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**The Jungian Process of Individuation : A Study of Hermann
Hesse's Novel *Demian* : Story of a Youth (1948) and Todd Phillips'
Film *Joker* (2019)**

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Abstract

This dissertation discussed the process of individuation in the novel *Demian* by Hermann Hesse and Todd Phillips' film *Joker*. The aim was to show to what extent Hesse and Phillips were influenced by analytical psychology and this by examining the psychological development of each main protagonist relying on Carl Jung's theory of personalities, based on the concepts of collective unconscious and archetypes which build the process of individuation. To conduct this study, we divided it into two main sections; in the first chapter we analyzed the psychological development of Emil Sinclair, main protagonist of Hermann Hesse's book *Demian*, aiming to illustrate the achievement of the individuation process, while the second chapter aimed to show the two different hypotheses that both expose the failure of the process of individuation, focusing on the psychological development of the main protagonist Arthur Fleck in the Hollywood film *Joker*. To conclude we exposed the final result of each section which showed the influence of Jung's analytical psychology conducted on Hesse resulting in Emil Sinclair reaching individuation. As well as highlighting the effect of Phillips' absent approach to analytical psychology justifying Arthur Fleck failing to process his individuation.

Keywords: Individuation Process, Collective Unconscious, Archetypes, Carl Jung, Hermann Hesse, Demian, Todd Phillips, Joker, Success, Failure.

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I. Introduction

The world has undergone two major wars, both of which have had specific impacts on humans and the environment as a whole. World War I saw the collapse of Germany. Citizens struggled to accept the failures and their losses, thus most Germans developed psychological problems, urging some to follow the Nazis, while others sought solutions to heal themselves. To that end, psychotherapy by doctors was performed. This research paper aims to show the influence of Hermann Hesse's familiarity with Jung's analytical psychology and its reflection on his book *Demian*, through studying the main protagonist Emil Sinclair's self-development. Comparatively, this dissertation shows the effect of Todd Phillips' absent knowledge of Carl Jung's Analytical psychology by studying the psychological development of Arthur Fleck, the main protagonist in Phillips' film *Joker*.

The first sessions of psychotherapy to be held were by Sigmund Freud and Joseph Breuer who attempted to understand the psyche of the patients, trying to figure out what has been tormenting them. This is why these two decided to do experiments and used hypnosis to acknowledge and make acquaintances with the hidden deep thoughts of the patients assuming that the degradation of their mental state is due to the thoughts they have been repressing for long.

Carl Gustav Jung was at first a disciple of Freud, studying the psychological therapy developed to the psychoanalysis theory by his master. However, Jung –at some point– disagreed with some of Freud's thoughts concerning the fact that we do not share the same unconscious,¹ thus, Jung suggested, on the opposite hand, that there are elements shared by humanity as a whole, and that these features are the result of the same developmental occurrences that every human has experienced, as seen in Jung's own words:

¹ 'PERSONALITY', studylib.net, accessed 8 November 2021, <https://studylib.net/doc/8101835/personality>.

[...] all human beings share certain unconscious ideas because we are all human and were created from similar evolutionary circumstances and common ancestors. The unconscious that we all share is called the *collective unconscious*.²

Jung's theory, despite being rooted in Freud and Breuer's psychotherapy, developed to have its own appellation being Analytical Psychology. As mentioned beforehand, Jung and Freud had some disagreement concerning some of Freud's perceptions; the most important ones involve the human psyche's constituents. In fact, Freud spoke of a conscious part and a personal unconscious claiming that the unconscious part of the mind is only centred on one's own personal experiences. However, Jung refuted this idea and introduced another constituent of the psyche the Collective Unconscious from which he developed other concepts such as the Archetypes, the components of the Collective Unconscious. These concepts serve, according to Jung, to lead the individual to his inner depths, a realization he reaches by going through a process Jung called the Individuation Process, and accordingly, by the end of this process, the individual acknowledges all the depths of his person and learns what distinguishes him from other people.

² Ibid.,289.

Review of Literature

As any other artist or author, Hermann Hesse was subjected to critics. In *C.G.Jung and Hermann Hesse: A Record of Two Friendships* written by Miguel Serrano and translated by Frank MacShane; it is said that during his first publishing years Hesse was not much known outside of Germany, however, in the simultaneous period, precisely the year 1946; the author won the Nobel Prize for Literature, thus many of his works were translated into different languages, yet, he was welcomed only by a few countries. Serrano pointed out that the Anglo-Saxons called Hesse a heavy and dull author.³ This was the opposite situation in the Spanish-speaking parts of the world where Hesse was more than a simple author, but rather a prophet to them⁴.

Going back to the First World War period, the youth was disoriented and lost their senses, thus, they found in Hesse- after the appearance of *Demian*- the guide, the mentor and saviour they desperately needed. However, if the youth were to almost venerate Hesse, the old generations did not agree with their youngsters, as for them, he was the “enfant terrible” due to his wartime essays that seemed to be displeasing to the German population.⁵

Hermann Hesse’s *Demian* has been studied from different approaches, including Jung’s Analytical Psychology. Donald Nelson is among the critics who have dealt with Hesse’s *Demian*. In his *Hermann Hesse’s and the Resolution of Mother Complex*, addressed the complex of the mother/ son bond which he assumes existed between Hesse himself and his mother and which he translated through the protagonist of his books by unconsciously displaying “heterosexual immaturity” and an unresolved “mother fixation”⁶. Salami Massoud

³ Miguel Serrano, *C.G. JUNG and Hermann Hesse: A Record of Two Friendships*, trans. Frank MacShane (London: Routledge and Kegan Paul, 1966),33.

⁴ Ibid33.

⁵ Rudolf Koester, ‘Terminal Sanctity or Benign Banality: The Critical Controversy Surrounding Hermann Hesse’, *The Bulletin of the Rocky Mountain Modern Language Association* 27, no. 2 (1973): 59–63, <https://doi.org/10.2307/1346559>.

⁶ Donald F. Nelson, ‘Hermann Hesse’s *Demian* and the Resolution of the Mother-Complex’, *The Germanic Review: Literature, Culture, Theory* 59, no. 2 (1 April 1984): 57–62, <https://doi.org/10.1080/00168890.1984.9935402>.

and Mesgarzadeh. L, are two other critics who have dealt with Hesse's work. According to them, what shapes the pace of narration in *Demian* is the presence or absence of love around which the spiritual transformation of the protagonist is centred.⁷

As far as critics are concerned, not only the literary works are subjected to criticism, but films as well, hence, we picked a few parts from certain documents that highlighted Phillips' film *Joker*.

The film *Joker* was applauded by most of the public all around the world. Yet, despite achieving such a big success in the world of cinema, the movie was still met with detractors. In their work entitled *Killing Joke: A Study of the Carnavalesque Discourse in Todd Phillips' Joker*, Mohammadreza Hassanzadeh Javanian Farzan Rahmani discuss the way the film *Joker* displays the many carnivalesque elements and how it makes use of them to debunk the pre-existing culture of Gotham. *Joker*, according to them promotes anarchy as a means to reach freedom.⁸

In *A Jungian and Nietzschean Approach to Todd Phillips' Joker* Cenk TAN studies the film from a Nietzschean and Jungian approach. He focuses on viewing Fleck's mental state using a few of the Jungian Archetypes and Nietzsche's nihilistic aspects. The results of Cenk TAN's analysis show that the Shadow supremacy is caused by Arthur's nihilistic delusions.⁹

Issue and Working Hypothesis

As far as our research has went, we understood that Hermann Hesse's novel *Demian* 1948 and Todd Phillips' film *Joker* have been subjects to several studies with different aims. However, none of them considered the influence of Jung's Analytical psychology on the authors. Thereby, our dissertation is conducted to show to what extent Hesse and Phillips were influenced by the Analytical Psychology of Carl Jung. To that end we used his main

⁷ 'SID.Ir | JOURNAL OF HUMAN SCIENCES-SUMMER 2008-Vol.--No.58 (SPECIAL ISSUE ON LANGUAGE AND LITERATURE)', accessed 19 May 2022, <https://www.sid.ir/en/Journal/JournalListPaper.aspx?ID=61414>.

⁸ Mohammadreza Hassanzadeh Javanian and Farzan Rahmani, 'Killing Joke: A Study of the Carnavalesque Discourse in Todd Phillips' Joker', *Bakhtiniana: Revista de Estudos Do Discurso* 16 (17 September 2021): 39–56, <https://doi.org/10.1590/2176-457349985>.

⁹ Tan, C.(2021). A Jungian and Nietzschean Approach to Todd Phillips' *Joker*. *Litera*,31(1), 423-444.<https://doi.org/10.26650/LITERA2020-802745>

building concepts of the Collective Unconscious and Archetypes, in order to analyze the primary sources of this dissertation from a psychological aspect focusing on Jung's conception of the Individuation Process.

In fact, during the research process, we have encountered various articles, books and even letters which provide evidence of Hesse and Jung's interaction as well as Hesse's history with Analytical Psychology. Indeed, Hermann Hesse has had over seventy sessions of therapy conducted at the beginning by Jung's disciple Dr Lang, then Jung himself afterwards. As a matter of fact, the various studies of Hesse's works exposed his continuous and repetitive use of psychological aspects in his novels. As an example we picked *Demian* as it was the first book on which Hesse worked right after the end of his therapeutic treatment.

However, Todd Phillips' biography as well as that of his co-writer Scott Silver gave no evidence of any historical background related to Jung or his Analytical psychology. In fact, Phillips' works focused more on comedy, and for a small change, the film *Joker* evoked some societal issues than Phillips' usual comedy based themes.

Methodological Outline

To provide our work with a methodological positioning, we adopted the IMRAD system. Therefore we shall separate it into sections. The introductory section contains the general introduction in which we give a general view of the theory, critiques surrounding the material used and the aim of the dissertation. The second section serves to develop about the methods and materials. The methods part gives details about Carl Gustav Jung's theory of Analytical Psychology which is based on the Collective Unconscious and Archetypes. A list of complementary concepts which make the Individuation Process. The materials are the summaries of the novel *Demian* by Hermann Hesse and Todd Phillips' film *Joker*. A results section is provided to foreground the overall findings of our research. The third section upholds the aim of this dissertation, a part divided into two sub-sections. The first one serves

to analyze Hermann Hesse's novel *Demian* to prove the achievement of the individuation while the second part assists to show the failure of the process. To that aim we used Jung's theory taking into consideration the main concepts of the adopted theory.

However, we found two plausible hypotheses serving the thought that the process of individuation in the film *Joker* is vowed to failure. Arthur Fleck, in the first hypotheses, finds trouble to balance between his conscious and unconscious sides. The oppression of the society and the repression he keeps dealing with force his conscious to take control in the beginning before his unconscious bursts out in a moment of awareness. This caused him an ultimate mental breakdown, serving the emergence of the shadow, that part of himself he kept hiding for long thus, Fleck's Shadow ends up overpowering the other elements of his psyche. In the second hypotheses, we assumed first the underdevelopment of the Anima archetype, being weak and undeveloped could not do the regulating job of the Anima archetype. We have also tackled the hypothesis of the protagonist possessing a dark Anima which would affect his development in an opposite way as the Anima in this case, would work in contrary to its respectable occupation. Thus, instead of helping the protagonist to regulate his emotions, it drew him deeper into it hence why he lost control and caused a sudden burst out. This had mostly the same effect as the empowerment of the Shadow and the deficits in the Persona, and thereby it brought to life Arthur's worst enemy, *Joker*. As a closing section, a conclusion is given to reiterate the results attained through the analysis.

II. Methods and Materials

1. Methods:

As mentioned before, Jung's analytical psychology is based on a few concepts which according to him make the individual's psyche. Collective unconscious, archetypes and transcendent function, are elements one should be aware of in order to be at peace with

their inner person. This section serves, then, to introduce and explain each of these concepts that we shall use to conduct our analysis. As a main reference, we relied on few e-books such as *Jung's Map of the Soul*, the ninth and eighth volumes of *C.G.JUNG's Collected Works*.

1.1. Carl Gustav Jung's Theory of Collective Unconscious:

Man has developed consciousness slowly and laboriously, in a process that took untold ages to reach the civilized states, and this evolution is far from complete, for large areas of the human mind are still shrouded in darkness.¹⁰

In this citation Jung explained that Man is in a continuous discovery and development of his mind, exploring more and more areas with time, yet he believes that large parts of the mind are still unexplored and remain a mystery. Thus in this section of our dissertation we shall go in depths of the individual's mind so as to clarify and expose the different features it holds. To that end, we shall start with defining the psyche based on Jung's theory.

1.1.1 The Psyche:

According to Jung, the early definitions given to the psyche were more in the sense of one's soul or spirit. However, by the coming of the 20th century it increasingly begun to refer to the mind. In Jungian psychology, one's psyche can be seen as a total personality and surround all the behaviours, feelings and emotions of an individual. At some point, Jung came up with the thought of the psyche being divided into three parts or spheres. The first one is the conscious part also known as one's field of awareness or the Ego. The second part is the personal unconscious which is the part of the mind that stocks the repressed and disregarded events by the Ego. Yet, this sphere is not the real reservoir of the forgotten things which is -then leading us to the third part of the mind- as Jung called it, the collective unconscious. This part is one of the basic concepts we shall discuss in this research paper. We shall dig into Hermann Hesse's book *Demian* and Todd Phillips's film *Joker* in attempt

¹⁰ Academy of Ideas, *Introduction to Carl Jung - Individuation, the Persona, the Shadow, and the Self*, accessed 14 August 2021, <https://www.youtube.com/watch?v=uhAeXyVDDTc>.

to clarify the process of individuation or in simplified words; the self-realization process. We shall work on exposing the achievement and failure of the process in both the novel and the film. We will put forth the psychological development of the main characters known as Emil Sinclair in Hesse's novel, and Arthur Fleck in Phillips's film. To reach this point, we shall first introduce the concept of the collective unconscious.

1.1.2. Jung's Definition of the Collective Unconscious:

The collective unconscious is a part of the psyche which was – to start- limited to denoting the state of forgotten or repressed content¹¹. Jung -In contrast to Freud's thoughts about this part of the unconscious being personal- called this section collective because it is not individual but rather universal; it has contents and modes of behaviour that are more or less the same everywhere and present in all individuals¹². This means that we all share the same contents that are therefore said to be collective rather than individual. According to Freud the unconscious is personal for it owes its existence to personal experience and is made up by –at a time- conscious content that had been forgotten, contrasting with the collective one which owes its existence to heredity and thus never been individually acquired nor been in consciousness at any time before.¹³ And while the personal unconscious is built on feeling-toned complexes that constitute the personal and private sides of psychic life; the collective unconscious is made of *archetypes*.¹⁴

1.1.3. Jung's Conceptualization of Archetypes:

An archetype is what Jung defines as an archaic, primordial, idealistic, and intelligible modal which makes the central constituent of the collective unconscious. This part of the mind that we universally share, inherit from our ancestors, playing an influential role on our behaviour. According to Jung, there are many archetypes as there are typical situations in life.

¹¹ Carl Jung Gustav, *C.G.JUNG Collected Works: The Archetypes and the Collective Unconscious*, trans. R.F.C Hull, vol. 9, 20 vols, Bollingen Series XX (N.Y. Princeton University Press, 1968). 56.

¹² Academy of Ideas, *Introduction to Carl Jung - Individuation, the Persona, the Shadow, and the Self*.

¹³ Philippe L. De Coster D.D, *The Collective Unconscious and Its Archetypes* (Gent, Belgium: Satsang Press, 2010),02.

¹⁴ *Ibid.*,02.

They generally show up in forms of symbols, signs mainly seen in dreams. However, in the case of the book and film we are studying for this research paper, most of the archetypes are incarnated or represented by characters.

The fact that Jung named the components of the Collective Unconscious as primordial is related to the need of these elements (archetypes) for Man to fully aspire and assimilate his true person, accept all his sides; good and bad, light and dark, moral and immoral, and only then would he achieve his quest in life. This point is seen in Hesse's books, where the protagonists discover and learn to accept each part of their soul. With every encounter they had with a character which embodies a certain archetype leading them to the main aim of the stories which is the protagonists' self-realization. A term philosophically baptized as the process of individuation.

1.1.4. The Process of Individuation:

Jung described individuation as a long journey of life focusing on the fact that this voyage is an ought-to-be opening-out conducting us to realize our conscious and unconscious psycho-biological, in an instinctual and spiritual way. From this, one can discern that a successful and well held individuation can only be the result of a straight and truthful work towards oneself which determines an evolution of maturity in that person. Individuation is what brings together all that constitutes one's person, all the things that affect the psyche, combining all the familial, social and religious heritage and what belongs to the conscious and unconscious parts of our mind. Embracing the external and internal materials is what makes us who we are, a unique individual. Individuation in Jung's words then means becoming:

A single, homogeneous being, and, in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as ... 'self- realization'.¹⁵

The process of individuation is generated by the assimilation of the Collective Unconscious'

¹⁵ '(177) Academy of Ideas - YouTube', accessed 8 July 2021, <https://www.youtube.com/>.

Archetypes which- despite the limitless number of these elements- individuation requires only the fundamental ones being the Persona, the Shadow, the Animus and Anima. These all serving to attain the wholeness, that is the archetype of the Self. The individual uses the Transcendent Function which is a dialogue between the conscious and unconscious parts of the mind.¹⁶ This tool determines the achievement or failure to cope with the different sides of the soul. These approaches will be the base on which our analysis of Herman Hesse's novel *Demian* and Todd Phillips' *Joker* will be conducted.

1.1.5. The Major Archetypes:

It is mentioned beforehand that there are several lists of archetypes. Yet, the individuation process needs only the four major ones numbered as; the Persona, the Shadow, the Anima/us and the Self. This part of our dissertation serves then to define and clarify each of these elements.

1.1.5.1. The Persona Archetype:

The persona archetype is what Jung defines as “a psychological and social construct adopted for specific purpose.”¹⁷ That is to say, a persona is an image or a “mask” -if going back to its Latin origins- that we adopt and show to the external world, a psychological technique one uses to avoid rejection and increase their chances of fitting and being accepted in a social milieu. Jung claims that this archetype has two potential sources; one being the social expectations and demands, the other being the individual's own needs or aims of building a new face.¹⁸

1.1.5.2. The Shadow Archetype:

This archetype is according to Jung the dark side of our person. The shadow is that part of our soul that we wish it did not come to be and we willingly ignore it. However

¹⁶ KHELIFA Arezki and Pr RICHE Bouteldja, 'The Tragic in Selected Works by Eugene O'Neill and William Faulkner: Its Major Forms and Meanings', n.d., 326. 68.

¹⁷ Murray Stein, *Jung's Map of the Soul: An Introduction by Murray Stein. -1943*, Open Court Books (Carus Publishing Company, 1998). 103.

¹⁸ Ibid.,101.

the shadow archetype manifests itself in our dreams with the image of a horrendous and petrifying figure, yet it could also show up in real awakened life.¹⁹ In Jung's *Map of the Soul: An Introduction* by Murray Stein it is written that;

The specific contents of the shadow may change, depending upon the ego's attitudes and its degree of defensiveness. Generally, the shadow has an immoral or at least a disreputable quality, containing features of a person's nature that are contrary to the customs and moral conventions of society.²⁰

1.1.5.3. The Anima/us Archetype:

This one is a complex combined archetype, embodying two opposite poles referring to the feminine side in a male for the Anima, and the masculine side in a female for the Animus. Jung states that "The anima and animus are subjective personalities that represent a deeper level of the unconscious than the shadow."²¹ In fact, this archetype seems to be residing in a quite deep sphere of the psyche, and are eventually not caused or created by external elements that usually are the ones which define the individual; family, society and else.²² The Animus/anima archetypes are basic life forms which, along with some other forms, help the definition and the shaping of the individual, or the society as a whole.²³

1.1.5.4. The Self (Archetype of Wholeness):

The archetype of the self is the centre of the psyche, an archetype of unity and totality, with wholeness as an equivalent term. "The self's task seems to be to hold the psychic system together and to keep it in balance."²⁴ Therefore, the Self is said to balance the psyche, a goal it aims to achieve by combining the other archetypes building the full scheme of human psyche.

The aim of this dissertation then, is to show how would Sinclair reach wholeness

¹⁹ Philippe L. De Coster D.D, *The Collective Unconscious and Its Archetypes* (Gent, Belgium: Satsang Press, 2010),17.

²⁰ Murray Stein, *Jung's Map of the Soul: An Introduction by Murray Stein. -1943*, Open Court Books (Carus Publishing Company, 1998),99.

²¹ Ibid.,115.

²² Ibid.,116.

²³ Ibid.,116.

²⁴ Ibid.,143.

and achieve Individuation in *Demian*. As well as why Arthur Fleck failed to attain Individuation in the film *Joker*.

2. Materials:

2.1. Summary of Hermann Hesse's *Demian: Story of a Youth* (1948):

Demian is a bildungsroman (educational novel) a story told from the first personal point of view of a ten years old young boy named Emil Sinclair. He was the son of a religious family who make sure he grew up in a well preserved and pure world based on their religious standards and love of God as opposed to the one that is made by his parents. A world Sinclair has to leave in order to seek for his true person. A call he is destined to answer from the moment he encountered the first outer element that changed his world and caused it to collapse. The bully named Franz Kromer, along with the ethereal wise boy named Max Demian as well as other elements serve him as a guide towards the acknowledgement of his true self. In fact, Sinclair's journey is characterized by the presence and influence of each of the secondary characters. Franz Kromer is the triggering element that introduces Sinclair to the path he chooses to walk along with Max Demian in order to attain his inner person.

2.2. Summary of Todd Phillips' Film *Joker* (2019):

The Film tells the story of Joker, one of the biggest villains in Hollywood films' history. An in-depth perspective which allows us to know Arthur Fleck, a man in his thirties. Fleck is dealing with a mental condition that causes him hard laughter when he is all but joyful, rather in a critical situation. He is also put to face with social discrimination which push him off the edge of the good person to awake as Arthur's and society's ultimate enemy the Joker, as Arthur throws out all his anger and repressed pain onto people, including his adoptive mother. Indeed, Arthur experiences a burst out that leads him to kill with no remorse after a group of young men aggress him on the train. A triggering point that changes Arthur's life as a whole.

III. Results

This results part is to remind that this research paper aims to show the influence of Jung's Analytical Psychology on Hesse and Phillips' works, by studying the psychological development of the main protagonist Emil Sinclair in Hermann Hesse's novel *Demian*, and Arthur Fleck in Todd Phillips's film *Joker*. The analysis based on the concepts of the Collective Unconscious and the Archetypes, all serving to highlight the major steps of the Process of Individuation. We have studied the way the main characters are depicted in both of Hermann Hesse's novel *Demian* and the 2019 version of the film *Joker*, in the light of Carl Gustav Jung's theory of Analytical Psychology and the different concepts leading to the final focus of Jung's theory which is the Process of Individuation.

We have attained certain results, being the achievement of the process in Hermann Hesse's novel *Demian*. Emil Sinclair, the main protagonist is put to face other characters representing the archetypal figures, major elements of the psyche's deepest layer which is the Collective Unconscious. The protagonist takes these elements as the opportunity and the needed tool to discover his inner sides and balance between his unconscious and conscious parts. He also makes use of the Transcendent Function, as the necessary dialogue between the two sides of the individual. All these constituents help the protagonist to attain the final step of the process of individuation, and finally find way to his inner self the archetype of wholeness.

IV. Discussion

Discussion:

This part is divided into two sections, which each discuss one of the primary sources. The first section highlights the influence of Jung's Analytical psychology on Hesse's work through the study of the way Emil Sinclair, the main protagonist of the novel *Demian* is depicted. While the second section involves Arthur Fleck in Phillips' film *Joker* for the same purpose as the first section.

Chapter One: Emil Sinclair's Achievement of the Individuation Process in

Hermann Hesse's *Demian: Story of a Youth* (1948)

I wanted only to try to live in accord with the promptings which came from my true self. Why was that so very difficult?²⁵

Hermann Hesse in his writings which followed the psychotherapeutic motivated sessions he had, tended to tackle the same main theme being the quest for self-realization, also called the process of individuation. A theme which has brought out the deepest unconscious spheres to the most evident conscious ones as a quest for the main protagonists who seemed to be quite lost in their own despair.

In fact, *Demian* is among the most important pieces that cover up the entirety of the individuation process. Hesse in this book gave the best example of the achievement of the process throughout the integration of the basic elements needed for the process. Always referring to Jung's theory of personalities to which Hesse himself was subject. The archetypal figures in the novel are -as the term of archetype shows- basic and primordial elements one uses to attain the self satisfaction one needs. Archetypes are the major points we link to trace the road to self-realization, a primordial step for the process of individuation. As far as one succeeds to link the points, bring out the inner essence of each element we happen to be unconscious of, combine them with the outer motives that are clear to us, make balance between these sides and transcend

²⁵ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 10.

each one of them and reach the end of the station, where one becomes whole.

Each valid process has its required steps to be built and achieved. The Individuation Process is what we would call a psychological and character development and changes that occur throughout the individual's life. It is a procedure in which the individual learns to make differences between things and humans as well. A process in which they work on their person, building up their own thoughts, ideals and wills, elements that would differentiate between them and other people.

1. Archetypal Activation in Demian

1.1. The Persona Archetype and Emil Sinclair

In Hermann Hesse's bildungsroman *Demian* the main character Sinclair is depicted as the reflection of the persona archetype. He is a character who, throughout the story, deals with the urge to be accepted and find a place in the social community or small groups made of a few individuals only. A need that drives him to invent stories, lie and build a facade; a fake face for him whenever the situation needs him to do so. This filled up the traits of the persona archetype which illustrates the need of social acceptance for the individual who builds up a "mask" in order to transcend to social conformities. As said in *Jung's Map of the Soul*;

The persona is the habitual attitude that an ego adopts to meet the world. It is a public personality and facilitates adaptation to the demands of physical and (primarily) social reality.²⁶

In the novel Sinclair's Persona shows for the first time the moment he feels the urge to lie and invented a story just so to impress the gang of the tailor's son, Franz Kromer, a bad reputed boy who becomes Sinclair's bully. This character-Kromer- seems to be the triggering point that helps Sinclair realize a few things he is not aware of before including his ability to lie and invent stories and see clearer into the realm of darkness and evil which is the total opposite

²⁶ Murray Stein, *Jung's Map of the Soul: An Introduction by Murray Stein. -1943, Open Court Books (Carus Publishing Company, 1998), 117.*

of his parents' realm. Sinclair speaks of his fears in the novel, confessing as follows:

I [...] was afraid [...] that my silence might particularly incur Kromer's wrath. It would be impossible for Franz to like me, and the other two; I felt acutely, would soon disown and desert me²⁷.

People tend to do and say things they usually would not dare to do under circumstances. As for Sinclair in this part, he clearly felt the need to emerge from his shell and say something just for the sake of being accepted in the band of Kromer. Sinclair has an internal fight, weighing the pros and cons of his decisions for the moment. He questions his inner principles and models them according to the needs of the situation. The transcendence of his conscious and unconscious gave the verdict and so he lies for the first time, thus his Persona emerged to save him from rejection.

This process happened quite a few other times as well. Sinclair's Persona shows up in order to facilitate communication and acceptance among the students and build him a reputation, to be surrounded and not be confronted to loneliness. Sinclair pulls off a new attitude, became a barroom hero or a cynic just to please his so called friends. As we've seen in the third chapter of *Demian* entitled *Beatrice* the character Sinclair stated that:

It was all as if I were somehow under a compulsion to do these things. I simply did what I had to do [...] I was afraid of being alone for long.²⁸

Each appearance is recorded with an endless inner fight, combining the social needs to his personal ones, transcending the conscious with the unconscious for a better perception and equivalence. The boy's tormented soul was exposed several times. In fact the transcendence was pretty tough for Sinclair, the more masks he adopted the more ill he became. In his confession Sinclair admitted:

"I lived in an orgy of self-destruction and, while my friends regarded me as a leader and as a damned sharp and funny fellow, deep down inside me my soul grieved²⁹."

With each manifestation of the Persona another archetype shows. An element which is more

²⁷ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 18.

²⁸ *Ibid.*, 84

²⁹ *ibid.*, 83

likely to follow the other. The Persona is always followed by the Shadow. The manifestation of the second archetype coincides with the second step of the process of individuation.

The emergence of the Persona as the first element gives opportunity to other elements to come out. Since the Shadow is like a twin to the Persona it is the immediate archetype to show up. In the case of Hermann Hesse's *Demian* the archetype of the Shadow is seen through the character of Franz Kromer. As it was mentioned earlier, the archetypes of Persona and Shadow come always together and in the novel we can clearly notice the order of appearance of each archetype. In fact, the Persona emerged because the shadow triggered it. Kromer, being the shadow, forced Sinclair to build a new face and attitude to impress him and be accepted by him, and that caused the emergence of the Persona.

1.2.The Shadow Archetype and Franz Kromer

In Hesse's *Demian* the character of Kromer is the suitable character that embodies the archetype of the Shadow. Kromer is described with several pejorative terms, being a "strong burly kid"³⁰ a person everyone fears and who brings out the worst of them. He is an incarnation of evil as Sinclair describes him "his eyes were evil, he smiled maliciously; his face was filled with cruelty and a sense of power"³¹. The shadow has an immoral or at least a disreputable quality, containing features of a person's nature that are contrary to the customs and moral conventions of society.³² This means that the shadow is the facet which is rejected by the society's conformities which lead the individual's demeanour. An image which stands against society's ideals on which the individual's person is constructed. And that is just what Kromer has as an effect on Sinclair, becoming his worst nightmare haunting him day and night

³⁰ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948),17.

³¹ Ibid.,20

³² Murray Stein, *Jung's Map of the Soul: An Introduction by Murray Stein. -1943, Open Court Books (Carus Publishing Company, 1998),99.*

causing him to be sick. The fact that Sinclair lied and went out of his ordinary, gave the opportunity for Kromer to enslave him, having him in constant anguish that his parents would figure out his wrong deeds or that Kromer would go even further with his threatening.

Franz Kromer as the shadow, manifested in Sinclair's dreams, turning these into nightmares where his tormentor would bully him and assaults him, several times. In fact, Jung states in the ninth volume of his *Collected Works* collection that the Shadow archetype in addition to being incarnated in a character is personified as such in dreams³³. When the Shadow manifests itself in dreams it is to embody the individual's fears and demons. We tend to- after watching a horror film for example- dream about something similar to what happened in the film. Even though we might not have reacted during the visualization of the film, the unconscious part of our mind reminds us of what has shaken us during that moment and gives us then, a scene where our fears are exposed. The Shadow then takes the appearance of what scares us the most. If the film was about exorcism, the Shadow comes out as the demon that possesses us or another person. And since Sinclair's scary figure is Kromer his unconscious puts it forth in his dreams.

The mental state of Sinclair deteriorated the more he met with Kromer. This works like the transcendence his inner and outer layers needed. The fact that he knew that what he was doing was wrong, and the worry he accumulated from the situation shows that he was aware of each side. Nonetheless, despite the anguish and the sickness Sinclair ended up moving through, assumed his acts, broke free from his tormentor, and even confessed to his parents.

The Persona and Shadow archetypes; as mentioned before come along. They rely on each other's presence, as it is said in the fifth chapter of *Jung's Map of the Soul* the Shadow and the persona are like siblings, and could complement or oppose to one another. That is to say, if one is blond the other is dark, if one is rational the other is emotional. To exemplify we

³³ Carl Jung Gustav, C.G. JUNG Collected Works: The Archetypes and the Collective Unconscious, trans. R.F.C Hull, vol. 9, 20 vols. Bollingen Series XX (N.Y. Princeton University Press, 1968). 265.

picked the main protagonists in Hermann Hesse's *Narcissus and Goldmund* -as Narcissus is an analyst while the Goldmund is an artist- or *Cain and Abel* to shed light on the duality of the two archetypes.³⁴

These two are indispensable for the evolution of the human psyche. The process of individuation needs the cohabitation of every element. Each archetype has its role to fill, the more present they are in an individual's life, the better and whole they feel about themselves. However, as Jung said about the Shadow mainly, the less it is embodied in the individual's conscious life, the blacker and the denser it is.³⁵ The consequences of repression elevate in the peaks of high danger for the individual's mental state; in fact, if it is repressed or isolated from consciousness [...] is labelled to burst forth suddenly in a moment of awareness. People's severe depression or even mental disorders might be the very result of repression. The individual tends to hide and repress thoughts and emotions, in other terms they imprison the different memories and events which they stock in the deepest layer of the mind, the Collective Unconscious. In fact, in Hesse's novel, Emil Sinclair has witnessed a pretty similar case, as he kept repressing the things he was going through because of his tormentor Franz Kromer. The fact that Sinclair did not confess or share his pain with anyone else and kept everything to himself, gave him hard times coping with the situation. He admitted that: "For a while I actually became sick. I vomited frequently."³⁶ He even called his situation a kind of madness.

It is well known that when we keep stocking on something it overflows and throws out the odd parts, and that's what happens with most of the people diagnosed with sudden mental disorders. Madness comes due to an excess of repression, the individual is in a state of losing control, the repressed ideas and souvenirs accumulated tend to burst out and it results with a sudden loss of logic and reason. The repressed archetype takes over, no equivalence, because

³⁴ Jeffrey Miller C., *The Transcendent Function: Jung's Model of Psychological Growth through Dialogue with the Unconscious*. (New York: State University Of New York Press, 2012).

³⁵ Ibid., 74.

³⁶ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 32-33.

no transcendence was made; the individual's sides did not have the required conversation to sort out the conflicts between the conscious and unconscious parts. Therefore, even though the conscious happens to be in control in the beginning by the end the repressed unconscious takes over and the individual find themselves stuck in an endless madness.

In Hermann Hesse's novel, Sinclair manages nevertheless to not only save his sanity, but also to achieve the first half of the process of individuation. Put to face with his unconscious side, Sinclair discovered the first parts of his hidden self, that being the very first step of the process of individuation. The first approach and contact with the first element of the unconscious which is the persona. It is followed by the second step being the emergence of the second element of the unconscious that is the shadow the dark facet of the individual's person. And of course, each step was fortified and achieved with the transcendence, the dialogue which helped Sinclair find equivalence between the conscious part he is aware of, and the partial unconscious one he discovered.

1.3.The Anima Archetype and Beatrice/ Frau Eva

In order to develop about the anima/us archetype, we went through the ninth volume of *Jung's Collected Works* where Jung introduces the Anima/us archetype with a small definition as it follows:

I shall begin with a brief statement: in the unconscious of every man there is hidden a feminine personality, and in that of every woman a masculine personality.³⁷

The anima/us -as it is defined in the sixth chapter of *Jung's Map of the soul*, faces inward to the inner world of the psyche and help a person to adapt to the demands and requirements of intuitive thoughts, feelings, images, and emotions that confront the ego. The Anima/us is, also, an attitude that governs one's relationship to the inner world of the unconscious— imagination,

³⁷ Carl Jung Gustav, C.G.JUNG Collected Works: The Archetypes and the Collective Unconscious, trans. R.F.C Hull, vol. 9, 20 vols. Bollingen Series XX (N.Y. Princeton University Press, 1968).,264.

subjective impressions, ideas, moods and emotions.³⁸

As far as Hesse's novel is concerned, the archetype of anima/us is first met with the encounter of Sinclair with the girl he named Beatrice. She is a woman he saw just once in real life but kept seeing in his dreams, and even attempted to paint her. However, the more he painted, the different the portrait seemed to be. In fact, the feminine figure he tried to paint kept changing a lot. At some point Sinclair considers the thought of the portrait being his own with some traits of his life time friend, Max Demian, but in a more feminine image.

The strange woman Sinclair named Beatrice had a great influence on him. His self-destructive mood changed to a lighter and brighter one the moment he saw her. Her ethereal features awoken Sinclair's imagination and artistic senses, for he starts painting again after quite a long time. Beatrice's appearance made Sinclair quit his troublesome and bad demeanour of a delinquent and suppressed that urgent need to be surrounded and not be alone. Sinclair's previous sexual frustration was recycled into spiritual energy. The emergence of his Anima helped to calm his troubled libido since he kept repressing his sexual desires, thus his libido was frustrated. Shedding light on the libido concept, thoughts differ about it, but according to Jung, the energy the libido provides is to be one of other sources of energy for not only the body but the mind too. It pushes the individual to go through his body's limits, serving as a boost and giving hope and a reason to work harder or even survive. In this case, Sinclair's libido has turned to be more spiritual than physical, Beatrice's or in other words, the Anima's appearance played a primordial role in fixing and remodelling Sinclair's libido. It turned the repressed sexual desires into spiritual power giving him the needed push to break free from the dark world of debauchery caused mainly by his edgy shadow. Sinclair admitted then:

My sexuality, a torment from which I was in constant flight, was to be transfigured into spirituality and devotion by this holy fire. Everything dark and hateful was to be banished [...]³⁹

³⁸ Ibid., 119.

³⁹ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), pp89.

Sinclair devoted himself to painting, trying over and over again to paint his pretty girl, Beatrice. These attempts failed, making him give up the idea of painting the very face of the girl, thus he let his imagination work it out. Sinclair's Anima found its way out through the several paintings he made, gaining clarity and precision with each new portrait, until Sinclair was hit with the face he painted, the result of the playful fumbling of my subconscious⁴⁰; noted Sinclair. The portrait was both masculine and feminine, the face that Sinclair painted was the perfect definition of the Anima/us archetype's duality. Jung's thoughts about this archetype are centred on the duality of each gender; each individual, male or female has their double within themselves, and that double being the opposite of their initial gender. The individual is built of a binary identity, being masculine on the outside with a feminine shade on the inside for a male, and feminine on the outside with a shade of masculinity on the inside for a female. This duality is what Sinclair saw in the portrait; half male, half female.⁴¹

Archetypes (The Anima in this case) are said to manifest- in some cases- in dreams as stated in the ninth volume of *Jung Collected Works*; this figure frequently appears in dreams.⁴²

With the several interpretations of the individual's visions about the opposite figure of their gender, it is believed that these figures are actually manifestations of the anima/us archetype. The silhouettes we meet in our dreams, that oppose our sex tend to resemble our person, physically mainly, they personify our ideal type of the opposite sex. For instance, a petite corpulent brunette would technically dream of a tall well built man with the same tanned skin, as well as that a man would dream of a woman that fits his criteria but still, both having their own traits, or maybe a person that has a great influence on them, since they are actually meeting their Anima for the man, and the Animus for the woman.

The appearance of the binary archetype happened in Hesse's *Demian* right after the

⁴⁰ Ibid., 91.

⁴¹ Ibid., 91.

⁴² Carl Jung Gustav, C.G. JUNG Collected Works: The Archetypes and the Collective Unconscious, trans. R.F.C Hull, vol. 9, 20 vols. Bollingen Series XX (N.Y. Princeton University Press, 1968), 265.

realization of the familiar yet strange features of the portrait he painted. Sinclair started seeing a female figure in his dreams, which was the painting coming to life. After the first appearance of the archetype in his sleep, Sinclair was able to see deeper and clearer into the portrait. He ended up associating it with his old friend Max Demian, yet the figure was too feminine to be Demian for sure.

The Anima of Sinclair at first had Beatrice as a source of energy, and had Sinclair's life brighten up a bit for a while. However it started losing its strength and the spike it gave to Sinclair became fade, due to a strange and more intriguing subject that caught the now older boy. The holy trinity Abraxas seemed to capture his full attention, until the archetype shows up again in his dreams, taking the shape of both his friend Max Demian and his own mother, switching from a soft caring and loving figure to a devilish poisonous being. This duality seemed to fit well with the so called divinity, Abraxas; half God and half Devil, half good and half bad, half light and half dark, the very spring of dichotomies, as in Sinclair's words: "I felt a mixture of ecstasy and horror, the embrace was at once an act of divine worship and a crime [...] violated all sense of reverence, yet it was bliss."⁴³

Sinclair's painting is another manifestation of the Anima archetype. In fact, the Anima represents a male's feminine aspect, and when talking about females or feminine characteristics we refer to a female's tenderness, sensitivity, a vessel of all that is emotional and contains feelings. Art is, in a sense, the reflection of someone's sensitivity and emotions, thus art is said to be shaped upon feminine aspect or to be more feminine than masculine. Therefore if we take this into consideration, art could be a manifestation of the Anima archetype. Indeed, Sinclair started painting the moment his Anima awoken, and the more Sinclair painted, the more present his Anima was and closer did he get to it. And certainly, the more he painted and interacted with his Anima, the more revelations it brought out.

⁴³ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 104.

Throughout the reading and analysis of the book, we noticed that the Anima archetype served as a regulating means. Sinclair before encountering his Anima, was lost and sank in the dark world of debauchery. He adopted sickening drinking habits, a rogue-like attitude that almost caused his final expulsion from school, bringing up a conflict between him and his parents, his father mostly. However, when Beatrice showed up, triggering the anima archetype of Sinclair, the boy emerged from his torpor, and managed to break free from the fangs of debauchery. He no longer spent nights out in pubs drinking till black out, nor did he cause trouble at school and even worked on getting back the likings of his teachers and father by readopting the good student demeanor.

Hermann Hesse's use of the character Beatrice and her influence on Emil Sinclair helping him control his shadow could be a reference to women's help during the war periods. In fact, during the wars, the second one especially; women played a great role while men were on battle fields. Women worked in different sectors, became members of associations and movements that were founded so as to help the country they were living in. Men could fight without thinking much about the financial situation of their families, for their women took good care of it, enough to even send needed ingredients to the war zone. Furthermore, some women volunteered to be nurses so as to keep both the physical and mental state of the soldiers sane, and this was a great starting point for women's movements.⁴⁴

Another reference that Hermann Hesse could have made is related to the girl's name; Beatrice. As a matter of fact, Germany had a consort queen under the name of Beatrice/Beatrix of Folkenburg (1254-1277), the third spouse of Richard of Cornwall, who just like Sinclair, was deeply infatuated with her. A portrait of Queen Beatrice was made on stained-glass and the only remaining one is added to the Burrell Collection in Glasgow. The fact that Hermann Hesse had made Sinclair work on Beatrice's painting solidifies the thought of the

⁴⁴ Inscription on the Liberty Memorial Tower in Downtown Kansas City, Missouri, and U.S.A., 'Women in WWI', National WWI Museum and Memorial, 23 March 2019, <https://www.theworldwar.org/learn/women>.

author's reference to the late Queen consort of Germany.⁴⁵ The anima of Sinclair manifested in the right time, giving him the opportunity to get a hold on himself before submitting totally to his shadowy attitude that was mainly caused by one of his fellow comrade named Alfons Beck; inviting the youngest to have a drink and exposing out -if not- bragging about his adventures. This archetype, bringing us close to the final steps of the Individuation Process, emerges to balance the individual's psyche. After acknowledging their Persona and Shadow, the individual needs that regulating element which would push them further to their inner person, shedding lights on the archetype of wholeness, the Self.

The Anima of Sinclair is solidified by the appearance of Demian's mother; Frau Eva. Despite the fact that Sinclair gets to meet her in person later on in the book, she actually appeared to Sinclair through the painting through which he first tried to eternalize the face of Beatrice, in other words, to give shape to his anima. In Hesse's words Sinclair "persisted and every new sketch was more distinct"⁴⁶. Sinclair continued his experiments of painting until, as he stated: "produced, almost without knowing it, a face to which I responded more strongly than I had to any of the others."⁴⁷ After that Sinclair was stricken with a revelation, and thus, confessed: "All at once the right eye twitched, ever so faintly and delicately but unmistakably, and I was able to recognize the picture... It was Demian's face."⁴⁸ At least that is what he saw in the painting, until the moment he finally got to meet the latter's mother. Frau Eva was "the tall, almost masculine woman who resembled her son, with maternal traits, severity, passion; beautiful and alluring, beautiful and unapproachable, daemon and mother, fate and beloved."⁴⁹ She was a woman who as Sinclair stated "bore the features of my destiny"⁵⁰, a woman with whom he happened to have a sort of infatuation having developed some weirdly labeled feeling for the

⁴⁵ S. H. Steinberg, 'A Portrait of Beatrix of Falkenburg', *The Antiquaries Journal* 18, no. 2 (April 1938): 142-45, <https://doi.org/10.1017/S0003581500007010>.

⁴⁶ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 91.

⁴⁷ *Ibid.*, 91.

⁴⁸ *Ibid.*, 93.

⁴⁹ *Ibid.*, 142.

⁵⁰ *Ibid.*, 142.

woman who would be quite the age of his own mother. Yet, Sinclair was not actually the only one to be concerned with that infatuation as Frau Eva herself seemed to share quite the same feeling. This had a pretty big influence on Sinclair's state of mind, helping him balance between all the elements of his conscious and unconscious. Frau Eva was the Anima archetype which as we already mentioned serves as a regulating tool among the archetypes and elements of the individual's life, especially to the shadow archetype which would overpower the conscious of the individual's psyche giving them hard times coping and controlling it and thus go into a devastating state of madness.

Sinclair's self development was highly effective. It was noticeable enough for him to recognize his own achievements and of course he could not keep silent about it, so he stated proudly in the novel;

What invigorated me was the progress I had made in discovering my Self, the increasing confidence in my own dreams, thoughts, and intimations, and the growing knowledge of the power I possessed within me.⁵¹

Sinclair obviously managed to transcend for he could acknowledge his anima archetype with which he communicated and found answers to every question he thought about, though he had first mentioned his close friends. Max Demian and Pistorius gave him identical vibes of his own person, yet Sinclair finally admits that it was his Anima, or more likely the picture he painted, as he says;

Only it was not the person of Pistorius nor that of Max Demian that I conjured up and addressed, but the picture I had dreamed and painted, the half-male, half-female dream image of my daemon.⁵²

Sinclair then affirms having accepted and acknowledged that part of him, he embraced it fully, and took it wholly inside rather than keeping it as a simple papered image or a silhouette in his dreams. As seen in the novel, Sinclair declared: "This being was now no longer confined to my dreams, no longer merely depicted on paper, but lived within me as an ideal and intensification

⁵¹ Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 132.

⁵² Ibid., 132.

of myself.”⁵³

The final and most crucial part of Sinclair’s encounter and acceptance of his anima is seen in the nearly last parts of the novel which were centred on the war vibes, in the middle of the battle field, the last revelations and final stages of Sinclair’s full absorption of his anima came up as the appearance of a “mighty, godlike figure [...] bearing the features of Frau Eva.”⁵⁴ Sinclair was hit by that figure’s “shining stars⁵⁵” giving him the last remaining of his anima, the final push towards his inner self.

Each of the previous steps mentioned above are more than necessary to the achievement and accomplishment of the individuation process; each element plays a crucial role, the more acknowledged the individual is about the depths of his mind, the better and the more peaceful he would be. However, the lack or failure to bring out one of these archetypes or failure of transcendence between the conscious and unconscious parts of the mind would come with some repercussions; putting the individual in a state of loss of control and probable mental disorders if not total madness; as the individual would not manage to balance his conscious and unconscious parts, the absence of harmony and equality between the two sides would result in the dominance and overpower of one of them; a case that would be treated in the second section of this dissertation.

1.4.The Self Archetype and Max Demian

The last and fourth archetype is the Self. The Self according to Jung is the individual’s true and whole complete person; one becomes whole by acknowledging the different parts of the mind and balancing between them and then transcending all the elements into one sole and unique form, being the archetype of the Self. This archetype is said to be the most fundamental feature of Jung’s entire vision, the key to his psychological theory.⁵⁶

⁵³ Ibid., 132.

⁵⁴ Ibid., 176.

⁵⁵ Ibid., 176.

⁵⁶ Murray Stein, *Jung’s Map of the Soul: An Introduction by Murray Stein. -1943, Open Court Books (Carus Publishing*

For Jung the self is transcendent, which means that it is not defined by or contained within the psychic realm but rather lies beyond it and, in an important sense, defines it⁵⁷. Jung stated that during the period of his forties, he went through something tough calling it a confrontation with the unconscious as it came out of his inner struggles and turmoil and capped a period of his life that often had him wondering if he was losing his way in a psychic wilderness⁵⁸. At some point Jung realized his own self in one of his dreams saying that: “emerged a first inkling of my personal myth.⁵⁹” He declared that the Self is the centre of his mythical person, and then Jung stated that the Self is an agent that ties and orders the whole psychological system. It balances among the different elements and spheres of the mind unifying them to fall into one functioning unit, making it –the Self- the centre of the mind⁶⁰. Concerning the Self archetype’s images and forms in which it would emerge, Jung listed images that show up in dreams and fantasies, as well as in relationships and interactions with the world and else.⁶¹

Concerning the archetype of the Self in Hesse’s novel, just like the previously discussed archetypes of Persona, Shadow and Anima, the Self of Sinclair could be –if based on this particular hypothesis- seen through the character of Max Demian. In fact, Demian played an important role in the novel, thus why it was entitled upon this character’s name instead of Sinclair’s. Demian was present through the most important phases of Sinclair, even if in some cases he was not present physically, yet Sinclair would always recall his friend’s way of thinking and handling things and would do as so. Demian was the voice of Sinclair’s consciousness, his savior, a mentor –which happens to be one the other twelve archetypes, but not of the major ones- helping Sinclair and guiding him. In fact, Demian was the one who he

Company, 1998), 132.

⁵⁷ Ibid., 136.

⁵⁸ Ibid., 137.

⁵⁹ Ibid., 140.

⁶⁰ Ibid., 151.

⁶¹ Ibid., 144.

freed Sinclair from Kromer's slavery. He gave him new angles of perception concerning few matters like that of Cain and Abel, moreover, Demian advised him to lower his alcohol intake. Nonetheless, the most important part happens when both are injured due to the war, Sinclair mostly. From the novel's last pages Demian's words to Sinclair were:

Little Sinclair, listen: I will have to go away. Perhaps you'll need me again sometime, against Kromer or something. If you call me then I won't come crudely, on horseback or by train. You'll have to listen within yourself, then you will notice that I am within you. Do you understand?⁶²

Demian speaks to Sinclair about his need of him –Demian- in the future days, that he would not come to him. He also mentions something about him being inside Sinclair himself, as if he is a part of him he would just call to see out. Indeed, this gives thought about Demian being Sinclair's inner self, the shape of himself he's been struggling to attain. A depth he finally reached the moment Demian gave him the requested Kiss from Frau Eva, as he told him: "Frau Eva said that if you were in a bad way I was to give you a kiss from her that she sends by me... Close your eyes, Sinclair!"⁶³

That is how Sinclair wakes up with no trace of Demian to be seen. His final words were such revealing ones, giving us the final verdict of this analysis and the proof to the hypothesis of Demian being Sinclair's archetypal Self, and that Sinclair has achieved his individuation process and reached wholeness showing up as the image of Demian. Sinclair's last words then, are:

Sometimes when I find the key and climb deep into myself where the images of fate lie as lumber in the dark mirror, I need only bend over that dark mirror to behold my own image, now completely resembling him, my brother, my master.⁶⁴

Throughout the analysis of Hermann Hesse's *Demian* we uncovered the outstanding chronological order of the author's use of Jung's concepts so as it would fall in correct form and place for each element. In fact, Hesse who was more than just a patient of

⁶² Hermann Hesse, *Demian: Story of a Youth*, trans. Thomas Mann (United States of America: Henry Holt and Company, Inc., 1948), 178.

⁶³ *Ibid.*, 178.

⁶⁴ *Ibid.*, 178.

Jung's disciple Dr Lang, went deeper in understanding Jung's analytical psychology. He underwent the therapy and made further studies to finally put all of it in his book *Demian*. Hesse constructed his story so as to fit the very exact outline of the individuation process. The author has put his protagonist in touch with his Persona which was triggered by the presence of the Shadow which, at some point, would have taken control over Sinclair's mind and demeanor. However, Sinclair's Anima emerged, giving him the strength to balance between the spheres of his mind using the continuous dialogue-transcendent function- he had with each of them. This brought him to finally meet his true Self, the final and most important part of the system, working to unify and tie each of the elements all together into one functioning unit.

To conclude, we have attained the aim of this section, which is the achievement of the individuation process in this novel. Sinclair managed to face his archetypal figures, acknowledge them and balance between each of them, and transcend these into one unique figure, his Self.

Chapter Two

Arthur Fleck's Failure of Individuation in Todd Phillips' *Joker* (2019)

Only the man who can consciously assent to the power of the inner voice becomes a personality; but if he succumbs to it he will be swept away by the blind flux of psychic events and destroyed.

“The Development of Personality” (1934), C.W.17§308.

In this second chapter we aim to analyze Todd Phillips' *Joker* Produced by Warner Bros from a Jungian perspective by studying Arthur Fleck's depression through the opening of Jungian archetypes. Arthur continuously represses and rejects the dark sides of his person and even ignores the call of his inner Self. Eventually, the consequences are reflected in the destructive outburst of his unconscious, which is designated as the emergence of the Shadow⁶⁵. Arthur's slow transformation from the Persona into the Shadow is shown with particular scenes from the film. While watching Phoenix's *Joker*, you see in the beginning of the movie Arthur the broken man whose existence is miserable and empty. A man who hides always behind the clown face paint, metamorphosing after that to *Joker* the supper villain whose dark gaze has not finished haunting people in Gotham city.

The film is a psychological thriller, thus could be studied from different psychological aspects and symbolism. In fact, the colours used have significant sense concerning the protagonist mainly, as each of these colours, especially blue (indigo), red, yellow, and green as well as the darkened and dim shades reflect a feeling. The blue colour is in Fleck's case a reference to his melancholy for it is associated with depression. It is said to “be blue” when one is sad, in fact, blue indigo is said to make people feel unsettled or afraid of hidden secrets⁶⁶.

The red colour has many interpretations but in this case it could either reflect Arthur's

⁶⁵ Cenk Tan, 'A Jungian & Nietzschean Approach to Todd Phillips' *Joker*', *LITERA* 31, no. 1 (10 June 2021): 423–44, <https://doi.org/10.26650/LITERA2020-802745>.

⁶⁶ 'Meaning Of Blue: Color Psychology And Symbolism', <https://www.sensationalcolor.com/>, accessed 12 December 2021, <https://www.sensationalcolor.com/meaning-of-blue/>.

growing rage or confidence and courage, as by the end of the film Arthur is seen in a maroon red suit which shows him in a powerful and confident posture and during most of the killings he committed. As for the yellow colour, it is seen in moments where Arthur seems to embrace the strength in him and rejects the pain that society has exerted on him and he is rather happy. As for the green colour seen in the green shirt piece of Fleck's final outfit-the red suit- it is associated with regeneration, refreshment and growing harmony, in fact, Fleck's old times were gone to let the Joker take place.⁶⁷

The film has other elements that reinforce the psychological aspects of the story, such as the lighting which was pretty dim giving the scenes a gloomy atmosphere. This point is reinforced with the non-diegetic sounds which were instrumental music that enhanced Arthur's feelings, thus giving the audience an anxious and disturbing feeling about the scenes they would be watching. The sounds were in the beginning tinted with a sad tone reflecting Arthur's depressive state, nonetheless, the music changed to a more joyful and vivid one once the Joker was born.

The Joker is quite a complex film, as mentioned beforehand; its psychologically defined etiquette gives us multiple psychological theories to use so as to decode each of its sequences, however, in this dissertation, our aim is to highlight the psychological development of the main protagonist Arthur Fleck using Carl Jung's analytical psychology based on the collective unconscious, the archetypes, transcendent function so as to reach either the achievement or failure of the individuation process. As Jung claims:

Jung underlines that the individuation process is achieved through the acknowledgement of the unconscious sphere of the mind with all its elements (archetypes). The realization of this process will work on the amelioration and development of the individual's life which he would call a mere play of fate.

⁶⁷ 'Mooncube - The Significance of Colour in Joker (2019)', accessed 12 December 2021, <https://www.mooncube.space/blog/the-significance-of-colour-in-joker.html>.

The previous section of this dissertation deals with Hermann Hesse's Demian as we focused on the success of the individuation process in the story. Sinclair's case will serve as a sample to which we shall compare Arthur Fleck's situation. In this section then we shall prove and expose the failure of the Process of Individuation and the causes behind it according to what the 2019 version of Todd Philips' film *Joker* would provide as evidence.

Arthur's case is a bit complex, therefore to denote his failure of Individuation, one needs to understand the Process of Individuation. In fact, Jung speaks of personal development as the "Individuation Process" as he states: "I use the term 'individuation' to denote the process by which a person becomes a psychological 'in-dividual', that is, a separate, indivisible unity or 'whole'".⁶⁸ The individual reveals all his potentialities by becoming aware of all what is unconscious in him, it is assumed that in fact the more we become aware of our self the more we individualize. In other words, the more we are aware that we are the whole-the self after it is attained- the more we recognize our true self and the more we become the person we are in reality, calling it also according to the Jungian psychology Self-realization. This Process of Individuation is all about balancing the major archetypes (Persona, Shadow, Animus and Anima) allowing these elements to exist individually within the self which is the centre of our psyche, for him this process is a path towards the unconscious. That is to say it is a confrontation with the unconscious through the transcendent function to bring regulation and balancing of the psyche and therefore new attitudes. However, the Individuation Process may be challenging to some persons in finding their true self, in realizing who they really are, for a number of reasons and making choices that veer from family ideals, values or society structures and norms.

An inability to individualize or the suppression or denial of the true self can all cause distress and negatively impact the development of a defined sense of identity. Troubles and

⁶⁸ Carl Jung Gustav, C.G. JUNG Collected Works: The Archetypes and the Collective Unconscious, trans. R.F.C Hull, vol. 9, 20 vols, Bollingen Series XX (N.Y. Princeton University Press, 1968), 256.

harmful situations in one's life, family and society can cause them mental issues. All these factors often contribute to a stalled or unsuccessful Individuation Process, which is the very case of *the Joker's* main protagonist Arthur Fleck.

If Emil Sinclair the main protagonist of Hermann Hesse's book *Demian* succeeds to achieve the Process of Individuation, Arthur Fleck fails to do so. In fact, as mentioned beforehand, the Individuation Process needs the individual's acknowledgement of his unconscious and transcendence of its elements to be achieved as it is seen in Hermann Hesse's *Demian*. However, in Todd Philips' *Joker*; the process is doomed to failure.

The film *Joker*, which tells an origin story never seen before on the big screen, focuses on the iconic figure of Batman's enemy "Joker". Despite the previously seen versions of *Joker*; this one is unique as it highlights the psychological side of the character. In fact, the main protagonist in this film has an identity, performed by "Joaquin Phoenix" who is an awarding- winning American actor who found success at a young age with the film *Parenthood*, before nabbing his first Oscar win for his performance in *Joker*.⁶⁹ In this film, he is named as Arthur Fleck, a fragile man who suffers from a mental illness that causes him to laugh out loud when subjected to stress or strong emotions; he lives alone with his elderly mother named Penny Fleck who is dependent on him for care and who always taught him to put on a happy face towards the outside harsh world in Gotham city.

Arthur represents the oppressed individual that has been unjustly treated by his society. He has been a selfless man who doesn't want others to suffer like him and who always wanted to bring laughter and joy to the whole world despite all the abuses and the hard life he is going through. He works as a clown entertaining children and his dream is to become a successful standup comedian. He grows into a person who pleases those who ignore his own needs and live a life of serving others and making them happy. It is later revealed that a

⁶⁹ 'Joaquin Phoenix | Biography, Movies, & Facts | Britannica', accessed 12 December 2021, <https://www.britannica.com/biography/Joaquin-Phoenix>.

gigantic, ugly monster grows outside Arthur's personality, which he seems unaware of. Fragments of this monster sometimes appear in the form of uncontrollable laughter.⁷⁰

While watching the film and reading the script, we had an opportunity to delve deeper into Fleck's personality by analyzing it from perspectives according to Jung's theory. It is true that other analyses of *Joker* have Jungian concepts; however this part of our dissertation gives a plus to these previous studies as we focus more on the Individuation Process and its building elements. In fact, at some point, we have noticed the failure of the Individuation Process, as we looked more profoundly; we identified not one but two possible options to prove the failure of the process. It is very reputable that any process has a list of steps and items. If a step is skipped, or an item is missing or undeveloped, the process cannot be completed and certainly cannot be reached. The two hypotheses we have come up with are based on this so said rule. The first one denotes the deficits in the Persona and the overpower of the Shadow. The second one is centred on the undeveloped and dark Anima. This section of the dissertation will serve to present these two hypotheses and develop each one of them in order to prove the failure of the Individuation Process.

1. Deficits in Arthur's Persona and Overpower of his Shadow

The first hypotheses is centred on the shadow's overpower on the other archetypes; and since the shadow always comes along with the persona; it is necessary to mention that if the shadow is not stable, so would the persona be, and that these two influence one another as it is said according to Jung; the bigger the persona is; the denser the shadow is.⁷¹

1.1. Deficits in Arthur's Persona

In the beginning of the film, we get to know of Arthur's abuse by society either physically or emotionally; a painful everyday experience that he tended to hide under a smile.

⁷⁰ Einzelgänger, *JOKER / Psychology & Philosophy (Based on Carl Jung & Albert Camus)*, 2019, <https://www.youtube.com/watch?v=3wCYi3EbNnA>.

⁷¹ Jared Chan, *Archetypal Themes in Joker*, accessed 12 July 2021, <https://www.youtube.com/watch?v=4rkkUxfaV14&t=37s>.

This so said smile was a manifestation of the Persona which he genuinely integrated because of his mother's continuously repeated sort of advice telling him "to smile and put on a happy face".⁷² The supposedly happy gesture served as Fleck's barrier between his hurting insides and the vicious harassing outer sides as he was not willing to show his aggressors the pain he's going through, so his smile is there to cover those negative actions, a sort of mechanism for these societal issues he's facing. The smile Arthur was wearing is a perfect depiction of a defected Persona. In fact, in figure one, which is the opening scene of the film, we can see Arthur stretching his lips with his fingers, forcing himself to smile while his eyes are tearing and his facial features show anything but the joy his smile should reflect.

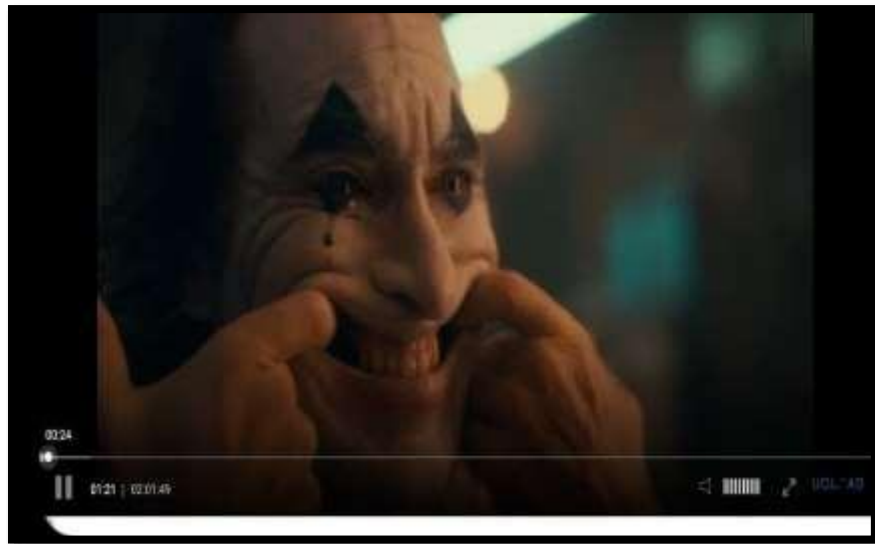


Figure 1 : Arthur Stretching His Mouth

Figure 1 is a close-up shot that shows Arthur's attempt to form a smile contrasting with his tearful eyes, reinforcing the idea of a defected Persona which could not hide much of what the protagonist was feeling.

Arthur's desperate tentativeness to live through his painful everyday life was not very successful as things got even worse, and the harder it got, the weaker though thicker the persona

⁷² Todd Phillips and Scott Silver, '1 DECEMBER 2018 FINAL SHOOTING SCRIPT', n.d., 104.

became, as Arthur repressed his torments and aches using humour to deflect those negative feelings instead of processing them, so he just kept feeding the unconscious part of his psyche, too much, that is to say.

As it was mentioned before, the Persona and the Shadow are tightly connected, thus they both influence one another, and are measured accordingly to one another as well. Fleck's case couldn't be a better match to these two archetypes' relation. As the more he repressed, the bigger his Persona was and thus the denser the shadow was. The more the persona is developed the same is for the shadow as they both go through the same trajectory and phases. However, Arthur's Persona in this case could be an exception, for it was weak and could not help him hide much of his growing pain.

The Persona archetype in Joker is then seen with deficits which means that the archetype is not built to fall as one permanent mask, rather it manifested with short comings and small several segments. Arthur's Persona at the beginning was just him being a meek who worked as a people's pleaser while he got beaten up instead (see figure 2). Yet, with the integration of the shadow -that came with Arthur's overfilled unconscious inner part that threw off the overdue elements causing the incontrollable outburst of the Shadow, witnessed in the movie as Arthur's impulsive act of shooting the three men that were kicking him on the train⁷³- the second shape of the Persona was seen as the clowns' rioting in the streets (see figure 3), an act that helped Arthur get away with his "not a self-defence" labelled act, for he deliberately followed out the third man of the three to shoot him, several times. The clown faces seen in the crowd was an attempt of the Persona to emerge, Arthur did not possess the needed energy to strengthen his Persona, thus the archetype used the crowd as a source of energy, and this helped Arthur to build his new and final mask. Indeed, by the end, the Persona is seen as the final mask of the Joker (see figure 4) being a makeup made clown face he

⁷³ Ibid.,31-32.

seemed to adopt throughout his every appearance as the face of his new personality centred on the Shadow; it being the Joker in most of Batman's movies as well as the Suicide Squad movie. The fact that the Persona of Arthur is seen in several forms though pretty similar means that the archetype is not strong enough to hold a one unique form, rather tried to manifest in those other forms so as to grow and develop, a quest which Arthur failed to do. Nonetheless, once the shadow emerged, the Persona was solidified and thus the final mask is seen with no imperfections.



Figure 2 : Arthur's First shape of Persona

This figure is a close-up shot that shows Arthur's first shape of Persona, his meek face. Despite the smile, if one focuses on Arthur's eyes one can see the dullness and tiredness in them. The blue and yellow lights behind him show the dichotomy of Arthur's feelings; he was sad but he enjoyed being a meek.



Figure 3 : Crowd of Clowns Invading Gotham's Street

This is a long shot that shows Arthur in the middle of the crowd of clowns from which his Persona took energy.



Figure 4 : Arthur's Final Shape of Persona

This is a low-angle shot that shows Arthur's final shape of Persona, the final mask of the Joker.

1.2. Empowerment/ Overpower of Arthur's Shadow

Empowerment is exercising power over another side and dominates it, and as long as *Joker* is concerned, this is seen with the archetypal shadow uprising and taking over the other archetypes. Jung stated about the shadow that;

The less it is embodied in the individual's conscious life, the blacker and the dense it is. [...] if it is repressed or isolated from consciousness, it never gets corrected and is liable to burst forth suddenly in a moment of awareness.⁷⁴

In this quotation Jung claims that repressing the shadow works negatively on the individual, for the surplus on the mind's unconscious part would come with great damage, which he named as a burst. Indeed, this is exactly what happened with Arthur Fleck in *Joker*.

The shadow is seen as an immoral thing that beholds all that is negative and out-casted by social norms as it embodies the so called cardinal sins (wrath, lust, and so on)⁷⁵. Arthur Fleck showed these very traits once his archetypal shadow was activated. However, before the sudden emergence of the shadow, morality was one of Fleck's major traits, as his shadow was still locked and growing inside him despite his unconsciousness. Fleck's morality is seen with his restrained aggressiveness and unequalled kindness towards even those who harassed him working as a clown to please them and his unsupportive mother to whom he attended, as well as his reluctance to accept the gun his friend has given him saying; "Randall, I'm not supposed to have a gun".⁷⁶

Arthur Fleck's face is obviously inundated with despair and disappointment, so much distress made him a bitter person and in the end, he turned into a murderer villain transforming his identity by becoming the joker showing an evil new person, this came from his shadow which has been casted away for a very long time. According to Jung there is really in all human beings a compulsion to suppress and hide away those painful emotions that may affect our psyche negatively; therefore, Jung observed that this shadow contains all parts being repressed, for example our brutal and clumsy desires, violence, pain and ambivalence, Jung believed that this archetype was casting these on others, he tried to explain that in fact what shocks us in others speaks to us of what we refuse to see and accept in ourselves, to exemplify, we'd take

⁷⁴ Miller, *The Transcendent Function: Jung's Model of Psychological Growth through Dialogue with the Unconscious*.

⁷⁵ Murray Stein, *Jung's Map of the Soul: An Introduction by Murray Stein. -1943, Open Court Books (Carus Publishing Company, 1998), 100.*

⁷⁶ Phillips and Silver, '1 DECEMBER 2018 FINAL SHOOTING SCRIPT'.

the fact that the violence of the others hurts us because simply we refuse our own violence which is exactly the same case of Arthur fleck who had a difficult life, full of abuse, trauma, unfair treatment by the members of his society and even being mocked by his favourite national TV idol Murray Franklin, Arthur had always been kind to people around him, the violence of these abusive people made him so weak because he did not realize that he carries his own violence and impulses. He always kept this negative feeling and pain inside the unconscious part of his psyche, and that is why he always positioned himself in an accusing side; which in fact is the Shadow denial.⁷⁷

Arthur has always found difficulties in coping and accepting violence or any immoral action, which is a common reaction. Jung believed that during the times where we are intolerable and anxious about the behaviour of others we in fact do not tolerate and project what belongs to us and we do not realize that what affects and revolts us more deeply is what we do not wish to see in ourselves. We always deny this dark force inside our brains and this, of course, will cause mental instability and eventually it will come with a destructive force as what Arthur experienced. That is why the enemy serves as one's perfect reflection, because the enemy is the one who irritates us. They in fact show us exactly what prevents us from revealing ourselves as an individual by accepting our own dark side and as a result becoming a complete individual.⁷⁸

The shadow is a vital force as Jung said , which has not been accepted and integrated by consciousness; it expresses itself in negative force hidden in taboos or violence generally in something that the human being does not want to accept; it is that kind of energy which can serve to the realization of our true self; it is the point of balance, and if one's personality goes a lot in one direction which Jung calls one sided personality, for instance, sticking to the harsh rules of one's family or society just like the case of the main protagonist in *Joker* Arthur who

⁷⁷ Simon Lucas, *Carl Jung - L'ombre et Le Soi*, 2021, <https://www.youtube.com/watch?v=8UgpNajGGQw>.

⁷⁸ 'Carl Jung, the Shadow, and the Dangers of Psychological Projection', 28 February 2018, <https://academyofideas.com/2018/02/carl-jung-shadow-dangers-of-psychological-projection/>.

was always ordered to make a happy face and smile despite all the painful moments in his life; in fact somewhere this obligation to respect the social conformities can cause imbalance and negative reactions to the side that we have already repressed which is our shadow.⁷⁹

The shadow in this case will appear as the counterpart of the elements that the subject had favoured; for example if you favoured strength (persona_consciousness) in a given situation in your life, your hidden part in the unconscious which is one's shadow, will contain one's fragility and vice versa, just like the protagonist Arthur who favoured the fragility, he always thought of himself as a victim so as a reaction to this, his shadow made the balance and emphasize his strength so eventually he killed without hesitation, an action seen in figure five.⁸⁰



Figure 5: Arthur Shooting a Man

Figure 5 is a long shot that shows Arthur standing tall and confident while shooting deliberately the third guy. The blue colour of his melancholy fades and lets the yellow take over, reflecting Arthur's happiness of breaking free from society's abuse.

Arthur fleck always liked silence, repression and denial, he curled up himself, so his shadow came up with a negative reaction showing the opposite of calmness which is violence and aggressive acts like murdering people and feeling happy and proud of it to the extent where he even danced as a celebration of his victory (See figure 6). From that we can distinguish that

⁷⁹ Ibid.

⁸⁰ Simon Lucas, *Carl Jung - L'ombre et Le Soi*.

the shadow is always the negative of the self and it always shows the opposite of what we pretend to be, and of course the more you go on the one side, the more we repress, the more our shadow will have a destructive reaction. Behind the smooth appearance of Arthur fleck - the smile and the clown face- there is a bad force carried by his shadow, but the fact of realizing these negative forces inside us will automatically bring us to the realization of our true self, by making the transcendence between all our hidden elements bringing them to our consciousness, so that to form a unique and complete human being and recognizing our own taboos, in which Arthur Fleck failed.



Figure 6: Arthur's Dance of Victory

This is a low-angle shot that shows Arthur's dance of victory.

Arthur's continuous repressions and lack of response to all the aggressiveness and harassment he went through caused a disorder between his conscious and unconscious sides, thus the overpower of the shadow archetype who triggered all the negativity that Arthur has been repressing. Moreover, Arthur could not or more like did not get the chance and the needed spiritual energy to have his psyche's parts agree to some equivalence as he failed to use his transcendence.

Since there is no equivalence and chaos was what filled Arthur Fleck's psyche having

an overpowering shadow and a defected persona with no transcendence to balance between them, the process of individuation in this case is vowed to failure, as Arthur did not acknowledge his archetypal figures willingly and did not work on controlling them, he ended up to be the controlled one, and instead of working on himself in order to reach wholeness, he gave up to his shadow and thus became his own enemy, the Joker. This justifies Jung's sayings about suppressing our unconscious; "[...] it is dangerous to suppress it, because the unconscious is life and this life turns against us if suppressed."⁸¹ As a matter of fact, Arthur's attempt to suppress his unconscious parts lead him to see the dangers of it as his shadow emerged as his pure evil enemy. Thus, Jung ultimately said that; "It is [...] evident that the whole must necessarily include not only consciousness but the unlimited field of unconscious occurrences as well."⁸² That is to say, one needs and must acknowledge and accept both his conscious and unconscious so as to become whole.

2. Arthur's Underdeveloped Anima Archetype/ Possession of Dark Anima

2.1 Arthur's Underdeveloped Anima Archetype

Throughout the analysis, we've realized that the third major archetype to fulfill the individuation process –for the first part of this hypothesis- was underdeveloped. Adopting this supposition as another plausible justification to Arthur Fleck's failure of individuation, we went back to focus on the fact of the anima archetype being a balancing element between the inner unconscious parts of the individual's mind, especially the shadow archetype as we have seen in Hermann Hesse's *Demian*.

Jung compared the anima archetype in this case to an "undeveloped muscle" stating that it is "too flabby and inadequate to do its job when called upon"⁸³. In fact, the anima is supposed to work as a regulating means, especially to the shadow, however being undeveloped means that

⁸¹ Carl Jung, Gustav, *C.G. JUNG Collected Works: The Archetypes and the Collective Unconscious*, trans. R.F.C. Hull, vol. 9, 20 vols, Bollingen Series XX (N.Y. Princeton University Press, 1968), 288.

⁸² *Ibid.*, 257.

⁸³ Murray Stein, *Jung's Map of the Soul: An Introduction by Murray Stein. -1943*, Open Court Books (Carus Publishing Company, 1998), 121.

it cannot do its job properly, thus the lack of emergence of the anima's features –this according to the hypothesis of the archetype's underdevelopment- in the case of Fleck; his anima was not developed enough for him to use it as a regulator; this leads to the overpower of the shadow archetype.

The hypothesis of Fleck's anima being too weak and under-developed justifies his constant need of comfort; a comfort a woman would give him, as it was implied in *Jung's Map of the Soul*: "This lack of development is like an undeveloped muscle. It is too flabby and inadequate to do its job when called upon. Men will then typically look for a woman to help them manage their emotions."⁸⁴

However, Arthur kept repressing his need and once the shadow was freed, his desires and needs were left out to their own will, and thus, Fleck went straight to his neighbour Sophie with whom he had a sexual relation the very night he had killed the three men in the train. Fleck's urgent need of a feminine presence was, as we already said, due to his feeble anima, yet, his moment with Sophie was just an illusion. As a matter of fact, Arthur's moments with his neighbour Sophie were a work of his illusions, from her defending him, to the scene where she signs a gun to her head as if motioning to him to kill someone as seen in figure seven, and indeed, later on, Arthur kills Randall, soon followed by Murray Franklin. The illusions of Sophie were Arthur's attempt of projecting his anima, the feminine presence he needed, and since Arthur's anima was not developed enough, the projection came as illusions.

⁸⁴ Ibid., 121.



Figure 7: Arthur's Illusion of Sophie

This one is a close-up shot that shows the illusion of Sophie's sign of a gun to Arthur.

2.2. Arthur's Possession of Dark Anima

The second part of this hypothesis concerning the anima archetype specifically; we took into consideration the usual reliance of the motherly figure to the anima. The first interaction with the anima comes through the contact of the individual with the very first and close feminine figure since early childhood, them - feminine figure- being the individual's mother. A woman is known better for her influence on males, especially mothers on their children; a child would always pick up the attitude of the mother, the father as well, however our focus is on the mother in this part, so as to her reference to the anima. A mother's influence on her child's demeanour and his psychological state is quite big, thus, we surely witnessed few cases where the child adopts his mother's words and way of speaking, even way of walking or else. Therefore if a child picks the aspects of a soft caring mother, he would highly cast these onto other people, and so would happen on an opposite stand. The aggressiveness of a mother would show on the child's frequent flinching and scared reactions to yelling or any aggressive act.

It is seen and observed that the treatment of parents -mothers mainly- works on the child's psychological aspect. In fact, a child who has grown up in a stable, righteous and encouraging family would highly develop into a well mannered child with a pretty stable

psyche and a straightforward personality; however, if –on the opposite stand- the child is abused, received an ill treatment by a mother who would repeat endless derogatory words, the child would eventually develop a low tolerance to violence, either verbal or physical, as well as a very low self-esteem that would affect his potentials, and instead of pushing forward with confidence the child would always cower and resign from any skill required job or else. And of course, they would always be on a negative thinking; and this is just the case of ArthurFleck’s anima.

In fact, Fleck’s first encounter with his anima was with his adoptive mother; a mentally unstable woman who –along with her ex boyfriend- abused him a lot as a kid, enough to give him a head injury that caused his pseudo bulbar condition of uncontrolled crying or laughter when exposed to a stressful situation. Arthur’s mother was the very depiction of a sickening virus, easily compared to the Trojan virus. She raised Arthur in an unstable insufficient milieu, either financially or emotionally and psychologically; giving his anima a negative and dark shape from its very building start. The older Fleck grew under his mother’s will and self-esteem killing words, the darker his anima grew as well, which explains his very frequent depressive and suicidal thoughts, such “I should kill myself.”⁸⁵

Arthur’s depressive and emotional person reflects the case of the Anima possession, as Jung said: “Men in the grip of the anima tend to withdraw into hurt feelings.”⁸⁶ Moreover, the dark Anima would work negatively on the individual’s Ego functions, as it aspires from the anima’s attitude, thus putting men like Arthur in a hypersensitive shape and soggianness⁸⁷. The Anima, instead of helping the individual to cope and control a certain overwhelming situation, it draws them deeper into that feeling, and this is exactly what Arthur experienced.

Arthur’s outburst is the perfect example for the dark Anima possession and its

⁸⁵ Todd Phillips and Scott Silver, ‘1 DECEMBER 2018 FINAL SHOOTING SCRIPT’, n.d., 104.23.

⁸⁶ Murray Stein, *Jung’s Map of the Soul: An Introduction by Murray Stein. -1943, Open Court Books (Carus Publishing Company, 1998),119.*

⁸⁷ Ibid,119.

negative aspects influencing the individual's life and relations with people. This sort of "possession" as mentioned in Jung's Map of the Soul, opens the unconscious barriers to anything that would come. Thus, it exposes the individual to quite excessive and overwhelming reaction to the slightest irritation which would, eventually result in the individual's sudden loss of control of his unconscious parts⁸⁸. This is what we have seen with Fleck's outburst freeing his shadow and ultimately losing his old self and turning to the murderer he had become being the Joker.

In fact, Fleck's depressive and melancholic mood pushed him to a certain, yet unpredicted outburst revealing the influence of his dark Anima and his overgrowing shadow. Fleck's anima did the opposite of its original work of helping the individual adjust to his shadow and control it before it does instead, thus the anima emphasized the shadow's power and drug Fleck deeper into it. In fact, the final push to the shadow's outburst was Arthur's discovery of his mother's lies. Figure eight shows a paper from which Arthur gets to know that he was adopted and not the biological son of Penny Fleck. Therefore, the first response to the news was Arthur killing his adoptive mother.



Figure 8: Paper of Arthur's Adoption

This figure represents a medium shot that displays the paper in which Arthur discovers the truth of his relationship with his mother.

⁸⁸ Ibid,120.

The fact that Fleck's Anima turned against him as well as his shadow, means that the expected transcendence did not occur, so as to balance between Fleck's conscious and unconscious as well as between the unconscious parts too, thus no balance was seen and Fleck's archetypes went astray from their initial path.

Arthur Fleck's failure to transcend and put equivalence among his unconscious and conscious sides means that he eventually did not reach the final step of the individuation process, he did not attain the Self archetype, and thus he did not accomplish wholeness. Consequently, the process of individuation is vowed to failure.

The aim of this section was to show the failure of the individuation process and the reasons behind it. Throughout the analysis we have put two distinct hypothesis to justify the failure of the process; we then exposed in the first part to this section the deficits in the persona followed with the overpower of the shadow archetype as well as a lack of transcendence leading to the unfortunate but ultimate loss of control that Arthur Fleck has witnessed. In the second part we tackled the idea of an underdeveloped and the possession of a dark anima that resulted in the chaotic state Fleck was put in, setting off the outburst of the shadow archetype, thus the failure of the process, as there was no balance or accord between the conscious and unconscious sides of Arthur Fleck, on that account, Fleck turned into his own and the whole society of Gotham city's enemy, the super villain of all times; the Joker. Figures eight and nine show the extent of change that Arthur endured switching from the fragile feeble Arthur to the courageous confident Joker.



Figure 9: Arthur's Bruised and Weak Body

Figure 9 is a high-angle shot that shows Arthur's bruised and weak body.



Figure 10: Joker's Confession.

Figure 10 is a close-up shot that demonstrates Joker's confident and blood stained face after his confession about the crimes he committed.

V. General Conclusion

This dissertation is made for the purpose of showing the influence of the authors' relation with psychotherapy on their works. Thus, in the analysis of Hermann Hesse's novel *Demian* and Todd Philips's 2019 version of the film *Joker*, we argued that the psychological development and state of the main protagonists, and as long as the individual's psyche is involved; Jung's analytical psychology is likely the most appropriate way to investigate one's mind.

With regards to the studied novel by Hermann Hesse and the film by Todd Philips, the use of Jung's analytical psychology gave a profound insight of the main protagonists' psyche; taking, as a base, Jung's concepts of the collective unconscious and its constituents; the archetypes (Persona, Shadow, Anima and Self) as well as the inner dialogue of the individual designated as the transcendent function all serving to build the fundamental process of individuation that makes up the unity and wholeness of the individual; we have come to two distinct realizations.

In the first section of the discussion, we recognized Hermann Hesse's intelligent use of his psychoanalyst and friend's theory in his novel *Demian*. In fact, Hermann Hesse's novel embodies the correct process of individuation conceptualized by Carl Jung. The fact that the author himself was subject to Jung's Analytical psychology made it easy for him to implement its features in his novel and thereby lead the main character through the right path in order to reach individuation. In fact, Hesse exposes the main protagonist Emil Sinclair, in a progressive and chronological manner that accords the character's life stages with the process of individuation, to supporting characters that embodied the major archetypes of the formerly mentioned process. In fact, Sinclair first met his shadow through his bully Franz Kromer who triggered his persona, the two twins-like yet diametrically opposite to one another; being revealed for the persona fitting to social conformities and concealed for the

shadow which is the out-casted features by society. Despite the rather anguished periods he went through, Sinclair managed to balance between his conscious and unconscious spheres as he put into effect the transcendent function, hence bring into equivalence the first archetypes to emerge, followed then by the awakening of the anima archetype which gave Sinclair a better hold on his shadow that started to get agitated, as well as a more enhanced understanding of his depths, thereby, Sinclair was able to overcome the hardships that his tormented self put him into. As a result he reached wholeness and achieved the acquirements of the individuation process.

On the opposite stand, in the second section of the discussion, according to the several research which denied any history that links Todd Phillips or Scott Silver to Psychotherapy or Jung's Analytical psychology, our analysis based on Jung's conceptualization of the individuation process and its main concepts, revealed that the film does not embody the needed requirements of the individuation process, therefore, Arthur Fleck failed in his quest of self-realization, and the emergence of the Joker shows a distinct result of this failure. Throughout the analysis, we have come to an important finding; the formerly known super villain of DC films, known as Joker was seen from a different angle. In fact, the vileness of this character had a lot of material to be discussed but was left underrated. The Joker's wickedness was something bigger than a mere desire to assassinate and Jung's analytical psychology gave us the needed tools to decode this character. The birth of the Joker was caused by Arthur Fleck's failure of accomplishing the individuation process, in fact, Fleck's archetypes were edgy, especially his shadow and his defective persona. Fleck's continuous suppression and repression deprived his transcendence from the needed energy to do its acquired job, and this was developed and exposed in the first part of the second section. In the second part, we have identified at first an underdeveloped anima which was dispossessed of its functions, thus it could not serve Fleck in order to shape and tame his up-growing shadow; moreover, we

perceived dark shades of an Anima possession, justified with Fleck's abusive mother as his very first and long-termed interaction with his anima.

Arthur Fleck's chaotic unconscious, shunning conscious, lack of transcendence and his negatively influencing acquaintances caused his collapse and thus failure of the individuation process. He lost control in a sudden moment of awareness where he released out all what he had been suppressing, thereby giving full dominance to his shadow which gave birth to his ultimate enemy; the Joker.

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