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The Feminine and the Masculine Within in William Faulkner's *The Sound and The Fury* (1929) and Osamu Dazai's *The Setting Sun* (1947)

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In memory of my Father who encouraged me all along the way and
sparked my interest in literature.

To my family and friends.

Abstract

This dissertation targets the depiction of the feminine and the masculine within in William Faulkner's *The Sound and The Fury* (1929) and Osamu Dazai's *The Setting Sun* (1947). This comparison aims to study how Faulkner and Dazai portray brave female characters and emotional male personas in almost the same historical and social setting. To thoroughly analyze the characters, psychoanalysis is fundamental for understanding thought patterns and behaviour. Carl Gustav Jung's concepts of anima and animus provide the necessary knowledge for exploring the masculine aspect of women's psyche, and the feminine aspect of men's psyche. I also rely on the concept of shadow to analyze the male characters. The results of this research uncovers the masculine within of Caddy Compson and Kazuko who project their resilience. They fight and rebel to gain freedom and independence. The findings also points to the feminine energy of Quentin and Noji who are driven by hypersensitivity and emotional dominance. To conclude, Faulkner and Dazai contributed to the bearing of the feminine and masculine energy of both men and women by portraying women with heroic traits and men with deep emotions.

Keywords: Dazai, Faulkner, Masculine, Resilience, Animus, Anima, Feminine, Emotion.

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I. General Introduction

The portrayal of gender in literature has shifted through time and historical circumstances. The way men and women are portrayed in medieval epic literature is different from the way they are portrayed in modern literature. ‘In the traditional epic, the classic hero is masculine, violent, and aggressive; men exude heroic knightly personalities while the classic females are portrayed as vessels of chastity, purity, and goodness’(Reynolds, 2013, p. 37). However, as life evolves, literature also evolves. Literature went through different phases and movements. Modernism is the last literary movement. Modernist authors are no longer concerned with heroic tales and men’s dominance. Modernists focus on the human condition during intricate circumstances such as war trauma, identity crises, and so forth. Men and women are portrayed in a realistic image far from chivalry and purity. The strengths and weaknesses of both genders are displayed.

William Faulkner is a fundamental modernist author in American literature. He had a vehement interest in the history of the Civil War. “He found Civil War history absorbing and alive” (Parini, 2002, p. 6). For Faulkner, the Civil War left an unforgettable mark on the southern region, Lafayette, Mississippi which is the setting of his novels. His work illustrates the convoluted conditions of Southern individuals after the war. Similarly, Osamu Dazai is the leader of post-war literature in Japan, as he uses satire to describe the socio-economic obstacles of his country (Wuxiao, 2023).

There is a noticeable similarity between Faulkner and Dazai. Both authors dedicate their novels to the post-war background of their countries and depict the individual’s condition in the process. On one hand, they illustrate the raw state of men who became crestfallen by the political and economic changes. On the other hand, they endow their female characters with a force to reach freedom from traditions. William Faulkner’s *The Sound and*

The Fury (1929) and Osamu Dazai's *The Setting Sun* (1947) illustrate men and women without discrimination. "Dazai's work clarifies a man who is comfortable with his sexuality as he approaches both sexes with respect" (Wuxiao, 2023, p. 797).

Both authors created strong female characters and weak male personas. In contrast to traditional literature which depicts men as superior to women, Faulkner and Dazai believe in the equality of genders, especially on the emotional and psychic level. Dazai challenges the patriarchal society by showcasing women's purpose (Wuxiao, 2023). Faulkner finds fascination in writing about women. The character of Caddy is his favorite, as he portrays her as the strong and loving sister he never had, and finds her too precious to have a voice. (Parini, 2002). Indeed, Faulkner and Dazai exemplify the masculine and feminine energies of men and women through their complex characters.

Considering that the field of psychology acknowledges the androgyny of the human psyche, a psychological analysis that compares *The Sound and The Fury* (1929) by William Faulkner and *The Setting Sun* (1947) by Osamu Dazai is fundamental for understanding the behaviors and thought patterns of the characters.

a. The Review of Literature

The Sound and the Fury (1926) and *The Setting Sun* (1947) have caught considerable attention since their publication. The diversity of characters, the richness of the plot, and the historical background set by Faulkner and Dazai inspired plenty of researchers who covered major topics.

Starting with *The Sound and The Fury*, Jean-Paul Sartre analyzes the concept of time in the novel in his work entitled "Time in Faulkner: *The Sound and The Fury* (1939)." Sartre (1954) states that in *The Sound and the Fury*, there is no future. All the events belong to the past and are resurfacing in each narrator's mind. The present is blurred by the

reoccurring flashbacks. “The present does not exist, It becomes; everything was” (p. 50). Faulkner’s work revolves around reviving the past of his personas by making their flashbacks the center of the novel. “In *The Sound and The Fury* everything occurs in the wings, nothing happens, everything has happened” (p. 50). The characters are haunted by their past, as they recall the most intense moments without following chronology. Instead, they are driven by their instincts. Some of the prominent issues are Caddy’s promiscuity, Quentin’s suicide, and the miserable state of Benjamin. Each character describes his sorrow by escaping to the past. “The order of the past is the order of the heart” (p. 51).

Moreover, Prajznerová (2012), in her Ph.D. thesis entitled, “Unsuccessful Female Rebels in Faulkner’s Fiction” portrays Caddy as a rebel who failed to achieve her goal of leaving her toxic household because of her promiscuity. Caddy is miserable in her family, her mother and brothers are an obstacle to her happiness and freedom. However, Caddy fails to escape. “Caddy’s rebellion has come to an end as she completely failed to achieve the purpose of her rebellion” (p. 27). Caddy is not only held responsible for her family’s loss of glory, but she is also responsible for Quentin’s suicide. Prajznerová (2011) claims that Caddy could have considered her family’s moral values and chosen a better option to reach happiness, as her rebellious behavior caused harm to her surroundings and worsened her situation.

The Setting Sun also received a tremendous amount of criticism since 1947. Cox (2012) in his dissertation entitled “Dazai’s Women: Dazai Osamu and his Female Narrators” studies various works of Dazai, where he illustrates a woman as a narrator and main character. Cox (2012) argues that the characters of Kazuko, Naoji, and Uehara represent aspects of Dazai’s life, personality, and beliefs regardless of gender. “The characters in *The Setting Sun* are all transmutations of Dazai himself” (p. 58). The story could have been told from the perspective of any of the three characters. Kazuko’s strong personality contrasts the weakness of Naoji and Uehara. Dazai’s main concern is not the portrayal of a strong image of women,

his objective is to criticize the weakness of men including himself. He is concerned with human instability which is seen in the intensity of his characters.

Furthermore, Vivi Anunillah studies the issue of immorality in Dazai's work through her dissertation published in 2020 entitled "Moral Crisis in post-world War II Japan Depicted in Osamu Dazai's *The Setting Sun*" Anunillah (2020) argues that the Second World War caused a moral crisis in Japan because of the meeting of two different value systems. Western values are introduced to the Japanese people, and many of them accept the changes, which are immoral compared to Japanese traditions. The issue of moral crisis is depicted through the actions of the characters who had to change their values to survive. Kazuko commits adultery, Naoji is an opium addict who commits suicide and Uehara is an alcoholic who is unfaithful to his spouse. "Dazai depicts the destructive effects of the war that led to the westernization of the Japanese people" (P. 28). Dazai not only portrays the inner struggles of the Japanese people but also his struggles himself. All the characters share the same conflicts as the author.

b. Issue and Working Hypothesis

After exploring previous critiques and dissertations about *The Sound and the Fury* (1926) and *The Setting Sun* (1947), It is obvious that they have been analyzed from different perspectives. However, conducted a comparative study of the two works despite the noticeable similarities such as the historical context and the similar portrayal of male and female main characters.

William Faulkner and Osamu Dazai picture the same female and male persona in a post-war setting. The characters selected for this analysis come from aristocratic families who suffer a downfall due to the effects of war. Kazuko, the main character of *The Setting Sun* strongly resembles Caddy, the main character of *The Sound and The Fury*. They are resilient compared to their surroundings. They seek happiness and purpose despite chaotic

conditions. They are self-confident and courageous. In their behavior, there is a projection of masculinity. However, the male characters, Quentin, Caddy's brother, and Naoji, Kazuko's brother behave according to their emotions. They are emotional and sentimental. They fall for their feelings and refuse to accept change. Quentin and Naoji destroy themselves because of their emotional weakness. Both men take their own lives after a long battle with depression and dissatisfaction with their surroundings.

The issue of gender identity is strongly present in the two works of Faulkner and Dazai. The characters selected have the mannerisms of their opposite gender. The resemblance of the characters' behavior catalyzed this comparative study that analyses the two works from the perspective of analytical psychology. I am relying on the concepts of animus, anima, and shadow founded by Carl Jung. The animus refers to the masculine unconscious of women and the anima is the feminine unconscious of men. Additionally, the shadow reflects the dark side of the psyche.

II.Methods

1.Theoretical framework

To fulfill the aim of this research, I rely on the concepts of anima, animus, and shadow devised by Carl Jung. The latter will enable the analysis of the issue through the lens of analytical psychology. Carl Gustav Jung (1875-1962) was a Swiss psychologist and psychiatrist who founded analytical psychology which became fundamental in the study of literature. Jung uncovered the importance of religion, myth, and symbolism in the psychological realm. His perspective on gender identity facilitates understanding certain patterns of behavior in men and women. For Jung, there is an unconscious masculine side of a woman called “the animus” and an unconscious feminine side of a man called “the anima.” These unconscious sides manifest into the consciousness through personality and behavior.

In order to understand the anima and animus, and the shadow, the understanding of the collective unconscious is fundamental. Jung (1959) states that the collective unconscious is part of the psyche. All individuals share the same contents and patterns of behaviors that stem from their collective unconscious. “It is identical in all men and consists of a common psychic substance or a supernatural nature” (P. 4).

Jung (1959) divides the psyche into two layers “a superficial layer” which refers to the personal unconscious, and “A deeper layer” referring to The collective unconscious. The contents of the personal unconscious, according to Freud are gained through personal experiences and repressed memories and emotions. However, the contents of the collective unconscious are hereditary, known as archetypes. Jung believes that a child is not born with an empty psyche, but is born with a brain that is pre-planned by hereditary instincts which are the archetypes. The child does not inherit the ideas, but the possibilities of universal ideas. Archetypes are considered patterns of behavior in psychological meaning. Two of these

archetypes are the “animus” and “anima” which are hidden in the shadow and form the self, once they are projected into consciousness.

A. The shadow

The shadow represents the dark side of the self that challenges the individual, especially his ego, and reminds him of his weaknesses. The confrontation with the shadow is intensely difficult. “The meeting of one’s shadow is a tight passage, a narrow door, whose painful construction no one is spared who goes down to the deep well” (p. 21). Indeed, the shadow is where the individual hides his fears, insecurities, and traumas.

For Jung (1951), the shadow can be a positive part of the conscious personality with proper insight and moral effort. To acquire individuation, the individual must be aware of the dark side of his personality. However, if an individual is not aware of his own shadow, the latter manifests itself in the consciousness through projections. These projections are not recognized as such because of the ego. “The more projections are thrust in between the subject and the environment, the harder it is for the ego to see through its illusions” (pp. 9-10). The dark aspects of the shadow have an emotional and obsessive effect on the individual. The latter is a victim of the dark aspect of his shadow because of his weak personality. He becomes primitive (irrational). The symbols that are projected from the shadow are not from the biological gender of the individual, but they are from contra-sexual figures which are the syzygy (anima and animus).

The last work of Jung entitled “Man and His Symbolism” which was written by Carl Jung and four of his associates provides us with a detailed understanding of the animus and anima. The latter is the essay of Marie Louise von Franz entitled “The processes of individuation” where she explains how to acquire self-awareness. The realization of the anima and animus is one of the steps of individuation.

B. The Anima

“The anima is the soul image of a man represented in dreams and fantasies by a feminine figure” (Jung, 1957, p. 27). The feminine figure that is present in the man’s unconscious is the image of the mother or any woman whom he considers a mother. The anima embodies a man’s psychological feminine traits such as sensitivity, moodiness, love, irrationality, closeness to nature, and prophetic hunches. A man who is aware of his anima can perform wonders. Prophets (shamans) and medicine men embraced their anima, to connect with their unconscious and gain more power (von Frantz, 1964).

The mother complex plays a crucial role in a man’s unconscious, precisely his anima. A negative influence from the mother leads to an exaggeration of feminine traits during the projection of the anima. The individual experiences irritability, depression, uncertainty, insecurity, and extreme sensitivity. The latter can lead to self-destruction. Subsequently, the anima can become a death demon leading the person to suicide. Even a mother’s positive influence can negatively affect the individual’s anima. The individual becomes effeminate and embraces only his feminine traits; he is unable to overcome the hardship and challenges of life. This type of man is fooled by his intense emotions and becomes a sentimentalist. That man is constantly overthinking about the world and its problems and is driven by his feelings of sorrow into madness. In this case, his anima is playing a destructive intellectual game. Jung (1964) illustrates the manipulation of the anima with a Siberian tale that narrates the story of a man. The latter died by drowning in the river, after following a beautiful woman who manipulated him to chase her. The woman represents all fantasies that can never be fulfilled and lead to destruction. The projection of the anima can influence relationships or love affairs. It is one of the causes of love triangles. The individual who is possessed by his anima falls in love easily, from first sight and this love can become obsessive. The anima can also project itself into sexual obsession (von Franz, 1964).

On the other hand, the individual can benefit positively from the anima, once he accepts it as a part of himself. The woman within acts as a guide to the man. The latter has to accept his feelings and turn them into a positive force. Men who project their emotions into art such as painting and writing are in harmony with their feminine unconscious. The anima helps man choose the right partner, discover his creativity, and connect with his inner self to attain wisdom. The man who is in tune with his feminine side becomes stable, creative, and more spiritual (von Franz, 1964). Jung devised four stages of the anima “The figure of Eve” which is related to biological instincts, “Faust’s Helen” which is related to sexuality, “The virgin Mary” who is a symbol of love and spiritual devotion, and lastly “Sapientia” which symbolizes wisdom and spirituality.

C. The Animus

The masculine unconscious present in women is known as the animus. The latter is related to strong beliefs that come from the woman’s father figure. The woman expresses her animus by brutally asserting her inherited convictions upon others. Women act exactly like men by portraying masculine traits such as loudness, rationality, and resilience. The projection of the animus empowers the female. She strongly believes in herself and her convictions and nothing can convince her otherwise. The animus knows what is right and wrong, but sometimes its convictions do not fit reality (von Franz, 1964).

Just like the anima, the animus also has its negative aspects and can turn into a death demon. A woman who is constantly dreaming of a better reality can easily detach herself from consciousness. Jung gave the example of the gypsy fairy-tale which narrates the story of a lonely woman who was fooled by a handsome stranger to take her own life. The stranger is the demon of death who presented himself as a pagan father image. If the animus takes control of consciousness, it leads to cold and destructive tendencies. The woman who is the victim of these negative tendencies rejects all emotions. She is malicious and greedy; she

only cares about rational and material concerns. “By nursing secret destructive attitudes, a wife can drive her husband, and a mother her children, into illness, accident, or even death” (P. 191).

The man within also has positive aspects that provide women with inner and outer power. “The positive side of the animus can personify an enterprising spirit, courage, truthfulness, and in the highest form, spiritual profundity” (p. 195). When the woman realizes the existence of her animus and accepts its influence, the animus becomes her inner warrior who provides her with bravery and resilience. He is also a spiritual guide who provides her with mental resilience. The animus allows the woman to view her life from a spiritual perspective. She can face and process any difficult situation. There are four stages of development of the animus “personification of mere physical power,” “initiative and action,” “professor or clergymen” and, “incarnation of meaning.” The last stage provides women with spiritual guidance in life. “He gives the woman spiritual firmness, an invisible inner support that compensates her outer softness” (p. 194). The woman also experiences an increase in creativity which opens the door to new visions. “The animus is the image of spiritual forces in a woman symbolized by a masculine figure” (Jung, 1957, p. 119).

I designate the concepts of animus, anima, and shadow to conduct this comparative study of *The Sound and The Fury* (1926) and *The Setting Sun* (1947) because of the similarity of the female and male characters’ behavior. The selected characters act opposite to their biological gender. Caddy and Kazuko demonstrate traits of masculinity. They are courageous and resilient. However, male characters, Quentin and Naoji act according to their negative feminine unconscious. They endure self-destruction as a result of emotional weakness.

1.Materials

a.Summary of *The Sound and The Fury* (1929)

The Sound and The Fury tells the tragic story of the downfall of the Compson Family, who are former southern aristocrats from Jefferson Mississippi. The events all occurred in the past. They are recalled by the three Compson brothers, Benjamin, Quentin, and Jason. The fourth section is dedicated to Dilsey, the family's nanny who shares her view of the Compson household. Caddy, the family's only daughter holds a prominent position in the story, dominating her brother's flashbacks and influencing their lives with her actions.

In the beginning, Benjamin shares the atmosphere of the Compson household. He recalls his mother's negligence of him, and how Caddy fills the void of his mother with her caring and graceful personality since childhood. Quentin's part is the most crucial because it contains the climax of the story. Quentin explains how Caddy's sexual liberty influences the family, leading to his suicide. He also divulges the toxicity of his parents, Mrs. Compson's negligence of her children, and Mr. Compson's alcoholism. Jason's part is all about hatred and cupidity, as he favors money over his family. He also expresses his Jealousy of Quentin's education and resentment of his sister. On the other hand, Dilsey tries to keep the family together by taking care of the children. She holds on to her faith despite all the disturbing events.

All in all, *The Sound and The Fury* is all about the wreck of a family that lacks faith and connection with one another. Every member is broken and desperate. Caddy is the only Compson with a sanguine personality. She seeks purpose and independence. However, she is blamed for her brother's death and the downfall of the Compson's reputation. Hence, she is separated from her daughter as punishment.

b.Summary of *The Setting Sun* (1947)

The Setting Sun depicts the fate of a Japanese aristocratic family, who lost their status after the Second World War. Kazuko is the narrator and protagonist of the story. She is a young brave woman, who undergoes a journey of self-discovery and rebirth during the most intricate moments of her life.

Kazuko and her mother are forced to leave their fancy home in Tokyo to settle in the countryside. The family shifts from upper class to lower class. Kazuko describes how she copes with the new social circumstances and how her mother and brother, Naoji are affected. She also recalls her father who passed away and left her with a connection to snakes. Kazuko easily adapts to the change, as she enthusiastically performs labor work. She sets a new purpose and falls in love. However, her Mother and Naoji are crestfallen by the war and after-war conditions. Naoji becomes an opium addict, due to his traumatic experience during his military service. He is irritated by the cruelty of the world and decides to lead an unethical lifestyle. His melancholy led him to commit suicide right after his mother's death. The mother dies of sorrow because she becomes weak and ill with time. She does not accept the new chapter of her life as a commoner. Uehara is also an important character in the story, he is Naoji's friend and Kazuko's lover. Uehara is an author who leads a melancholic path. He romanticizes life by drinking liquor and cheating on his wife. However, he is also a victim of the war. Uehara has a crucial influence on Kazuko. She falls in love with him and clings to the objective of bearing his child despite the cultural and traditional obstacles.

In the end, even after losing her family, Kazuko stays tough and wise. She succeeds in bearing Uehara's child and is ready to start a new life as a single mother in a new Japan.

III.Results and Discussion

A.Results

This part of the dissertation is meant to highlight the findings after studying *The Sound and the Fury* (1929) and *The Setting Sun* (1947) from the perspective of Carl Jung's concepts, animus, anima, and shadow. After analyzing the characters selected and their behavior, I conclude that there are similarities between Dazai and Faulkner in depicting their characters during important historical periods despite their different cultural background and narration techniques. The character of Caddy Compson strongly resembles Kazuko with her sanguine personality, and Quentin shares a lot with Naoji. They both portray traits of emotional frailty.

Analyzing the character's bond with the mother and father figure is crucial for understanding the masculine and feminine within. The study of Caddy and Kazuko's connection with their father figure leads to the understanding of their animus projection. Both females are driven by the convictions of their fathers. Caddy mirrors her father, Mr. Compson's liberal thinking and Kazuko fights to survive and protect her father's name. However, the male characters are tied to their mother figure due to their anima projection. On one hand, Quentin follows his mother's obsession of reputation and neglects himself just like she neglects him as a child. On the other hand, Naoji reflects his mother's hypersensitivity and inability to deal with hardship.

The masculine within, the core of the first chapter is witnessed through Caddy and Kazuko's behavior. First they exude bravery through their protective behaviour towards their family members. Caddy shows considerable care for her disabled brother, Benjamin and takes the role of his mother. Similarly, Kazuko cares for her sick mother and helps her brother emotionally and financially. Moreover, Caddy and Kazuko portray strength through their

rebellious behaviour. Both women seek freedom and independence from tradition and social norms. Caddy finds refuge in her promiscuity and Kazuko seeks purpose in being a single mother.

The feminine within, the focus of the second chapter is noticed in Quentin and Naoji's approach to life, as they exude deep emotional wounds. Quentin, Caddy's brother is emotional and primitive. His mind is attached to the past; he cannot forget traumatic family occurrences. He is sentimental and obsessive towards his sister. He acts with his emotions and is blinded by sorrow until he takes his own life. Kazuko's brother, Naoji acts exactly like Quentin. He ends his life, after years of addiction and melancholy. Naoji has a thorough concern for his country and is immensely affected by the war; he cannot detach himself from the past. He spends his time consuming drugs and writing about his political confusions. In the end he chooses death to put an end to his suffering.

Both Quentin and Naoji project the dark side of their feminine within. They focus on the outer world and not on their inner-selves. The concept of shadow highlights the causes that leads the characters to ignore their dark sides and project it unconsciously through their behavior.

According to the Jungian approach, Caddy and Kazuko's behavior projects traits of the animus who is the man within a woman's psyche. Additionally, Quentin and Naoji's actions project traits of the dark side of their anima who is the woman within the man's unconscious.

B. Discussion

Chapter One: The Masculine Within in *The Sound and the Fury* (1929) and *The Setting Sun* (1947)

This chapter is a comparative study between the characters of Caddy from *The Sound and The Fury* (1929) and Kazuko from *The Setting Sun* (1947). This section will study how the selected characters project their masculine within in two different cultural settings and similar historical circumstances. I am relying on the concept of animus by Carl Gustav Jung to fulfill this analysis because the animus is a part of a woman's psyche responsible for rational and brave acts. In part one, I am studying the characters' bond with their family, especially with the father figure to thoroughly understand their perspectives. Eventually, part two is dedicated to the characters' actions which are considered acts of strength.

A. Caddy and Kazuko's Upbringing and Family Dynamic

To prove Caddy and Kazuko's masculine demeanor, relying on the concept of animus by Carl Gustav Jung, a thorough understanding of the family complex is needed. The animus is linked to the image of the father in a woman's unconscious. Jung (1957) states, "The professional woman takes on the animus, the prototype of the father, and develops a god-almightiness (...)" (p. 119). Therefore, this part is meant to analyze the relationship between Caddy and Kazuko and their fathers. Understanding the values of the father figure and their impact on his daughter is fundamental to understanding her behavior.

Whether the father is present or absent, good or bad, his image is always present in the daughter's unconscious. Acknowledgment of the mother and the siblings is also crucial to comprehend the position of the patriarch. Each daughter/father relationship is unique and personal. However, the daughter always carries the image of her father and projects it into consciousness. Despite the cultural and ethical differences, Caddy and Kazuko have different,

yet similar lives. They are from the same social class, live in the same historical condition, and are the only daughters of their families. Though they have a different connection to their families, especially their patriarch, they project the same mannerism linked to their animus.

Since the father figure is the center of the household, he impacts all the members of the family. Therefore, we must first review Caddy and Kazuko's family dynamic. Starting with *The Sound and the Fury*, The Compsons are former southern aristocrats from Jefferson, Mississippi; They live in a big fancy mansion and have maidens at their service. The family's economic situation and status took a negative path after the Civil War and the reconstruction era. All they have left is their reputation. The Compson children are raised by Dilsey, a black woman who works for the family. She is called "Mammy" and treats the Compson children just like her own. "The mammy always puts white children's needs before her own" (Sobo, 2018, p. 37). The Compson parents are not connected with their daughter and three sons. The father is constantly absent and does not take any responsibility. He is a melancholic man who turns to alcoholism to ease his suffering. Mr. Compson does not partake in religion and social values; his philosophical view of the world disconnects him from his surroundings. He only seeks liquor which leads him to death.

On the other hand, Ms. Caroline, the mother strongly believes in social values; she cares enormously about her family's reputation. Her behavior supports the patriarchy. "She is the stereotyped role of the southern lady who is placed on a pedestal" (Levins, 1976, p. 75). However, Ms. Caroline Compson presents herself in a perfect image only to the outside world. She is neglectful towards the needs of her children and cares only about their reputation. Therefore, Caddy does not have a strong connection with her mother. Instead, she acts as a second mother to her brothers and provides them with affection. She takes care of Benjamin, the disabled one who is a burden to their mother.

Moving to *The Setting Sun*, Kazuko's family are former Japanese aristocrats who suffer the dismal effects of the Second World War. The latter changed Japan drastically. The aristocrats lost their position and wealth after the modernization of the country. Kazuko's family consists of herself, her mother, and her brother, Naoji. The father passed away when Kazuko was nineteen; he is briefly mentioned during flashbacks. After their loss of wealth and status, Kazuko and her mother move to the countryside to survive. Naoji appears later in the novel. The mother plays the role of both parents because of the loss of her husband; she cares immensely about status and wealth. However, the tragic impoverishment takes a toll on her health. Eventually, Kazuko becomes the caretaker of her family. She is the only member who has the willingness to stay strong. The love of her mother provides her with hope and courage to move forward.

After reviewing the family situation of both Caddy and Kazuko, we found similarities and differences in both backgrounds. They suffer from the same economic situations and they both have absent fathers. Kazuko's father passed away and is not present in the family's life. Caddy's father lives longer, but he is not properly present in her life; he does not give his children the attention they deserve. Mr. Compson has no voice in front of his wife as he has no authority in his household because of his disinterest in life. Furthermore, Kazuko's mother is supportive and caring compared to Caddy's mother who is cold and indifferent to her children. Ultimately, Caddy and Kazuko live in a complex household and suffer from family imbalance and post-war trauma. They lack the presence of a male parent in their lives. They fill the lack of a protective figure by projecting their masculinity to protect themselves in difficult conditions.

a.Caddy and Kazuko's connection with the father figure

Understanding Caddy and Kazuko's family complex helps in understanding the nature of their relationship with the father figure. Ultimately, this part uncovers the values

they inherited from their patriarch. “The father endows his daughter’s animus with the special coloring of unarguable, incontestably “true” convictions—convictions that never include the personal reality of the woman herself as she actually is” (von Franz, 1964, p. 189). The behavior of the animus projected by Caddy and Kazuko is influenced by the convictions of their father figure. To understand these convictions, we relate the fathers’ beliefs with the character’s personality traits and actions.

Beginning with Caddy, we previously mentioned that her father, Mr. Compson is barely present in the household; he is melancholic and alcoholic; As stated by his wife, “Look at me, I suffer too, but I’m not so weak that I must kill myself with whiskey” (P. 170); his wife is mentally stronger than him and in charge of the family decisions; she disregards her husband in front of his children; Mr. Compson states in a conversation with Mrs. Caroline:

How can I control any of them when you have always taught them to have no respect for me and my wishes I have known you look down on my people but is that any reason for teaching my children my own children I suffer for to have no respect. (p. 80)

The father has different beliefs and convictions than the patriarchal society he lives in; he does not take life seriously. He believes that everything in existence is meaningless, including purity. “Mr. Compson is a disappointed man and a nihilist, to him virginity is not important” (Sobo, 2018, p. 39). Mortimer (1983) also states, “In Jason Compson’s view, man is doomed to fade quickly into anonymity and meaninglessness.” (p. 85). Mr. Compson’s liberal vision opposes the prospect of his wife who is a conservative. Thus, she commands the household and takes the role of the patriarch.

Mr. Compson’s carelessness makes him a tolerant father to Caddy. He does not give importance to the loss of her virginity and pregnancy. Mr. Compson does not apply the laws of family honor to his daughter. In contrast, the other family members are extremely concerned with Caddy’s purity. Quentin is obsessed with protecting his sister from losing her

virginity and links the matter with the family's reputation, but the father does not agree with his statement. He tries to convince him not to take life seriously. In a dialogue between Quentin and his father. He states, "It was men invented virginity, not women (...). It's like death: only a state in which the others are left" (Faulkner, 1929, p. 65). Caddy's father is indeed protective of her. He defends her and hinders his wife and son from spying on her; He states, "I will not have my daughter spied on by you or Quentin or anybody no matter what you think she has done" (p. 80). However, he could not protect her when she was cast out of the house by Ms. Caroline. Mr Compson states:

I never interfered with the way you brought them up, Mother says. But now I cannot stand it anymore. We must decide this now, tonight. Either that name is never to be spoken in her hearing, or she must go, or I will go. Take your choice. (P. 169)

After analyzing Mr. Compson's personality and beliefs, we understand that Caddy inherited her liberal thinking from her patriarch. "The only person Caddy probably has ever looked up to is her father, a man who was not interested in hers or her brothers' lives" (Sobo, 2018, p. 39). She is never concerned about her virginity or reputation. She carries her affair with Dalton Adams despite the pressure. Caddy does not take life seriously, following the convictions of her patriarch.

Kazuko, the twenty-nine-year-old woman has a different connection with her father. The information we know about him is that he passed away when she was nineteen because of a viper snake's bite. The young woman is devastated by the memory of his death as it is difficult for her to forget that day. She states "Ten years have gone by, but my memories of what happened then are still perfectly fresh, and I am not likely to be mistaken" (Dazai, 1947, p.13). Kazuko's father's death makes her concerned about snakes. She develops an urge to protect her family and loved ones from them. The young woman tries to burn snake

eggs, thinking that they are poisonous. She coldly gives them a burial after realizing they are harmless. She states:

I thought they might be viper eggs, but they were from an ordinary snake. Anyway, I gave them a regular burial. There's nothing to be upset about." I realized how unfortunate it was that my mother should have seen me. (P. 12)

Unlike Caddy, Kazuko has a strong bond with all her family members. Though her father passed away, she still wants to protect his name and honor him. In contrast with her mother and brother who are weakened by the political and economic changes after the Second World War, Kazuko stays strong and determined to preserve her father's name. She states:

(...) If that had happened not even my suicide could have served as a sufficient apology, and my death would not only have caused Mother's but have blackened even my father's name. If the aristocracy is now not what it once was, but if it must perish in any case, I would like to see it go as elegantly as possible. (P. 36)

We understand from the analysis of Kazuko's father and from the previous quotes that Kazuko inherited her courage and protective sense from her father, in contrast to her mother and brother who are weak and emotional. Kazuko's relation to snakes cannot be a coincidence. According to Hinduism, snakes are a symbol of rebirth. Many Japanese are Hindus. Presumably, Dazai incorporated snakes as a symbol of rebirth in Kazuko's life. She goes through a drastic change after her father's passing and starts seeing snakes from then on. She shifts from being a delicate aristocrat into a hard-working courageous woman who fights for survival. Temmar (2022) claims that Kazuko's aristocratic lifestyle is replaced by a different philosophy of life.

Analyzing the fathers' convictions of the characters permits the acknowledgment of the daughters' motives and behavior. Both Caddy and Kazuko inherit their father's convictions. Caddy inherits her love of freedom and carelessness. Kazuko obtains courage and the desire to protect her loved ones. Though both women have a different connection with

their fathers, they both acquire strong and positive traits that help them to achieve their goals. The two young women use their animus in their favor.

In conclusion, Understanding the characters' bond with their father figure will help us with the following part, which will contain the main purpose of this chapter. We will uncover Caddy and Kazuko's projection of strength by analyzing their patterns of behavior and personality traits.

B. Caddy and Kazuko's projection of the Masculine Within.

a. Guardians of their Families.

Resilience in all forms is associated with masculinity. If a woman shows aspects of resilience, she is in her masculine energy. The latter is supported by Carl Gustav Jung who devised the animus as the man within a woman's unconscious. The animus projects itself to consciousness through acts of bravery and toughness. All in all, this part aims to study Caddy and Kazuko's projection of resilience as females throughout their patterns of behavior. Once the animus is projected into consciousness, it gives the woman the power she needs to face daily challenges. "The animus is the image of spiritual forces in a woman symbolized by a masculine figure. If a man or a woman is unconscious of these inner forces, they appear in a projection" (Jung, 1957, p. 119). Kazuko and Caddy exude a force and confidence that differentiate them from their family members. Their force is noticed through their actions and attitudes.

Kazuko, a twenty-nine-year-old lady who is the main character of *The Setting Sun* is not just a narrator, but she is also the heroine of the story. As we mentioned in part one, Kazuko inherits the resilience and convictions of her father. She has a different approach to life than her mother and brother. From the beginning until the end of the story, Kazuko grows more powerful and confident. The young woman believes in her convictions and nothing can

hinder her. She knows what is right and wrong on her own terms. When she was nineteen, she attempted to burn snake eggs, thinking they were harmful. She intended to save her surroundings. Contrary to what she thought, the snakes were harmless. Subsequently, she buried the eggs without any remorse. Therefore, her mother felt that her daughter was cold and heartless.

Kazuko has a stoic character, as she seems heartless after burning the eggs. However, she is aware of her actions. She commits an act of bravery. The fact that her thoughts of the eggs are wrong does not impact her as she does not let emotions weaken her. She just worries about her mother who witnessed her act. She says:

“You’ve done a very cruel thing,” she said, “I thought they might be viper eggs, but they were from an ordinary snake. Anyway, I gave them a regular burial. There is nothing to be upset about.” I realized how unfortunate it was that my mother should have seen me. (Dazai, 1947, p. 12)

Kazuko’s only weakness is her mother. She cares for her until her last day. Temmar (2022) describes Kazuko as her mother’s supporter. She wants her to have a beautiful image of her because Naoji causes them enough chaos and sorrow. Kazuko becomes the protector caretaker, and provider of her family after their loss of status. The mother gets weaker. She does not accept the new chapter of their life as commoners due to her attachment to her aristocratic world. However, Kazuko accepts her new faith and embraces change. She works in the fields to survive. She accomplishes her duty with a positive mindset. she states:

(...) I have felt somehow as if the color of my blood has turned a little darker, as if I am becoming every day more of an uncouth country girl. When, for instance, I sit on the porch knitting with Mother, I feel strangely cramped and choked, and it comes as a relief when I go out into the fields to dig the earth (p. 36).

Kazuko finds comfort in performing labor which is something strange to the aristocracy. Cox (2012) claims, “Kazuko is a rebellious child of an affluent family, more compassionate towards the working class people than with the aristocrats of her pre-war life”

(p. 58). She has spiritual and physical strength. Her new lifestyle is not the reason for her resilience, as she performed manual labor during the war. She is not ashamed of labor. Instead, she sees work as an opportunity to get more resilient. She claims:

I often had harsh thoughts about coolie labor, but thanks to it I became quite robust, and even now I sometimes think that if ever I have difficulty in eking out a living, I can always get along by performing manual labor (P. 37).

The young woman is capable of turning critical situations into positive experiences. She is calm, wise, and able to control her emotions. Her thought pattern demonstrates traits of spiritual force as she never mentions any negative memory of the war and only recollects her labor days and how the experience can benefit her positively. She also works wholeheartedly which is rare for a woman coming from a wealthy background. She claims, “I spent that whole day carrying the baskets of earth on my back. The next time at the base I tugged ropes in a team of laborers. That was the work I liked best” (P. 39).

Kazuko’s mother who is a proud aristocrat, worries about her daughter and is not used to manual work. However, the daughter does not follow her mother’s path, she states:

Mother worried a great deal about my health, but the work actually made me stronger than ever before, and even now I am, at least, a woman who is not particularly distressed even by the hardest labor in the fields. (P. 41)

Kazuko is rational in her thinking. She lives mindfully and makes decisions that suit her current life and her near future. She despises dwelling on the past and if she does, she only remembers the less disturbing events. She even describes her war experiences as “precious experiences” (p. 41). The latter demonstrates her wisdom and understanding of existence. She knows that being emotional and negative is in vain. Instead, she releases her hidden emotions and stresses productively. She claims:

The mention of the sneakers took me off again on another digression, but I should add that although wearing what may be called my unique memento of

the war and going out into the fields helps to relive the secret anxiety and uneasiness deep in my heart (...). (p. 42)

Kazuko's actions are strategic and careful. She is in full control of every step. Her strong attitude saves her from falling into despair like the rest of her family. The brave woman is indeed fond of work, but she refuses to work as a servant when her mother and uncle request so. Kazuko knows exactly what she wants and what she does not want. She is independent and in charge of her life decisions. She is emotionally resilient, but not selfish. Love is her strength, especially the love of her mother; She states, "Poverty is nothing. As long as you love me, all I want is to spend my whole life by your side" (p. 47). She adds, "I had always believed in love, in my mother's love, in that at least" (p. 48). Kazuko's big heart is not just open to her mother, she is also considerate of her brother Naoji despite all the chaos he causes. She helps Naoji pay his debt and hides the fact that he is still an addict and an alcoholic from their mother. She states:

Besides, I felt strongly that it was most improper for me to slip furtively into the hands of my brother money I had received from my husband. After talking about the matter with my maid Oseki, who had come with me from my mother's house, I decided to sell my bracelets, necklaces, and dresses. (P. 70)

Though she is not at ease financially during her first year of marriage, she sacrifices by letting go of her belongings instead of leaving her brother helpless.

Kazuko is not only sanguine, she is also compassionate and caring. She can grace her life and the life of her surroundings during the darkest times.

Unlike Kazuko, Caddy Compson is a character with no voice, but her impact in the story is more prominent than her brothers. Clarke (1994) argues, "Caddy's voice may never be restarted, but the evidence of her physical substance remains" (p. 91). The three parts narrated by her brothers, center around her actions. "If her "speech act" does not dominate the text, her creative act does. Caddy's presence makes itself known less through her voice than

through her body and its literal replication” (p.91). Her promiscuous personality set her apart. She influences each one of her brothers and changes the course of the Compson household.

In the first section, narrated by the disabled Benjamin, we discover the loving and nurturing Caddy. Benjamin’s flashbacks are recollections of childhood memories when Caddy used to protect him and take care of him. Caddy states, “Come on, Benji. We’re going outdoors again. She buttoned my coat and we went towards the door” (Faulkner, 1929, p. 5). Caddy is the only Compson who genuinely loves and accepts her disabled brother, along with Dilsey. Benjamin is a burden to his mother, who considers him a punishment by God because of his disability. Caddy takes responsibility for her brother and acts as a second mother to him; she fills him with love and affection, as stated in the novel:

It’s frozen. Caddy said, look. She broke the top of the water and held a piece of it against my face. Ice. That means how cold is it. She helped me cross and we went up the hill. We can’t even tell Mother and Father and Mr. Patterson both, because Mr. Patterson sent you some candy. Do you remember when Mr. Patterson sent you some candy last summer. (p. 9)

From a young age, Caddy portrays wisdom and a sense of duty towards her surroundings. She feels the negligence of their mother and makes the life of Benjamin less miserable and lonely.

Moreover, Caddy is courageous and even tougher than her brothers since their childhood. She is not afraid to climb fences and trees to spy on the adults. “(...) She climbs the fence with the letter in her hand and goes through the brown, rattling flowers. Mrs. Patterson came to the door and opened it and stood there” (P. 10). She discovers the secret of her grandmother's death. Despite the devastating news, Caddy hides her sadness and projects a strong attitude. She displays her resilience mentally and physically. At a young age, she envisioned running away to save herself from getting whipped. She states, “I don’t care. Caddy said. I’ll run away. Yes, you will. Quentin said. I’ll run away and never come back.

Caddy said” (p. 14). Her attitude exudes self-confidence and calmness. When Jason threatens to tell her parents about her dress getting wet, she responds calmly and does not care; she states, “I don’t care whether they see it or not. Caddy said. I’m going to tell, myself” (p. 15). Caddy’s demeanor illustrates traits of stoicism, nothing can affect her emotions. Punishment does not scare her like the other children. She is careful not to reveal her weakness.

Furthermore, Caddy’s loving personality does not impress Jason who acts superior to his siblings and treats them cruelly. Jason is full of resentment towards Caddy and criticism of the Compson family. The tension between Jason and Caddy started during their childhood as both of them have strong personalities. Caddy tries to gain the authority of her siblings, but Jason stands in her way. She states, “Let them mind me tonight, Father. Caddy said. I won’t. Jason said. I’m going to mind Dilsey. You’ll have to if Father says so. Caddy said. Let them mind me, Father (p. 19). Caddy confidently wants to babysit her brothers. Her search for purpose and responsibility makes her an ambitious confident girl who is not afraid to claim her value. Her siblings are all males, and she is the only female, yet the most robust and sanguine of all. She is the only one who can stop Jason from making Benji cry as a child because of his brutal personality. As claimed in the novel, “Now you’ve got him started. Caddy said. Hush up Jason” (p. 29).

Caddy is the only Compson who is mentally wise and sane. Despite her young age, she is more concerned than her parents about her disabled brother and is considerate towards Quentin. However, Caddy does not consider Jason. Clarke says, “Jason struggles against his sense of being unimportant and unloved, the brother whom Caddy never valued” (p. 92). He is the favorite of all his mother’s children by being self-centered and cupid. His rigidity makes him disliked by Caddy.

Benjamin and Quentin are emotionally attached to Caddy because she fills the void of their biological mother with her nurturing personality. Hunt (1965) claims, “Caddy

actually functions as a mother to Benji, when during Quentin's second phase, she succumbs to his rationalistic moralism, she divests herself of that sovereignty essential to the matriarchal_ the sovereignty above the rules" (p. 63). She knows how to balance between kindness and toughness depending on the situation which explains her different personalities.

After reviewing Kazuko and Caddy's behavior in their environment, we deduce that they are both resilient and mature compared to their family members. The selected characters possess "mere physical power" which is the first stage of the development of the animus. Physical power is depicted in Kazuko's fondness for labo, and Caddy's fearlessness and ability to climb fences and trees. They also exude the second stage which is portrayed as "initiative and capacity of planned action." It is noticeable through their ability to control their action which suit their present moment. Kazuko is flexible; she easily adapts to change both mentally and physically.

When it comes to Caddy, she has been mature since childhood. She behaves and acts properly and does not let fear or emotions control her. They are also emphatic towards their surroundings. The latter is demonstrated in the help and care they give their family members. Kazuko cares for her mother and sacrifices for her brother. Similarly, Caddy cares for her disabled brother Benjamin and gives him the love and attention he needs. Ultimately, Caddy and Kazuko portray the positive side of their animus in the first chapters of their lives due to their courageous decisions and wisdom. Von Franz (1964) says, "The positive side of the animus can personify an enterprising spirit, courage, truthfulness, and in the highest form, spiritual profundity" (p. 195).

Eventually, Kazuko and Caddy embody their masculinity better than the biological masculine figures in their surroundings. They are aware of their power within. They use the latter to face intricate life circumstances, as von Franz says:

But if she realizes who and what her animus is and what he does to her, and if she faces these realities instead of allowing herself to be possessed, her animus can turn into an invaluable inner companion who endows her with masculine qualities of initiative, courage, objectivity, and spiritual wisdom. (p. 194)

b. Resilience through challenging traditions

Women's sexuality has always been controlled by patriarchal societies, though sexual liberty becomes a way for strong women to assert their rebellion and independence. Faulkner and Dazai depict the strength of their female personas through their rejection of moral tradition, precisely, society's prediction of how a valuable woman should behave. Both Kazuko and Caddy break their traditional values to reach freedom and individuation. The path they take requires a considerable amount of courage, as it leads to being forsaken by one's group. Indeed, Caddy and Kazuko are mentally capable of facing the circumstances of their actions because they project the masculine within (animus).

The animus is distinguished through their acts and attitudes. The animus strikes to reach its goal, despite all the challenges. It represents a tough male figure who searches for authority. Von Franz claims, "(the animus never believes in expectations) one can rarely contradict an animus opinion because it is right in the general way, yet seldom to fit the individual situation (p. 189). Caddy and Kazuko's animus projection endows them with the power they need to claim their sovereignty and happiness, despite the tradition that contradicts them.

Kazuko is an accurate example of a willful woman who sacrifices traditional moral values to find a purposeful life. she romanticizes everything she does even labor. Her sanguine personality does not allow her to live a static dull life. She is in constant pursuit of a new objective and passion.

I am afraid because I can so clearly foresee my own life rotting away of itself, like a leaf that rots without falling, while I pursue my round of existence from day to day. That is what I find impossible to bear, and why I must escape from my present life, even if it means violating the whole code of young ladies' etiquette. (Dazai, 1947, p. 81)

Kazuko craves more love and warmth. Her current life with what is left of her family feels dismal and aimless. Her meeting with Uehara inspires her to take action toward her heart's desire. She falls in love and is ready to do anything to see him. However, Uehara is a married man whose life is complete chaos. He is a passionate author who feeds his melancholy with liquor and disloyalty. But, Kazuko sees the bright side of his personality, as she always focuses on the positive out of life and its creatures.

Moreover, Kazuko is unbothered by Uehara's marriage. She thinks of a place for herself in his life without alienating his wife. She concludes that being a mistress is a suitable position for her. She confesses, "I want to state with absolute clarity that I have been in love for some time with a certain man, and I intend in the future to live as his mistress" (pp. 81-82). Kazuko's ability to analyze the entire situation and consider Uehara's wife depicts her rationality. She is not blinded by love and does not try to steal the man from his wife. Instead, she tries to create a place for herself even if it is morally inconvenient. She states:

(...) but I have resigned myself to the fact that I shall never be able to marry you. For me to attempt to push your wife would be like an act of brute force, and I should hate myself for it. I am willing to become your mistress. (p. 89)

Indeed, Kazuko knows that her actions are morally inappropriate, but she feels that her current life is more inappropriate for her. She changes her morality for inner satisfaction. She confesses:

I never met M.C.'s wife, but whenever I think of her, I seem in my own eye a dreadful woman. I feel, though, that my present life is even more dreadful, and no consideration can make me refrain from appealing to M.C. I would like to fulfill my love "wise as the serpent and harmless as the dove" but I am sure that no one, not my mother or Naoji or the rest of the world, will approve of me. (p. 82)

A mistress usually feels shameful and worthless because society identifies her as an adulterer and an invaluable woman. However, Kazuko thinks of herself as an unusual and special mistress, giving herself encouraging words of affirmation to romanticize her situation. “Kazuko thinks that even if she caused some pain, she will never look back, she must go on” (Temmar, 2022, p. 29). She considers herself more important than the wife of the married man. The other woman’s pain is worth it as long as it will lead her to her objective. She confesses to Uehara:

I remember hearing my nurse in Nishikata Street discussing this matter and concluding that a mistress was one thing a woman should never become. But they were talking about an ordinary mistress, and I feel that our case is different. (p. 90)

She acknowledges the peculiarity of her thoughts and actions; as she told Uehara, “I have no sense of realism” (p. 81). She is aware that being with a married man is taboo in most cultures and religions, but she is driven by her own convictions and desires and does not seek cultural approval. She ideally prefers to disconnect from reality than to lose her true inner self.

Kazuko’s display of courage and confidence is due to her elevated masculine energy projected by the animus. The animus, representing a male figure, always seeks authority. “I do not myself understand common sense. I believe that the good life consists in being able to do what I like” (p. 91). Kazuko believes in love which is the source of all her actions.

In addition, Kazuko has an ulterior motive for her bond with Uehara; she aspires to bear his child. She confesses, “I want to give birth to your child. I don’t want to bear anyone else’s child, no matter what happens” (p.86). Kazuko is longing for motherhood; she stated, “I am what Nietzsche described as “a woman who wants to give birth to a child.” I want

a child. Happiness does not interest me. I want money too, but just enough to be able to bring up my child” (p. 86). Giving birth is a woman’s most powerful force. Kazuko wants to reconnect to her feminine instinct by using her masculine energy to obtain it. Procreation encourages Kazuko to have purpose and a reason to live for her infant. Kazuko is intelligent; she is aware that she cannot have Uehara for a long period, therefore, bearing his child will tighten her connection to him.

Eventually, Kazuko chases her objective by sending letters to Uehara, even though he never replies. Kazuko never loses the battle. She had the chance to marry a wealthy man, but she does not want to marry for money. She wants her heart’s desire; she is picky and precise in everything. She does not let social standards lead her life. Women are always expected to marry rich men to save their lives, but Kazuko never follows expectations. She describes her appreciation of dissolute people, as she stated, “I like dissolute people, especially those who wear their tags. I would like to become a dissolute myself” (p.95). Dissolute people do not care about rules and values, they just live the way they aspire to. Uehara is dissolute, which explains the attraction of Kazuko. She is confident and self-assertive that he would appreciate her company; she states in one of her letters:

I am sure, considering who you are, that you have all kinds of amies, but now you will gradually come to love me. I can’t help thinking that. When you are living with me, you will be happy in your work. Even since I was small, people have often told me that to be with me is to forget one’s troubles. I have never had the experience of being disliked. Everyone has called me a “nice girl.” That’s why I am sure that you could never dislike me. (p. 95)

Kazuko is aware of her power over people; she is certain that she can make people appreciate her. Temmar (2022) argues that Kazuko’s behavior projects traits of hostility as she fights for her objective despite immoral decisions. However, Uehara never responds. He is self-centered and unbothered by anything. Usually in patriarchal societies, the male is the

one who chases females, but in this situation, the roles are reversed because Kazuko is ruled by her animus, she challenges herself to go on a quest to get her lover just like a male figure.

Furthermore, the loss of a loved one is a tragedy that causes many people to lose hope and faith. However, Kazuko is no ordinary person, her wisdom and resilience are present in the most intricate circumstances of her life. She processes hardship wisely and carefully. The young lady has a strong force to pursue her purpose, knowing that her mother's death is approaching, and she will be left alone. She says:

I must survive and struggle with the world in order to accomplish my desires. Now that it was clear that Mother would soon die, my romanticism and sentimentality were gradually vanishing, and I felt as though I were turning into a calculating, unprincipled creature. (p. 125)

Kazuko tries to resist her solitude through resistance and rebirth (Brudoney, 2013). Indeed, resistance was Kazuko's force to survive; a force that is provided by her animus. She goes on a journey to meet Uehara in person after sending many letters in vain. Eventually, after years of struggle, she succeeds in bearing his infant. She claims:

The only thing in my mind was to succeed in the adventure of my wholehearted love. Now that my desire has been fulfilled, there is in my heart the stillness of a marsh in a forest. I think I have won. Even if Mary gives birth to a child who is not her husband's, if she has a shining pride, they become a holy mother and child. (p.172)

After accomplishing her goal, Kazuko feels even more powerful and capable. It is a precious moment of stillness and pride for her. She even compares herself to a holy mother and her child. She wins an inner battle revolting against social norms and following what she truly desires. She confesses:

But I think that in the first engagement, I have been able to push back the old morality, however little, And I intend to fight a second and third engagement together with the child who will be born. To give birth to the child of the man I love, and to raise him, will be the accomplishment of my moral revolution. (p. 173)

Kazuko feels like a victim of the old morality that enslaves women. They have no decisions in their own lives, they are expected to marry and preserve themselves. They are ripped of their desires and dreams. The patriarchal society does not suit Kazuko due to the dominance of her animus who provides her with the force to create her own rules like a patriarch; she asserts:

I could not remain forever immersed in my grief. There is something for which I absolutely have to fight. A new ethics. Not even to use the word is hypocrisy. Love. That and nothing else. Just as Rosa Luxemburg had to depend on her new economics for her survival, I cannot go on living unless now I cling with all my force to love. (p. 129)

She clings to her convictions which are based on love and following her passion. “It was a love revolution for Kazuko against the old morality just like the sun” (Temmar, 2022, p. 31). She faces no rejection from her surroundings in the process. She is completely alone against tradition. Brudoney (2013) claims that Kazuko is a deserted woman, and she conquered her solitude by giving meaning to her life with motherhood, knowing that her child was a result of immorality. She was described as “a woman whom everyone is leaving” (p. 740). Indeed, death separates her from her family; they did not leave her with their own will. Kazuko’s animus gave her the inner power to overcome solitude and create a new meaning to fit in modernized Japan. Larnas (2019) states, “Kazuko’s final rebellion against “the old morality” through bearing a child out of wedlock is also emblematic of a society in flux” (p. 5). She is aware of her inner self and acknowledges her masculine and feminine forces which she uses to her advantage.

On the other hand, however, Caddy’s rebellious adventure leads to the disturbance of the Compson household, bringing more sorrow and tumult. Precisely, Caddy’s sexual independence is the starting point of the wreck of her family. Hoffmann (1961) claims, ‘The central event of *The Sound and The Fury* is Candace’s (Caddy’s) affair with Dalton Ames. It is her “sin” her break of ethics or contract, her act of bringing the outside world within the Compson

family pattern' (p. 58). Each one of the Compson members suffers from Caddy's decision. For instance, after leaving the household, her absence causes distraught to Benji. She stays engraved in his mind forever. He recalls:

I could hear the clock, and I could hear Caddy standing behind me, and I could hear the roof. It's still raining. Caddy said. I hate rain. I hate everything. And then her head came into my lap and she crying, holding me, and I began to cry. Then I looked at the fire again and the bright, smooth shapes went again. I could hear the clock and the roof and Caddy. (p. 47)

Caddy is the only family member who is close to Benjamin, her departure affects him thoroughly. His moaning and crying increase. He is constantly recollecting his memories with her, even her voice, and smell are still fresh to him. Leileiko (2000) claims, "Caddy gives Benji a voice and gives him his thoughts meaning, yet she takes this all away when she leaves" (p. 27).

Moreover, Caddy Compson leads a more trivial life than Kazuko. She grows up in a complex atmosphere ruled by a conservative mother who watches every move they make. Her life at home is miserable. She never feels the warmth of a family due to her distant parents. Caddy envisions quitting the household from a young age. "I'm going to run away" (Faulkner, 1929, p. 74). Eventually, once she turns into a beautiful young woman, she uses her attractiveness and sexuality as a tool to claim her independence from her family and traditional moral values set by the patriarchy. "With her promiscuity, Caddy wants to break free from the social conventions of the old South" (Sabo, 2018, p. 38). However, Caddy's promiscuity causes displeasure to her mother. Mrs. Caroline is disappointed by her daughter because she does not behave according to her standards. She states:

(...) I was taught that there is no halfway ground that a woman is either a lady or not but I never dreamed when I held her in my arms that any daughter of mine could let herself don't you know I can't look at her eyes and tell you may think she'd tell you but she doesn't tell things she is secretive you don't know her I know things she's done that I'd die before I'd have you know that's it now go on criticize Jason accuse me of setting him to watch her as if it were a crime (...). (p. 86)

Caddy tries to live her affair in secrecy, but when her mother suspects her, she sets Jason to watch her at all times which angers Mr. Compson. Therefore, the Compson parents become more divided due to their different values.

Additionally, Quentin is hit by his sister's actions on a deep emotional level. He tries desperately to stop her, but Caddy does not care and continues her venture with Dalton Adams. Quentin always wonders why Caddy met him secretly; he stated, "Why won't you bring him to the house, Caddy? Why must you do like nigger women do in the pasture the ditches the dark woods hot hidden furious in the dark woods" (p. 77). Caddy meets Dalton Adams in the woods and does not give importance to her reputation or her brother's opinion. Quentin continues his interference with the affair and tries to protect her. He states:

Did he make you do it let him he was stronger than you and tomorrow I'll kill him I swear I will Father never needn't know until afterward and then you and I nobody needs ever know we can take my school money we can cancel my matriculation Caddy you hate him don't you. (p. 127)

Quentin's love and obsession are Caddy's most challenging obstacles. They are close and affectionate with each other. However, Quentin is attached to morality which opposes Caddy's choice. She feels pitiful toward him and treats him kindly, despite his interference in her personal life. She said to him, "Poor Quentin" (p. 127).

Eventually, however, Caddy is considered a nuisance by her family members; their life turns for the worse when she becomes pregnant and Dalton abandons her. Dalton Adams does not have any good attention to Caddy she is just an object to him; as he stated in a quarrel with Quentin, "Did you ever have a sister? They're all bitches" (p. 135). Subsequently, Caddy is quickly engaged to Herbert Head to save her reputation. Mrs. Compson and Jason plan to take advantage of Caddy's husband to better their lives. As stated, "(...) Herbert has spoiled us all to death Quentin did I write you that he is going to take Jason into his bank (...)" (p.78). However, Herbert ends his marriage with Caddy after knowing he

is not her child's father. Therefore, the Compsons are devastated, and Quentin commits suicide. Eventually, Caddy is blamed for Quentin's suicide and is discarded and disowned by her family. She is even forbidden from seeing her daughter. Even though Caddy begs her family for forgiveness and names her daughter Quentin to honor her brother, she is still rejected.

Furthermore, Caddy does not surrender easily. She tries to see her daughter by using Jason. "If you'll get Mother to let me have her back, I'll give you a thousand dollars" (p. 177). She ensures herself that her daughter is well treated; She states, "You'll have to promise to take care of her, so – she's keen to you; your flesh and blood. Promise, Jason" (p. 178). Caddy acts like a mother since childhood, however, she fails to be the mother of her biological daughter.

Caddy balances between loving her brother Benji and running after her love affair. She has a tender and loving spirit. Hunt (1965) claims, "Her experiments in sex are "natural," if foolish. She is capable of compassion and love, as her relationship with Benji and her love for Dalton illustrate" (p. 62). Despite her good nature and willingness to find happiness and liberty, her outcome is more dismal. According to Von Franz (1964), It is hard to oppose the animus because it is always right, but its decision may not always suit all circumstances. Caddy's projection of masculinity (animus) does not suit her situation, as she faces more challenges because of her courageous personality. Prazjnerová (2012) argues, "Caddy's rebellion has come to an end as she completely failed to achieve the purpose of her rebellion" (p. 27). The old South is a conservative state and its people are old-fashioned. Women were insulted and treated awfully if they attempted to oppose the norms. Caddy's opposition to tradition causes the loss of her family and daughter.

In conclusion, Kazuko and Caddy are resilient, ambitious, and ebullient women who are aware of the power of their animus. They both fight to find purpose and light amid

the chaos. However, Kazuko's animus is convenient according to her circumstances; she succeeds in her battle and fulfills her goal. In contrast to Caddy who fails; she is rejected by her family and is forbidden from seeing her daughter. It is noticeable that the environment and the circumstances play a crucial role in the success of the animus. The animus, being a man hidden in a woman's psyche is a danger to patriarchal societies once projected. In Kazuko's context, her animus is free to live and achieve its ambitions. Kazuko has no objections as she loses all her family along the way because of death. Therefore, she benefits from her animus for survival. However, Caddy's man within is threatened by her mother and brothers who believe in the patriarchy. They are an obstacle to her; they do not let her live according to her desire. Her animus fights with other male figures and loses the battle.

In the end, Kazuko reaches the final step of the animus, "incarnation of meaning." Kazuko creates meaning in her life by setting her objective and relying on it to give sense and meaning to her life. Motherhood and being an independent mother gives her a sense of purpose to fight for her place in modern Japan. On the other hand, Caddy's situation becomes worse as she fails to be the mother of her biological child.

Chapter Two: The Feminine Within in *The Sound and the Fury* (1929) and *The Setting Sun* (1947)

This chapter is a comparative study between the characters of Quentin from *The Sound and the Fury* and Naoji from *The Setting Sun*. It is an analysis of how the selected characters portray the dark side of their feminine within, relying on the concepts of ‘Anima’ and ‘Shadow’ devised by Carl Gustav Jung. The anima is the woman in a man’s psyche who is responsible for emotional and irrational behavior. Eventually, the shadow is the dark side of the personality and is fundamental for understanding the characters’ projection of weakness. Indeed, the woman within is linked to the mother figure and has responsibility for men’s weaknesses. The first part will deal with family dynamics and the connection of Quentin and Naoji with their mothers. Part two is a thorough dive into their enfeeblement.

a. Quentin and Naoji’s Family dynamic and bond with the mother figure

The family is the first environment a child is introduced to. Whether the family dynamic is healthy or unhealthy, it immensely impacts the individual’s psychological well-being. The impact of the mother is the most crucial for men. She has the strongest ties to her children and forms their personality. According to Jung, men carry in their unconscious the image of their mother. This image lives in the anima (the woman within). “In its individual manifestation, the character of a man’s anima is a rule shaped by his mother” (von Franz, 1964, p.178). Indeed, trauma from the mother and the family complex leads to various psychological problems during adulthood. The case of Quentin and Naoji represents two vulnerable men who lose themselves while struggling with dismal circumstances. Quentin is wrecked by family trauma, and Naoji suffers the effects of war. It is important to venture into the family complex to understand the role of the mother and the family trauma that affects the selected characters.

Quentin is the intellectual son of the Compson family. It is his mother's dream to see him go to Harvard. Eventually, his parents sacrificed to send him to Harvard by selling his brother's pasture. Quentin claims, "To leave Harvard your Mother's dream for sold Benji's pasture for (...)" (Faulkner, 1929, p. 85). The intention of Ms. Caroline to send her son to Harvard is purely materialistic; she does it for status. The Compson parents do not equal their children. Quentin is the only child who is sent to college. The mother had other plans for Jason. He is meant to do business. The parents' inequality in treating their children creates tension and hatred between them. Jason is envious of his brother's going to Harvard. He is also furious towards his father. He states:

Like I say, if he had to sell something to send Quentin to Harvard we'd all been a damn sight better off if he'd sold that sideboard and bought himself a one-armed strait-jacket with part of the money. I reckon all the reason all the Compson gave out before it got to me like Mother says, is that he drank it up. At least I never heard of him offering to sell anything to send me to Harvard. (p. 168)

Quentin lives in an imbalanced household. He does not experience a mother's affection. Mrs. Compson distances herself from her children and only favors Jason. She confesses:

I'll take Jason and go where nobody knows us so he'll have a chance to grow up and forget all this the others don't love me they have never loved anything with that streak of Compson selfishness and false pride Jason was the only one my heart went out to without dread. (P. 85)

Quentin is the invisible child of the Compsons. Ms. Caroline constantly speaks of her disappointment in Benjamin and Caddy. She is ashamed of being their mother. She prefers her reputation to her children. However, she never speaks of Quentin. He is neither a pride nor a disappointment. He is just not noticed. Ms. Caroline states:

What have I done to have been given children like these Benjamin was punishment enough and now for her to have no more regard for me her own mother I've suffered for her dreamed and planned and sacrificed I went down into the valley yet never since she opened her eyes has she given me one unselfish thought at times I look at her I wonder if she can be my child except

Jason he has never given me one moment sorrow since I first held him in my arms (...). (pp. 85-86)

Quentin feels the selfishness and negligence of his mother from a young age. “Quentin has no mother; he does not enjoy the matriarchal structure under which the code of honor functions to provide meaning” (Hunt, 1965, p. 62). Ms. Compson is a self-centered woman who always looks for her needs above the needs of her children; she visualizes them as objects that can help fulfill her desires. If one of them opposes her wishes, she will perceive him as punishment. Dilsey is the one doing the duty of a mother to the Compson children. Quentin recalls all the moments when he felt the bad nature of his mother. he confesses:

On the rainy days when Mother wasn't feeling quite bad enough to stay away from the windows, we used to play under it. When Mother stayed in bed, Dilsey would put old clothes on us and let us go out in the rain because she said rain never hurts young folks. But if Mother was up we always began by playing on the porch until she said we were making too much noise, then we went and played until the wisteria frame. (p. 143)

Moreover, Quentin's narration part revolves around his obsession with his sister and his recollection of family quarrels, and his parents' arguments about his sister's behavior. Both Quentin and his mother agreed on controlling Caddy. On the contrary, Mr. Compson states, “I will not have my daughter spied on by you or Quentin no matter what you think she has done” (p. 80). Indeed, Quentin is the closest to his father and has meaningful conversations about the meaning of life with him. However, Quentin is unconsciously led by his mother's convictions and values. He believes in the importance of moral values and maintaining the family's reputation. Quentin opposes his father's advice. However, he has a more genuine approach to morality than his mother. Quentin does not run solely after reputation; he genuinely wants to protect his family. Levins (1976) argues, “The significant difference between Quentin and his mother in terms of their chivalric pattern of behavior is that Quentin retains the conception of morally valid principles which underline this code of

conduct while Mrs. Compson does not” (p. 75). Caroline Compson is not purely moral as she neglects her duties as a mother (Levins, 1976).

Similar to Quentin, Naoji can also be considered the intellectual of his family, due to his vehement interest in literature, especially Western literature. However, his obsessive fondness for literature has a negative influence on his existence; he turns his life and the life of his mother into misery. Kazuko states, “Along about the time that Naoji entered high school he became fanatically absorbed in literature, and started to lead a life almost like a delinquent, causing Heaven only knows how much grief to Mother” (Dazai, 1947, P. 9). Naoji attends university, but he quits for military service during the war in an island in the South Pacific. Kazuko believes that her brother is dead because of his long absence. In contrast, the mother is sure that he is still alive. She stated, “He’s alright. Naoji’s alright. Scoundrels like Naoji simply don’t die. The ones who die are always the gentle, sweet, and beautiful people. Naoji wouldn’t die even if you clubbed him with a stick” (p. 10). The mother describes her son as a scoundrel; she believes that her son is wretched because he rejects traditional values. Naoji is interested in Western authors who introduce him to substances and drive him to lead an immoral life. He becomes a disappointment to his mother who is attached to morality and traditional values. Kazuko says:

When Naoji was in high school, in imitation of a certain novelist, he had taken to drugs, and he finally ran up such an enormous bill at the pharmacist’s that it had taken Mother two years to pay it in full. (PP. 44-45)

Even though Naoji causes an endless amount of chaos to his mother, she remains patient and caring towards him; she never complains or mistreats him. The mother welcomes her son back home joyfully after years of absence. She knows that he is still an addict, but she accepts him. Even Kazuko feels that her mother loves Naoji more than she loves her. The mother thought about sending Kazuko to work as a servant, to afford a living after Naoji’s

return. Kazuko replies, “As long as you love me, all I want is to spend my whole life by your side. but you love Naoji more than you love me, don’t you? I’ll go. I’ll go” (p. 47). Contrary to what Kazuko thinks, her mother loves them both equally; she no longer agrees to send her daughter to work. Naoji’s mother is a gentle and sensitive woman who loves and cares for her children. Temmar (2022) describes her as a loving woman who sacrifices for her children. She gives them all the love and attention they need. However, Naoji is not aware of anything. He is preoccupied with drugs and torments his family even more. Kazuko claims, “Those days, as I remember them now, were the last in which the dying embers of our happiness still glowed. Once Naoji returned from the South Pacific, our real hell began” (P. 52).

Moreover, despite his positive connection with his mother, Naoji has the same fate as Quentin. They are both unconsciously manipulated by their anima in different ways. “If, on the other hand, a man’s experience of his mother has been positive this can also affect his anima in typical but different ways (...) (von Frantz,1964, p.179). Naoji is raised by an ideal mother who accepts him despite his immorality; he is unconditionally loved. However, he lives a dismal and convoluted life because of his hypersensitivity. He is easily influenced by everything. He is first influenced by Western literature and starts to act like a delinquent. Then he becomes disturbed by the lower class and feels ashamed of having an aristocratic background. Ultimately, he tries to act like a commoner. He acts opposite to his true self to conform. He says:

I had to forget my family. I had to oppose my father’s blood. I had to reject my mother’s gentleness. I had to be cold to my sister. I thought that otherwise, I would not be able to secure an admission ticket for the rooms of the people. (Dazai, 1947, p. 154)

Furthermore, Naoji's vulnerability drives him to sacrifice his health and values to find a cure for his psychological suffering. He does not just harm himself in the process, he also harms his family. Naoji attempts to strengthen his masculinity by acting aggressively and

using substances like drugs and alcohol, but his femininity within takes a toll on him. Therefore, he becomes more lost and sensitive. Naoji's weak personality and inability to accept change and hardship stem from his mother. In the first chapter, It is mentioned that Kazuko inherits her strong personality from her father because her mother is weak and emotional. Naoji's mother is depicted as a hypersensitive woman who loses her health after the decline of the aristocracy. Therefore, we deduce that Naoji projects the image of his mother figure through his anima.

Quentin and Naoji prove that no matter whether the bond between a man and his mother is positive or negative, the anima will not be spared from projecting negativity. The anima is present in every man's psyche. If he does not acknowledge her existence, the anima will find a way to project itself. Being aware of the anima is also being aware of one's shadow. Naoji and Quentin are not aware of their shadow which consists of their negative aspects and repressed wounds; According to Jung (1957) :

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. (p. 8)

To conclude, the characters of Quentin and Naoji are unaware of the existence of their shadow and anima. They think that they are in control of their actions and believe in their irrational perspectives. Quentin becomes obsessed with his sister's purity just like his mother does, and Naoji refuses to forget his trauma and find himself a new purpose. Instead of thinking about himself, he focuses on the external problems he cannot control. Quentin and Naoji's unawareness leads them to obey the orders of the demon of death. They are both driven by their feminine instincts (anima). They project sensitivity, irrationality, and

attachment which worsens their lives. The next part highlights how and why the selected characters are weak men by analyzing their thought patterns and behavior.

B. Quentin and Naoji's projection of Feminine Within

a. Dissatisfaction with life

Quentin and Naoji's behavior depicts emotional weakness. Both characters suffer from depression and dissatisfaction with the world around them. They both listen to their suicidal thoughts after intense psychological suffering. Their vulnerability stems from the unconscious, precisely, the anima that provides feminine energy to man. It is recognized in his moods, reactions, and impulses. It is related to all emotions (Jung,1959). Von Franz (1964) also claims:

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, his feelings for nature, and—last but not least—his relation to the unconscious. (p, 177)

Quentin and Naoji have reasons that led them to lead a fretful life. These reasons can be related to family or the outside environment they live in. In the following pages. We will dive into what made Quentin and Naoji lose control of their thoughts and get driven by intense emotions.

Quentin Compson's dissatisfaction with the world around him begins at a young age. His narrative part consists of flashbacks in which he recollects the traumatic occurrences of his household. He recalls his mother's mistreatment of him and his siblings. The sorrowful memories of his mother are vivid in his mind. Due to his mother's complex, his anima projects herself negatively. Von Franz (1964) argues, "If he feels that his mother had a negative influence on him, his anima will often express itself in irritable, depressed moods, uncertainty,

insecurity, and touchiness” (p. 178). Thus, he becomes irritated by the slightest issue. His hypersensitivity invades his thoughts as he comes back to his traumatic memories.

Eventually, Quentin is unhappy in his life. He does not have the opportunity to plan his future; his future was already planned by his mother. She envisions him attending Harvard and being the family's intellectual. However, Quentin is not fond of going to Harvard as he stated to his father, “If you attend Harvard one year, but don't see the boat race, there should be a refund. Let Jason have it. Give Jason a year at Harvard” (Faulkner, 1929, p. 64). Indeed, Quentin does not want to pursue the dream of a mother who was not a mother when her children needed her. He wants to run away with Caddy and Benjamin. He confesses, “Then why must you listen we can go away you and Benji and me where nobody knows us where (...) (p. 104). But, his goal can never be fulfilled because of Caddy's disagreement. Quentin is stuck in a life he is not fond of and is incapable of taking any action due to his emotional and irrational nature. He is constantly nostalgic, thinking about the past, especially the sad memories. He states:

Else have I thought about I can't even cry I died last year I told you I had but I didn't know then what I meant I mean I didn't know what I was saying Some days late August at him are like this, the air thin and eager like this, which something in it sad and nostalgic and familiar. (p. 104)

Moreover, Quentin is thoroughly disturbed by his sister's sexual freedom. But he also has an obsessive attachment to her. Hunt (1965) claims, “He is sick with his sister's honey suckle sweet sex, but he is also attracted to it” (p, 62). Caddy is the woman who taught Quentin the meaning of love and affection since their childhood, instead of their mother who is cold and neglectful. Quentin feels threatened when Caddy has an affair with Dalton Ames. He wants to protect his sister's purity and his family's reputation. He threatens Dalton Ames and quarrels with him over his sister; He states, “I'll kill you don't think that because I look like a kid to you” (Faulkner, 1929, p.135).

Even though Quentin is raspy with Dalton, he is affectionate towards Caddy. He cannot confront her harshly. He is controlled by his emotions every time he is with her as stated in a dialogue between them, “Caddy do you remember how Dilsey fussed at you because your drawers were muddy Don’t cry I’m not crying Caddy” (p. 128). Quentin looks desperate and weak in front of his sister. His concern about her purity has an ulterior motive, Quentin hides intimate feelings towards his sister which he projects unconsciously. He claims, “I have committed incest I said Father it was I it was not Dalton Ames. And when he put Dalton Ames. Dalton Ames. Dalton Ames. When he put the pistol in my hand I didn’t” (p. 66).

Quentin is determined to protect his sister from men and save her reputation. Even during her bond with Herbert Heart, he despises Herbert and feels uncomfortable around him, unlike his family members who are fond of Herbert. Quentin does not want Caddy to marry either. He says to her, “Why must you marry somebody Caddy (...)” (p, 102). However, Quentin fails to change Caddy’s mind. She is stubborn. She marries Herbert and gets divorced, revealing her pregnancy which worsens Quentin’s state. “Quentin’s agony, arising from myopic moralism, is heightened by the fact that he has not only a promiscuous sister, but also a sister who will not admit, does not know, and cannot believe that her promiscuity involves anything more than private and personal doom” (Hunt, 1965, p. 63).

Despite his dismal living, Quentin is a kind and gentle man who helps the people around him. The young man helps a foreign Italian girl find her way home and is incredibly touched by her, Quentin tells her, “Poor kid, you’re just a girl. Little flowers grew among the moss, littler than I had ever seen” (Faulkner, 1929, p. 116). Quentin is overwhelmed by the little girl’s state. He is determined to help her find her home despite the long hours he spends walking with her and the girl not saying a word to him. His kindness and hypersensitivity towards people are exaggerated feminine traits projected by his anima. He also sees the young

and innocent Caddy through the little girl. Leleiko (2018) claims, “Quentin’s interest in the girl comes from his desire to make her into everything Caddy couldn’t be” (p. 36). The latter causes him mental and physical disturbance. Eventually, Quentin is caught by the police and is suspected of stealing the child. Quentin is indeed controlled by the circumstances and the people around him; he loses all sense of reason.

To sum up, it is noticed that Quentin’s world is miserable. However, he tries to help those around him and protect the reputation of the Compsons. Quentin is attached to his values and is not willing to surrender. He feels like a hero trying to protect his name and his beloved sister. Hence, he gives all his energy to fulfill an impossible goal. Levins (1976) states, “If Quentin is unable to fulfill the obligation of his chivalric code, still he is unwilling to renounce that code” (p. 74).

Similar to Quentin, Naoji is irritated by the somber aspects of life. Brundoy (2013) claims, “(...) Naoji, was as tortured as Judas” (p. 469). Despite having a positive bond with his mother, Naoji is not spared from the dark manifestation of his anima. Even a mother’s positive impact can influence the individual’s anima negatively. The man becomes effeminate and embraces only his feminine traits; he is unable to overcome the hardship and challenges of life (von Franz, 1964). Naoji is deeply affected by The Second World War and its effects on his country. He asserts his dissatisfaction with his unhinged behavior. Naoji is a neurotic who criticizes all laws. He claims, “Philosophy? Lies, Principles? Lies. Ideals? Lies. Order? Lies. Sincerity? Truth? Purity? All lies (p. 62). He keeps all his thoughts and secrets in his “moonflower journal.” He cannot stop thinking about worldwide problems. He confesses:

The courageous testimony of Dr. Faust that a maiden’s smile is more precious than history, philosophy, education, religion, law, politics, economics, and all the other branches of learning. Learning is another name for vanity. It is the effort of human beings not to be human. (Dazai, 1947, p.63)

In addition, he expresses his honest opinion of political leaders who are the reason behind wars. He reveals, “People always make a serious face when they tell a lie. The seriousness of our leaders these days” (p. 66). Naoji’s post-war trauma and military experience cause him mental exhaustion; he is overwhelmed by the cruelty and atrocities of the human race. Therefore, he loses faith. Instead of finding hope like his sister, Naoji stays paralyzed in the dismal past and refuses to accept the circumstances. Indeed, the impossibility to heal from past trauma is a symbol of hypersensitivity which stems from his woman within. Naoji is not only destroyed by the past, but he also detests the background of his family. He feels uncomfortable and ashamed for belonging to the aristocracy. He confesses:

The intolerable gentility of the upper-class salon turns my stomach, and I could not endure it for an instant. All those distinguished gentlemen, those eminent citizens, as they are called would be revolted by my atrocious manners and soon ostracize me. (p. 155)

After his encounter with the middle and lower class in school and military service, Naoji changes his mind about the upper class and develops sympathy for the common people. He understands the cruelty of the class system and becomes more miserable. He tries to change his nature to be accepted; he confesses:

I wanted to become coarse, to be strong__no, brutal. I thought that was the only way I could qualify myself as a “friend of the people.” Liquor was not enough. I was perpetually prey to a terrible dizziness. That is why I had to take to drugs. (p. 154)

Naoji’s sympathy with people arouses the beginning of his journey of self-harm as he starts to consume substances to gain approval. His willingness to risk his health for acceptance is a sign of weakness and low self-esteem. He even sacrifices his relationship with his family stating, “I had to forget my family. I had to oppose my father’s blood” (p. 154). Naoji's compassion toward others overruns his mind; he is ready to sacrifice his family and

his health to join their team. His overrated actions evince his hypersensitivity and irrational thinking.

Moreover, Naoji knows that his choice of being immoral is just a coping mechanism. He is aware that people pity him for leading a decadent life. But no one paid attention to his psychological suffering. His mother deals with her own pain, and Kazuko does her best to help him. However, Naoji needs more attention. He feels lonely and misunderstood; he confesses:

When I pretended I could write a novel, people said I couldn't write. When I acted like a liar, they called me a liar. When I acted like a rich man, they started the rumor I was rich. When I feigned indifference, they classed me as the indifferent type. But when I inadvertently groaned because I was really in pain, they started the rumor that I was faking suffering. (p. 67)

Naoji has to endure the pain of prejudice in addition to the trauma. Thus, substances are his only escape, and he becomes attracted to immorality, believing that those who are moral are all hypocrites. He prefers to suffer rather than pretend to be happy.

During his immoral journey, Naoji bonds with people who share the same opinion as him. He enjoys the company of Mr. Uehara who introduces him to alcohol. Uehara is a neurotic just like Naoji; he finds comfort in alcoholism. They both lead a melancholic dismal life. He sees Uehara as a model despite his immoral living. Furthermore, Naoji is a talented writer who has always dreamed of becoming an author. He wants to change the world and bring joy to his readers. He states:

I will write my novel clumsily, deliberately making a botch of it, just to see a smile of genuine pleasure on my friend's face—to fall on my bottom and patter of scratching my head. Oh, to see my friend's happy face. (p. 63)

However, his mental state does not allow him to follow his dreams. He is lost and has no strength to fulfill his purpose despite his passion for literature and his good intentions. Naoji is blinded and controlled by his unconscious, precisely, by his anima which explains his sensitivity and irrational thinking. According to Jung (1964), men who project their emotions into art such as painting and writing are in harmony with their feminine unconscious. Indeed, Naoji cannot become an author because he is unaware of the content of his psyche which leads him into a cynical path. If Naoji tries to project his intense emotions into his art and use them to his advantage, he will be sentient of his femininity and embrace it to his advantage.

After analyzing Quentin and Naoji's behavior during critical circumstances, it is noticeable that their emotions arrogate their consciousness. They both let their hypersensitivity overrun their lives. Hence, both Quentin and Naoji make irrational decisions that cause them more mental damage. Their unconsciousness is led by their 'woman within' (anima). The excessive projection of the negative aspects of the anima such as hypersensitivity, irrationality, and moodiness is a result of the denial of the dark side of the self. The latter is named, the shadow by Carl Gustav Jung.

a. Death as a solution

Suicide has always been linked to deep inner suffering and mental problems. Indeed, Quentin and Naoji endure intense inner conflicts throughout their lives because of devastating circumstances. But in reality, their unconscious is behind their suffering. Dark thoughts which are projected by the woman within, lead Quentin and Naoji to follow the orders of the demon of death. von Franz (1964) claims that, the anima can become a death demon leading the person to suicide. The latter is the fate of Quentin and Naoji who both refuse to accept their shadow (The negative aspects of the self) and surrender to reality. "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 (Jung, 1957, p. 8). Thus, the death

demon fools them and blinds them from rational thinking. We will uncover how the selected characters obey the death demon by focusing only on the negative aspects of life and blaming their misfortune on the outside world.

Quentin's cynical thoughts cause him to be apprehensive of negative occurrences. Hence, he thinks of incidents that might happen in the future such as his father's death, and Jason sending Benjamin away. He states:

Father will be dead in a year they say if he doesn't stop drinking and he won't stop he can't stop since I since last summer and then they'll send Benji to Jackson I can't cry I can't even cry (...). (p. 104)

According to von Franz (1946), the anima is in a constant shift of moods from being afraid of incidents and disasters to existential problems. Quentin is driven by his negative emotions like fear and attachment. He is living in the past and the future. He cannot enjoy the stillness of the present moment. His mind is in constant battles with time. His thought pattern depicts signs of neurosis due to his excessive worry about the future, he imprisons himself in the past. Additionally, Quentin's thoughts are all about others; he does not take time to reflect on himself. Irwin (1975) claims, "Quentin's situation becomes endlessly repetitive in so far as he constantly creates the predecessors of that situation in his narration of past events. And to escape from that kind of repetition he must escape from the self (p. 69). Precisely, Quentin tries to escape the dark aspects of himself (the shadow). Mortimer (1983) states:

The dissolution of Quentin's world is also suggested in the precariousness of his sense of self, especially, evident in his own shadow, that penumbral part of himself that he seems to regard as perversely having an existence of its own. (p. 84)

Eventually, the word shadow is consistently repeated in Quentin's soliloquy. He notices the presence of his shadow everywhere he goes. For instance, he states, "The shadow hadn't quite cleared the stoop. I stopped inside the door, watching the shadow move. It moved

almost perceptibly, creeping back inside the door, driving the shadow back into the door (Faulkner, 1929, p. 67). Quentin tries to separate himself from his shadow by constantly watching his position wherever he goes. Mortimer (1983) claims, “Quentin’s shadow is important because it shows us his preoccupation with control, literally with self-control... (p. 85). He is afraid of losing control of his shadow and letting it merge with himself. Jung (1957) states, “The shadow is a living part of the personality that wants to live with it in some form. It challenges the whole man, but reminds him at the same time of his helplessness and ineffectuality.” Quentin denies all his traumas, insecurities, fears, and flaws, as he refuses to confront his shadow. “Perhaps his shadow, with its darkness and fluidity, represents the dark, soft, feminine aspects of Quentin and as such, threatens him with a loss of himself (Mortimer, 1983, p. 85).

However, Quentin’s distance from his shadow causes him more damage. Escaping one’s inner conflicts is not the solution to erase them. Quentin unconsciously projects his hidden aspects to the outside and loses himself. Jung (1957) states, “Projections change the world into the replica of one’s unknown face”(p. 11). Hence, Quentin fears his own company and is trying to distract himself by interfering in his family’s affairs. Moreover, Quentin’s intense preoccupation with Caddy’s affair leads him to mental torture. He can no longer clear his mind and enjoy stillness. His mind constantly brings him back to his sister and his confrontation with Dalton whenever he tries to relax. He confesses:

I was trying to sleep even when after a while I knew that he hadn’t hit me that he had lied about that for her sake too and that I had just passed out like a girl but even that didn’t matter anymore and I sat there against the tree with little flecks of sunlight brushing across my face like yellow leaves on a twig listening to the water and not thinking about anything at all even when I heard the horse coming fast I sat there with my eyes closed and heard its feet bunch scuttering the hissing and feet running and her hard running hands. (p. 137)

Quentin questions his masculinity after his encounter with Dalton. He starts to feel that he has been acting with his feminine side. His expression “I just passed out like a

girl” evinces his insecurity in front of Dalton’s masculinity. Furthermore, His sexuality causes him considerable anguish, considering that he is still a virgin. In American and Southern cultures, it is a shame for a woman to lose her virginity, but for men, it is a pride. Quentin does not understand the pride of losing his purity. He states:

(...) I knew that if I tried too hard to stop it I’d be crying and I thought about how I’d thought that I could not be a virgin, with so many of them walking along in the shadows and whispering with their soft girl voices lingering in the shadowy places and the words coming out and perfume and eyes you could feel not see, but if it was that simple to do it wouldn’t be anything and if it wasn’t anything, what was I (...). (p. 124)

Quentin is a conservative young man who is loyal to his values, despite being in an environment where men are allowed to disobey tradition, unlike women. Quentin preserves himself and does not have the courage or the will to venture with his sexuality. He feels odd compared to his surroundings. Besides, the hypocrisy of his mother and the different beliefs of his father worsen his mental well-being. He is left completely crestfallen.

Additionally, Quentin’s sexual frustration and obsession with his sister can be a repression of his true sexual orientation due to his effeminate nature which stems from excess anima projection. Parini (2002) claims, “Quentin may also experience homoerotic feelings that he suppresses: Spoade, a classmate of Quentin’s, notices that he lacks an interest in girls and refers to Shreve, Quentin’s roommate as his “husband” (p. 118). Quentin’s moral values do not allow him to explore his peculiar sexual drive. “Homosexuality certainly challenged the code of behavior that most residents of Yoknapatawpha considered acceptable” (pp. 118-119). Indeed, Quentin’s moral values and reputation are more valuable than his desires.

Quentin fails to save Caddy’s reputation and loses control of his surroundings. He has no authority in his family, even Caddy refuses to follow his lead. “Quentin is trapped by being the weaker old brother to a powerful sister, by his own attraction to her and by his sexual innocence as opposed to his experience” (Clarke, 1994, p. 92). Therefore, he loses the

only purpose he survived for. Quentin is left to himself; he has no other choice but to confront his shadow. However, Quentin's hypersensitivity which stems from his feminine within (anima) hinders him from facing his dark side. Thus, Quentin blindly follows the orders of the demon of death. He views death as an escape from his shadow. Quentin's lack of emotional support from his mother ushers his intense inner suffering and his incapacity to accept the somber part of life. Levins (1976) states:

The result of Mrs. Compson's withholding from her family the love and affection, the attention, and the discipline they need is revealed in Quentin's poignant cry before he drowns himself in Charles River "If I'd just had a mother so I could say mother mother. (p. 75)

Before ending his life, Quentin mentions the word "mother" which indicates the responsibility of Mrs. Compson's parenting and treatment of her children for Quentin's dismal life. Quentin is unconsciously driven by the image of his mother figure. The latter ignored him as a child. The ignorance of Quentin's mother is similar to the ignorance Quentin gives himself as an adult. He grew up feeling unimportant in his household, thus he feels unimportant as an adult and gives all his attention to moral values and to Caddy. When he could no longer protect his family, he prefers death over his own company.

On the other hand, Naoji's inability to accept the hardship of life transforms his mind into a living hell. He becomes a neurotic who spends his energy thinking about what is wrong with humanity. Instead of accepting reality and moving forward, Naoji focuses on his sorrowful past and blames political leaders for destroying the world. Von Franz (1964) says:

The anima in this guise involves men in a destructive intellectual game. We can notice the effect of this anima trick in all those neurotic pseudo-intellectual dialogues that prevent a man from getting into direct touch with life and its real decisions. (p. 178)

Naoji is completely under the intellectual game of his anima. His confessions are a mixture of valid political, philosophical, and depressive thinking. He isolates himself from the

world and tries to find refuge. At first, he thinks that being dissolute was the solution to survival, but he is always tempted by the idea of suicide. He asserts:

It is no laughing matter. But rather than the patronizing “but being decadent is the only way to survive” of some who criticize me, I would far prefer to be told simply to go and die. It’s straightforward. But people almost never say, “Die” Partly, prudent hypocrites. (Dazai, 1947, p. 66)

Additionally, Naoji is haunted by guilt over his sister’s divorce; Kazuko states, “Naoji, perhaps feeling a kind of responsibility for my divorce, bellowed that he would die, and his face decomposed with weeping” (p. 76). Naoji drives himself into a loop of guilt and chaos as he takes more and more drugs. He goes through mental torture. Ultimately, Naoji leads the path of self-destruction because he has no mental capacity to resist. He is utterly ruled by his emotions. Naoji denies his shadow and refuses to look deeper into himself to heal his traumas. He has no power to look further into his inner self to face his dark sides. “The meeting of one’s shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well” (Jung, 1957, p. 9). Naoji is incapable of self-confrontation; He seeks a world where there is no chaos. he escapes the desperate world he lives in by choosing death.

Naoji believes that he has the right to end his life if it does not suit him. “Just as a man has the right to live, he ought also to have the right to die” (Dazai, 1947, p. 153). Naoji abandons his life because of his dissatisfaction. He does not try to find a purpose to fight for. He is the opposite of his sister. Despite living in the same conditions, Kazuko keeps fighting for her life, and Naoji chooses to escape. Brudnoy (2013) claims that Kazuko fights her tumultuous circumstances through rejuvenation and Naoji through self-annihilation.

Naoji’s unconscious dramatizes his reality even further. His isolation is described by Jung as “the psychological stage of a man living regressively, seeking his childhood and his mother, feeling from a cold cruel world which denies him understanding” (Jung, 1957, p. 11). Naoji

manifests his death through his constant thought about it, and his belief that it is the most suitable fate for him. He is like Quentin, blinded by the demon of death and does not see any good in life. His suicidal thoughts win over him. He confesses, “Doesn’t that mean in effect that I have no choice but suicide? In spite of my suffering, at the thought that I was sure to end up killing myself, I cried aloud and burst into tears (p. 67).

All in all, Naoji is unable to confront hardship. This inability to accept the dark aspects of life is related to his fear of exploring himself. Despite his passion for writing, Naoji chooses death. Writing a novel will require him to go through his experiences and traumas and transfer them to the outside. Writing for the public is accepting one’s shadow that demands acceptance of reality as it is. He will have to accept the good and the bad of his life and himself. However, Naoji does not have the strength to separate himself from his memories, as he revives them in his head over and over. His attachment to the past stems from his mother. Naoji’s mother does not accept that her family is bankrupt, Therefore, she gets weaker and loses her life. Naoji is sentient of his mother’s hypersensitivity. He even decides to take his own life after her death, knowing that she cannot bear the pain of his suicide. He confesses:

I should have died sooner. But there was one thing: Mama’s love. When I thought of that I couldn’t die. It is true, as I have said, that just as man has the right to live as he chooses, he has the right to die when he pleases, and yet as long as my mother remained alive, I felt that the right to death would have to be left in abeyance, for exercise it would have meant killing her too. (Dazai, 1947, p. 158)

Naoji resists the urge to take his own life because of his mother. He always prefers death over life, but he waits for her to die first. Instead of killing himself when his mother was alive, he killed his consciousness by consuming different types of drugs throughout different periods of his existence to numb his inner suffering.

To conclude, Naoji and Quentin lead a life of disillusionment because of their attachment to dismal past traumatic events. Their weak emotional intelligence projected by their anima is a result of a lack of self-awareness. Quentin and Naoji are unaware of the contents of their psyche and their power within. They put their attention and focus on the external world which they cannot control.

On the contrary, they can control their inner self by exploring their shadow. However, they live in denial of their somber side and develop negative “affects”. According to Jung (1957), affects are a result of a lack of adaptation triggered by a weak personality. Quentin and Naoji’s weak personality stems from their woman within (anima) who is a projection of their mothers. Quentin ignores his inner self and focuses on the outer world. He neglects himself just like his mother neglected him as a child. Therefore, when he fails to save his family’s reputation, he takes his own life, instead of accepting his defeat. On the other hand, Naoji embraces his mother’s sensitivity and incapacity to adapt to change and waits for her death to commit suicide because he does not accept the evil side of life. The demon of death fools both Quentin and Naoji by distracting them from reason.

IV. Conclusion

This comparative analysis of William Faulkner's *The Sound and The Fury* (1929) and Osamu Dazai's *The Setting Sun* (1947) focuses on the feminine and masculine within. This study is supported by Carl Gustav Jung's perspective, precisely, by his concepts of Anima, Animus, and Shadow. Eventually, this comparison provide a thorough understanding of the human psyche.

From the previous analysis of the characters and their family dynamic, it is concluded that the individual's psyche is linked to the image of his parents. The women's psyche is linked to the image of her father figure and the man's psyche is linked to the image of his mother figure. The behavior of Caddy and Kazuko highlights their unconscious bond with their fathers. On one hand, Caddy clings to the convictions of Mr. Compson. She doesn't care about her purity and reputation. On the other hand, Kazuko takes the position of her father after his death. She becomes the caretaker and the breadwinner of the family.

As for the male characters, Quentin follows his mother's rules. He vehemently cares about reputation. He neglects his inner emotions and focuses on appearances just like Mrs. Compson who never cares for her children's well being. She is only after the material world. Similarly, Naoji inherited his mother's hypersensitivity, They became more and more frail due to the political and economical changes.

The masculine within is portrayed in Caddy and Kazuko's behavior and thought pattern. They are both brave, protective of their surroundings, and rebellious. Caddy takes care of her disabled brother and challenges the patriarchy. She is not afraid of her family nor of society. Kazuko takes care of her family and brings money to the household after their bankruptcy. She also challenges traditions by seeking a new life for herself despite the

obstacles. Caddy and Kazuko's mental strength is a result of their masculine within who is defined by Carl Jung as the Animus.

The feminine within is witnessed in Quentin and Naoji's mindset. Throughout their journey, Quentin and Naoji project the negative aspects of their feminine within. They are both overrun by emotions. Their attachment to the past hinders them from seeing the bright side of life. Quentin cannot forget his sister's loss of purity and loses his life because his neurosis. Naoji cannot clear his mind of the horrific war experiences. He refuses to see further and lives in his forlorn mindset until he takes his own life. Both Quentin and Naoji refuse to dive within their pain and look further. They cannot face their dark side which is defined by Jung as the Shadow. Thus, both Quentin and Naoji unconsciously end their lives to stop their inner suffering.

Human beings share a collective unconscious that projects the opposite energy of their biological genders. Indeed, the contents of our psyche are personal, but men and women are prone to a universal code that connects them. According to Jung (1957), heredity is the core of the collective unconscious, it is constituted of archetypes that are at the disposal of everyone. Therefore, human beings are prone to the same possibilities which explain the similarities in their behavior. Faulkner and Dazai created similar personas in almost the same historical circumstances. They broke gender stereotypes by reversing the traditional roles of the strong and caring man and the emotional and fragile woman. Instead, Faulkner and Dazai created strong females who are the heroes of their stories and frail men who could not endure hardship. This similarity asserts the collectivity of the human psyche.

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