actions and emotions and, as the agent of the reassuring patriarch, eventually establishes the order.

Christie introduced the Belgian Hercule Poirot in her first novel, *The Mysterious Affair at Styles* in 1920, three years after the final Holmes story appeared in *The Strand Magazine*. Like Sherlock Holmes, Poirot is an order establisher of the year 1926, the post-war period when patriarchal dominance was shattered and fragmented. Yet, he differs in many ways

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[9] Ibid., p. 121.
[10] A. Ronald Knox. "A Detective Decalogue". *Detective Fiction: A Collection of Critical Essays*. Robin W. Winks, ed. Englewood Cliffs, New Jersey: Prentice – Hall, Inc. 1980.
[11] Symons, p.114.

from Holmes who was created as an outcome of a number of factors that gave rise to the Sherlock Holmes paradigm which aimed to reinvent and reconstitute manhood for the early 20th century Britain in a time of social unrest, instability and cultural anxiety. The standards of masculinity then like many other dimensions went through a transition as a result of some internal and external conflicts which were threatening English social stability. Dr. Sheppard describes Poirot as having "[a]n egg-shaped head, partially covered with suspiciously black hair, two immense mustaches, and a pair of watchful eyes"[12]. Contrary to Holmes, Poirot has a comic look: an egg-shaped head with a small body and his appearance strikes one as being rather like that of Humpty Dumpty,[13] with an unusual moustache and a Watson of extreme stupidity in Captain Hastings, his side-kick. The association between Humpty Dumpty and Hercule Poirot serves to undermine the power and authority of the detective. Captain Hastings was a former British army officer. He is not present in *The Murder of Roger Ackroyd*, but lives in Argentina with his wife and is now a retired soldier because of his wounds in the war. It is interesting to note that his surname is Hastings. It alludes to The Battle of Hastings that occurred in 1060, during the Norman conquest of England, between the Normans and the English and it was a decisive Norman victory. Therefore, the interchangeability of Watson and the blackmailing murderer mocks the heroic model of Holmes and Watson.

Poirot is not English, he is a Belgian. So he is foreign. It is worth noting his Belgian nationality because of Belgium's occupation by Germany, it was considered patriotic to express sympathy with the Belgians, since the invasion of their country had justified Britain's entering the First World War.[14] Alison Light and Gill Plain, in their work on Agatha Christie and Dorothy L. Sayers, have defined a sense of anti-heroism in the figure of the male detectives created by female authors in the traumatised aftermath of the First World War.[15] Susan Rowland, supports this argument by drawing attention the fact that, "The detective in golden age fiction is a new hero for the post World War I traumatised

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[12] *MRA*, p. 20.

[13] Humpty Dumpty is a character in a nursery rhyme portrayed as an egg, which has come to stand for a short, clumsy person.

[14] J. A. S. Grenville. *A History of the World in the Twentieth Century*. Massachusetts: Harvard Univesity Press, 1994. p. 102.

[15] See Alison Light, *Forever England: Femininity, Literature and Conservativism between the Wars*. London and New York: Routledge, 1991. p.45.
Gill Plain. *Women's Fiction of the Second World War. Gender, Power and Resistance*. Edinburgh: Edinburgh University Press, 1996. p.89.

landscape"[16]. The feminised detectives of the interwar years, such as Christie's Poirot, Sayers' Lord Peter Wimsey and Allingham's Albert Campion exemplify a reaction against a posited traditional male heroism of wartime endeavour because they uphold feminine intuition and empathy as their fundamental methods of detection.

Obsessively neat and fastidious, Hercule Poirot is delineated as a feminised character, reflecting a clash about gender which is deliberately distanced from pre-war styles of male heroism. His name includes two contrasting components and it is not a coincidence that he should be named after the mythological figure Hercules that is the Roman name for the Greek hero Heracles who stands for action and masculinity, as well as great strength and courage. Nevertheless, his name which does not have an "s" at the end, reinforcing his lack of physical strength and action, contradicts his form because he is a small man. His surname, on the other hand, is significant in that its root "poire" means "pear" in the French language and is used for someone who is easily deceived. Phonetically it is also similar to the French word "poireau" which means leek. In shape it looks like the phallus, thus a symbol of masculinity. Yet, the combination of his name and surname is mock-heroic because it is a form of belittling on the part of the detective.

Narrated by a suspect, Dr Sheppard, *The Murder of Roger Ackroyd* is one of Christie's most controversial novels because its well-manoeuvred final twist in the plot has an important impact on the detective narrative form. The novel starts with some sort of antagonism between two siblings, between Sheppard and his good-natured but intensely inquisitive gossipy spinster sister, Caroline, over medical diagnosis. Caroline believes that Mrs. Ferrars poisoned her husband, and because of a strong sense of remorse she committed suicide. Dr Sheppard disagrees with his sister claiming that Mrs. Ferrars died in her sleep because she took too much sleeping pills unconsciously and tries to dissuade Caroline from spreading that "rumour".[17] Significantly, this quarrel undermines the demarcation between the male and female gender roles as well as the preconceived definitions of maleness. As Martin Priestman comments,

[16] Susan Rowland. *From Agatha Christie to Ruth Rendell: British Women Writers in Detective and Crime Fiction*. London: Palgrave, Macmillan. 2001. p. 27.
[17] *MRA*, p. 2-4.

> The purported regularity of women's behaviour toward men plays an important role in constructing the world of ideal conformity which, perhaps, is one of the subliminal aims of detective fiction to create[18]

The conflict between professional masculine science and feminine modes of knowledge is brought upside down by the arrival of "feminised" detective, Hercule Poirot, who defends Caroline's form of social detection by interpreting her strange signs of intuition as keen skills of perception.[19] Quite interestingly, the breakdown of gender polarity is further illustrated by Poirot's utilizing intuitive forms of knowledge traditionally constructed as feminine for his detecting process**.** Although he is at first disliked by almost all the male characters, Poirot continually turns the tables on them and wins hands down, for instance, by undoing the bumbling work of the local policemen who are notoriously clumsy in their attempts to solve the criminal mystery. His novel methods of scientific deduction and his deep insight into human nature, which is the basic component of unravelling a mystery in detective fiction, enable him to establish an empathy with the passions of both victim and suspects in the English country village of King's Abbot. The village name, the embodiment of the religious, social and political authority, is evocative of the fact that two forms of prevalent institutional masculinity can no longer keep the established order.

The doctor lives with his sister Caroline who anticipates Miss Marple's character. It is ironic that she should be appropriately named after an age in English history, The Caroline Age, which alludes to the reign of Charles I. and Charles II. The name is derived from "Carolus" the Latin version of "Charles". It was the time of the English Civil War, fought between the supporters of the King and the supporters of Parliament and resulted in the execution of the King. It should further be noticed that her brother's name James is a reference to James I and James II of England of the 17 Century. The history of England in Stuart times is the story of a struggle between the Kings and the Parliaments of the period. Even though great power was concentrated in this patriarchal head of the state, an authority to be obeyed and never to be resisted by his subjects, with the execution of Charles I, however, the monarchical order, with its authoritarian hierarchy and patriarchal values, was shaken. By choosing the names, James and Caroline, for her characters, Christie tries to indicate the artificiality and vulnerability of the dominant male order.

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[18] Martin, Priestman. *Crime Fiction from Poe to the Present*. Plymouth: Northcote House Publishers Ltd., 1998, p. 91.
[19] Ibid., 129.

From the very beginning of the novel, Caroline acts like a detective herself, which annoys her scientific-oriented brother James since she bases herself on subjective forms of knowledge conventionally assigned to an inferior, feminised position. Similarly, Poirot is also criticized for his attention to domestic details and gossip, but his defence of what are characterized as "feminine" methods of investigation in the novel turns out to be crucial. Dr. Sheppard disregards Caroline's statements as she strikes him as not quite intelligible. Caroline's being a spinster, and as such having no identity, furthermore, evokes a male fear of the unmarried, and therefore unsubdued, placeless female. She challenges male control of female sexuality, since activity and self-assertion are male prerogative, and females who attempt to transgress gender roles are doomed to be annihilated. When it comes to women, the male-dominated system is essentially the same: the female of the species should be suppressed as much as possible. Here we are reminded of Cassandra from mythology whose gift of explaining divine prophecy was negated by an act of the male. She received the gift of prophecy from Apollo, who was enamoured of her. However, as she slighted him, the god declared that no trust should be placed in her prophecies. While the doctor situates her on the side of irrationality and foolishness because she disrupts the ways in which femininity and masculinity have been previously construed, Poirot's evaluation of Caroline's detective skills is remarkable:

> [Women] are marvellous! They invent haphazard—and by miracle they are right. Not that it is that, really. Women observe subconsciously a thousand little details, without knowing that they are doing so. Their subconscious mind adds these little things together—and they call the result intuition.[20]

The novel ends with an unprecedented twist: near the investigation's end, like a magician performing a trick, Poirot, the centre of attention, gathers all of the suspects including the guilty party and delivers a masterful speech in which he lays out his view of the case. The main point of this dramatic scene is to unmask the criminal, the doctor, in front of the pre-assembled audience.

Dr Sheppard is an unreliable narrator not because of the fact that he is lying to us but that he is omitting some facts. He was Mrs. Ferrars's blackmailer and murdered Mr. Ackroyd to stop him learning the truth from her. After Poirot's resolution, Dr. Sheppard adds a confession and a suicide note which are incorporated into the Chapter entitled "Apologia". The murderer-narrator of the novel points out that "[he] had meant this

[20] *MRA*, p. 144.

account to be published some day as the history of one of Poirot's failures"[21] but it was not to be. In addition, he also reveals that he has not been at all untruthful as a narrator:

> I am rather pleased with myself as a writer. What could be neater, for instance, than the following: "*The letters are brought in at twenty minutes to nine. It was just on ten minutes to nine when I left him [Roger Ackroyd], the letter till unread. I hesitated with my hand on the door handle, looking back and wondering if there was anything I had left undone*."[22]

It should further be noticed that, phonetically, the word Sheppard is very similar to "shepherd" though their spellings are different: Sheppard and shepherd. The doctor, who is the socially recognized medical force in the novel and one of the pillars of society, undermines the foundations of the order necessary for its survival. In the biblical context, Jesus Christ is known to be "the good Shepherd". Dr. Sheppard uses his mental and professional resources to plot diabolical murders. As such, he betrays his most sacred responsibilities by using the very skills that afford him status. Dr. Sheppard represents the perverted form of the function of Jesus by becoming a murderer. Poirot gives the criminal two choices: either he surrenders to the police, or he commits suicide. In effect, Dr Sheppard was telling the truth but had not written the whole truth. In particular, he did not point out what happened between twenty and ten minutes to nine, during which he was in fact murdering Roger Ackroyd.

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[21] Ibid., p. 275.
[22] Ibid., 276. The italicized lines belong to the author.

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CHAPTER TWO

LOOKING THROUGH THE ARCHETYPAL JAR: JUNGIAN ESTHER GREENWOOD

AYŞE ÇİFTÇİBAŞI

The Bell Jar (1963) is a semi-autobiographical novel written by the American woman writer Sylvia Plath under the pseudonym Victoria Lucas.[1] The events in the novel are analogous to Plath's twentieth year, and its characters are from real people despite the fact that Plath changed their names and added fictional details.[2] In this sense, the novel is possible to be considered a roman à clef, which is a type of novel about real life covered with fictional descriptions.[3] That is to say, Esther Greenwood's change from sanity to insanity is in parallel to Plath's own experiences of mental illness. It is claimed by some critics that the novel is significant in American literature in that it is believed to make the socially-silenced women heard. Having been generally criticized in feminist terms, the novel dwells on the repression of women in the 1950s and portrays Esther's struggle within a patriarchal society and her endeavour to maintain control over her life.[4]

The Bell Jar retrospectively and introspectively depicts six months in the life of nineteen-year-old Esther Greenwood, her psychological breakdown, her suicide attempts and her hospitalization. The novel is set in New York City and the suburbs of Boston during the cold war. It deals with Esther's anxiety and depression as a young girl, the exploration of the constrained role of women in the 1950s, and the psychological conditions of the repressed women. Esther, who is restrained by her mother and the society to conform to their expectations, suffers from a psychological breakdown and an identity crisis. Rather than fulfilling her desires to be an

[1] O'Reilly, "Sylvia Plath", 355.
[2] Bloom, *Bloom's Guides: Sylvia Plath's The Bell Jar*, 12.
[3] Serafin and Bendixen, *The Continuum Encyclopedia of American Literature*, 525.
[4] Bloom, 14.

educated female individual, Esther is pushed to get married, deliver children and serve to her husband, which are some stereotypical female roles in the American society in the 1950s. The difference between her ambitions and the expectations of the society causes her identity to be fragmented and her mind to be destabilized. Mentally unfit for both the glittery world of New York and the stultifying suburbs of Massachusetts, she ultimately experiences descent into psychological breakdown.

Consisting of 20 chapters, *The Bell Jar* starts with Esther's stay in New York. The first nine chapters handle her experiences in the city through the flashbacks relating to her relationship with Buddy Willard, a typical nearly perfect man of the period who studies to become a doctor, and some details of her academic accomplishments.[5] The novel is not of a linear structure since the events move backward in time to uncover scenes from the past that have been instrumental in Esther's current debilitated state of mind. Furthermore, the introspective narration provides a mixture of external events and the internal workings of her mind, which contributes to the two major themes of the novel: patriarchal society's suppression on women to comply with the restricted roles and the fragmentation of identity. While the first half of the novel is more about her social development, the second half of the novel is more about her psychological condition, recording Esther's suicide attempts and her hospitalization, which portrays the issue of mental illness and its history of treatment during the 1950s.[6] The novel is narrated in the first-person point of view, enabling Esther to depict her psychological breakdown directly. Detached, observant and witty, Esther's voice shows her complexity and intelligence, which makes her mental illness more vivid and understandable to the reader. In other words, the reader witnesses her gradual descent into insanity and withdrawal from reality through her own perspective.

The Bell Jar has been mainly examined from feminist standpoint, focusing on the claim that Esther's alienation from the world and her own self is engendered by the expectations put on her as young women living in America in the 1950s.[7] Esther is in between her desire to study academically to write and the pressure she feels to get married and start a family as a housewife. The longer she cannot resolve her dilemmas, the more she gets insane and gets away from the world and her own self, ending up in psychological breakdown and identity crisis. However, this paper aims to examine the novel in Jungian archetypal criticism with reference to Jung's four major archetypes of the Persona, the Shadow, the

[5] Ibid., 18.
[6] Ibid., 19.
[7] Ibid., 14.

Animus and the Self by touching on some feminist perspectives. In doing so, the reasons for Esther's psychological breakdown, her identity crisis, her isolation and alienation are sought to be explored. Since *The Bell Jar* is possible to be considered a bildungsroman in structure and context, the education and development of Esther Greenwood in her quest for identity are appropriate to be investigated in psychological aspects.

First used in English in the 1540s,[8] the word "archetype" derives from the Latin word "archetypum", which refers to the beginning or origin of the pattern, model or type.[9] In the psychological field, an archetype stands for a model of a person, personality or behaviour.[10] The concept of archetypal psychology was developed by the Swiss psychiatrist Carl Gustave Jung. Jung suggested that archetypes are innate and universal prototypes for ideas and personalities. He considered the archetypes as psychological organs in parallel to physical ones.[11] Archetypes are regarded as the "ancient and archaic images that derive from the collective unconsciousness".[12] Jung distinguished the archetypes from instincts because an instinct is "an unconscious physical impulse towards actions and the archetype [is] the psychic counterpart".[13] Deriving from the collective unconscious, archetypes are common to all humanity, which are reshaped by each individual's experience of life, and thus they develop a unique set of psychological characteristics. If the archetypes are on the unconscious level, their existence are understood implicitly by examining behaviour, images, art, myths, religions, dreams and so on. When archetypes come up to consciousness unintentionally, they are directly realized as images or manifest in behaviour on interaction with the outer world. That is, "[t]he archetype corresponding to the individual's outward or inward life is actualized and in taking form appears before the camera of the conscious mind – is 'represented'".[14] In other words,

> Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist preconsciously, and presumably they form the structural dominants of the psyche in general . . . As *a priori* conditioning factors they represent a

[8] "Archetype," *Online Etymology Dictionary.*
[9] Liddell and Scott, *A Greek-English Lexicon*, 121.
[10] Ibid.
[11] Boeree, "Personality Theories: Carl Jung", 15.
[12] J. Feist and G. Feist, *Theories of Personality*, 105.
[13] Ibid.
[14] Jacobi, Complex*, Archetype, Symbol in the Psycology of C G Jung*, 34.

> special psychological instance of the biological 'pattern of behaviour', which gives all things their specific qualities. Just as the manifestations of this biological ground plan may change in the course of development, so also can those of the archetype. Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with itself.[15]

According to Jung, there are various archetypes, including the great mother, the wise old man, the hero, and they are limitless. This paper concentrates on his archetypes of the Persona, the Shadow, the Animus and the Self to expose Esther's relation to or alienation from the outside world and to manifest her psychological condition with regard to the concept of developing identity. The Persona stands for the social face the individual presents to the world and his society. It is "a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual".[16] This social mask is instrumental for the person in adapting to the external world. Upon winning a fashion magazine contest by writing a story, Esther is rewarded with a job in New York for a month. However, she is an outsider and she can easily recognise the pettiness and exploitativeness of the New York scene. She is not prepared yet to fit into her new society in New York, therefore she creates her persona to feel safer by concealing her true name and origin:

> My name's Elly Higginbottom, I said. I come from Chicago. After that I felt safer. I didn't want anything I said or did that night to be associated with me and my real name and coming from Boston . . . I certainly learned a lot of things I never would have learned otherwise this way, and even when they surprised me or made me sick I never let on, but pretended that's the way I knew things were all the time.[17]

Esther introduces herself with a fake name, Elly Higginbottom, with a fake hometown, Chicago, instead of Boston. She hides her real identity and origin. It shows that she is not comfortable with herself in her new surroundings. She wants to reinvent herself in order to fit into her new society. In Jacoby's words, "[a] strong ego relates to the outside world through a flexible persona; identification with a specific persona (doctor, scholar, artist, etc.) inhibits psychological development".[18] Esther creates

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[15] Jung, "A Psychological Approach to the Dogma of Trinity", 222.
[16] Jung, *Two Essays on Analytical Psychology*, 190.
[17] Plath, *The Bell Jar*, 13.
[18] Jacoby, *The Analytic Encounter: Transference and Human Relationship*, 118.

her persona as a studious and an asocial suburban girl, who can be easily led by the strong-willed people around her. Moreover, persona is "a mask or shield which the person places between himself and the people around him".[19] The metaphor of the bell jar is significant in this sense since the metaphoric glass functions as a shield by which others can be kept away so that they cannot affect the person negatively. Esther's discomfort with her new society, the hypocrisy of people she knows, her dilemma between the desire to be an author and the expectation of the society on her to marry and lead a family life cause Esther to be enclosed in the bell jar. Although it may seem useful to fit into the society in the first place, Jung claimed that there is danger when people "become identical with their personas",[20] which results in "the shallow, brittle, conformist kind of personality which is 'all persona', with its excessive concern for 'what people think'".[21] It also leads to an impetuous state of mind "in which people are utterly unconscious of any distinction between themselves and the society they live in".[22] Esther unconsciously imprisons herself so much in the bell jar that she feels isolated, alienated and stifled:

> I felt myself shrinking to a small black dot against all those red and white rugs and that pine panelling. I felt like a hole in the ground . . . every second the city gets smaller and smaller, only you feel it's really you getting smaller and smaller and lonelier and lonelier, rushing away from all those lights and that excitement at about a million miles an hour . . . I didn't know where in the world I was . . . The silence depressed me. It wasn't the silence of silence. It was my own silence. I knew perfectly well the cars were making noise, and the people in them and behind the lit windows of the buildings were making a noise, and the river was making a noise, but I couldn't hear a thing. The city hung in my window, flat as a poster, glittering and blinking, but it might just as well not have been there at all, for all the good it did me. The china-white bedside telephone could have connected me up with things, but there it sat, dumb as a death's head.[23]

Shut out in the metaphoric bell jar, she is lost in her feelings and thoughts. Her loneliness makes her silent. Her silence prevents her from hearing the outer voices. For this reason, she feels like she is in the bell jar, apart from the rest of the world. The bell jar is a powerful metaphor for the isolation and mental distress Esther suffers. She is trapped in a

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[19] Berne, *Sex in Human Loving*, 98.
[20] Jung, *Memories, Dreams, Reflections*, 416.
[21] Stevens, *On Jung*, 43.
[22] Dawson, "Literary Criticism and Analytical Psychology" 267.
[23] Plath, 17-20.

glass prison. She can see others but cannot touch them, cannot feel them, and cannot hear them. It stands for the inability to communicate meaningfully. By making her prison of glass rather than brick, Esther allows herself to observe others, and this observation usually worsens her sense of being alone. That is why, "the dissolution of the persona is therefore absolutely necessary for individuation" after the adaptation.[24] However, the disintegration of the persona may also lead to some chaotic state in the individual. As Jung put it, "one result of the dissolution of the persona is the release of fantasy . . . disorientation".[25] In Esther's case, her disorientation is derived from her need to choose between profession and domesticity. However, breaking the bell jar is not so easy for Esther because "she carries the weight of having to maintain a number of conflicting identities – the obliging daughter and the ungrateful woman, the successful writer and the immature student, the virginal girlfriend and the worldly lover".[26]

The second phase of personality is the Shadow archetype, referring to the unconscious part of the personality the conscious mind cannot recognize. It is "the black shadow which everybody carries with him, the inferior and therefore hidden aspect of the personality".[27] The shadow is mostly regarded as negative since the unconscious keeps the least desirable aspects of personality. Jung wrote that "Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is".[28] Interaction with the shadow means that the person suffers from some conflicting thoughts and feelings. The metaphor of shadow is repeated many times when Esther is hospitalized due to her psychological breakdown posed by her endeavour to meet social and cultural expectations of women without giving up her personal and professional ambitions:

> I thought the most beautiful thing in the world must be shadow, the million moving shapes and cul-de-sacs of shadow. There was shadow in bureau drawers and closets and suitcases, and shadow under houses and trees and stones, and shadow at the back of people's eyes and smiles, and shadow, miles and miles and miles of it, on the night side of the earth.[29]

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[24] Jung, *Two Essays on Analytical Psychology*, 156,284.
[25] Ibid., 277.
[26] Wagner, "Plath's *The Bell Jar* as Female Bildungsroman", 58.
[27] Jung, *Psychology of the Transference*, 219.
[28] Jung, "A Psychological Approach to the Dogma of Trinity", 131.
[29] Plath, 165.

Esther cannot find her standpoint in life. She is getting more insane. She lives more in her psychological and unconscious world than her physical and conscious world. She is alienated from her society and from her own self. She wants to remain in the shadow. This archetype also implies that "[b]eneath the surface a person is suffering from a deadly boredom that makes everything seem meaningless and empty".[30] It is true for Esther owing to the fact that she cannot deal with the daily life. Normal things seem abnormal to her. She considers the possible as the impossible:

> What bothered me was that everything about the house seemed normal, although I knew it must be chock-full of crazy people. There were no bars on the windows that I could see, and no wild or disquieting noises. Sunlight measured itself out in regular oblongs on the shabby, but soft red carpets, and a whiff of fresh-cut grass sweetened the air.[31]

Jung stated that "[t]he shadow personifies everything that the subject refuses to acknowledge about himself", adding that it represents "tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well".[32] Esther also resorts to similar images while describing her psychological situation in New York. Jung also warned that the shadow overwhelms a person's actions from time to time when the conscious mind is struck, bewildered and paralyzed by indecision and ambiguity: "A man who is possessed by his shadow is always standing in his own light and falling into his own traps . . . living below his own level".[33] Rather than the stifling constraints of society, Esther's oblique perception of the world around her makes her already imprisoned in her unconscious mind:

> I felt like a hole in the ground . . . every second the city gets smaller and smaller, only you feel it's really you getting smaller and smaller and lonelier and lonelier, rushing away from all those lights and that excitement at about a million miles an hour . . . I felt very low. I had been unmasked . . . and I felt now that all the uncomfortable suspicions I had about myself were coming true, and I couldn't hide the truth much longer . . . I was letting up, slowing down, dropping clean out of the race.[34]

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[30] von Franz, "The Process of Individuation", 166.
[31] Plath, 165.
[32] Jung, *The Archetypes and the Collective Unconscious*, 21.
[33] Ibid., 123.
[34] Plath, 17, 31.

As a matter of fact, Esther is uncomfortable and doubtful about herself and others from the very beginning of the novel, which implicitly suggests to the reader that she is already showing signs of mental instability. She feels that something is wrong with her. She feels still and empty. However, she has always wanted to go to college, become a professor and write poetry. Although she wants to be a writer, she can see no way to do it in her society. She loses her direction in life:

> I knew something was wrong with me that summer, because all I could think about was the Rosenbergs . . . I was supposed to be having the time of my life . . . I couldn't get myself to react. I felt very still and empty, the way the eye of a tornado must feel, movingly dully along in the middle of the surrounding hullabaloo.[35]

The Rosenbergs, Ethel Greenglass Rosenberg and Julius Rosenberg, were American communists who were electrocuted for conspiracy to commit espionage during a time of war. They were charged with passing information about the atomic bomb to the Soviet Union.[36] Esther's mind is continuously preoccupied with their electrocution:

> It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York. I'm stupid about executions. The idea of being electrocuted makes me sick . . . It had nothing to do with me, but I couldn't help wondering what it would be like, being burned alive all along your nerves.[37]

The electrocution of the Rosenbergs suggests the theme of death from the very beginning of the novel. Esther questions and thinks of death all the time. She imagines their electrocution scene, reads suicide news in papers, and attempts at suicide throughout the novel. Her obsession with the idea of death is one of the causes of her depression brought about by the death of her father when she was a child. As the psychiatrist Aaron T. Beck pointed out, "in the course of development, the depression-prone person may become sensitized by certain unfavourable types of life situations such as the loss of a parent".[38] This traumatic experience is revealed within Esther's psyche. She mentions her father three times throughout the novel, ending up at her father's gravestone kneeling and

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[35] Ibid., 2-3.
[36] "The Atom Spy Case," *The Federal Bureau of Investigation*,
[37] Ibid., 1.
[38] "The Development of Depression: A Cognitive Model", 7.

"howling [her] loss into the cold salt rain".[39] Her father's death triggers her mental disorder in her youth: "I thought how strange it had never occurred to me before that I was only purely happy until I was nine years old".[40]

The third phase of personality development is the Animus archetype, which represents reason and spirit in women. It signifies the male aspect of the female psyche. This archetype is reflected in numerous male images and characters such as artists, heroes, warriors, philosophers and so on. The animus allows women to develop rational drive like the male. Esther's father, as a man, contributes to the male side in her female body. It is thanks to her father that she has been interested in scholarship, writing and carrying out a profession in the male-dominated society. According to Jung,

> Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint. This results in a considerable psychological difference between men and women, and accordingly I have called the projection-making factor in women the animus, which means mind or spirit.[41]

It can be put forth that the male within the female signifies woman's mental and social power as well as her ability to act creatively in the male-dominated world. In Esther's case, writing can be considered as an incentive to the animus. Esther wants to earn her life by writing instead of getting married, delivering children and serving to her husband. Her father was also a man of scholars and he wrote, too. Though absent in the novel as a character, her father activates her energy and creativity in writing. For Esther, writing means escape from the social norms and the socially expected role of being a woman, wife and mother. She thinks that writing helps to fix a lot of people and her own self. However, she is too depressed to write because writing causes more troubles to her. Despite her tendency to be stubborn in patriarchal matters, she still feels anxiety in patriarchal society, which confuses her mentally. It means that the animus can be creative, powerful or even destructive, depending on her relationship with men. That is, the animus has two characteristics, which are energy and ambivalence.[42]

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[39] Plath, 167.
[40] Ibid., 75.
[41] Jung, "The Syzygy: Anima and Animus", 171.
[42] Crisp, "Archetype of the Animus – Jung's view of the male in the female", *Dreamhawk*

The last phase of developing personality is the Self archetype, which refers to the unification of the conscious and the unconscious in a person, and pertains to the psyche as a whole.[43] The self is fulfilled as the product of individuation, which is the process of integrating one's personality. Jung suggested that the self represents the centre of the total personality, containing consciousness, unconsciousness and the ego. To put it another way, the self is the whole and the centre. It is the last phase on the path to self-realization of individuation.[44] As Jung stated, "the Self is the total, timeless man . . . who stands for the mutual integration of conscious and unconscious".[45] Towards the end of the novel, Esther overcomes some of the obstacles that inhibit her wholeness and individuation. When she experiences sex, she feels happy to lose her virginity before marriage because she has shown the self-determination of her body and has set her own social norms as opposed to the patriarchal norms. She writes her own short stories denying the expectations of the patriarchal culture. At the end of the novel, she is considered to be released from the mental hospital. She believes that she enters a new part of her life. She will do well at college. She will be more comfortable with her relation to the world than she ever has been before. Now, she has the sexual freedom, can write poetry and is different from what her mother and the patriarchal society would wish for. She is considered to have achieved wholeness in mind and body, the conscious and the unconscious, and to complete her process of individuation. She is now ready to go out of the bell jar. It implies rebirth as it is a return to the wholeness of birth, which is dissolved into many parts after birth throughout life: "I took a deep breath and listened to the old brag of my heart. I am, I am, I am".[46]

To conclude, Plath described Esther, her traumatic experiences and her psychological breakdown from her point of view. As it is regarded as a semi-autobiographical novel, Plath portrayed her own condition in Esther's voice, who was no stranger to the disease herself and could provide some solutions for wellness in a realistic manner. By employing Jungian archetypal criticism with regard to some feminist perspectives, the novel has focused on two primary themes, the first of which is Greenwood's identity development, or lack of it, and the second of which is her struggle against submission to the authority of men and her society. The novel has shown that for a woman living in the 1950s, finding an identity was a notable achievement despite some obstacles and suffering.

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[43] Henderson, "Ancient Myths and Modern Man", 128.
[44] Jacobi, 118.
[45] Jung, *Psychology of the Transference*, 311.
[46] Plath, 274.