



Hacettepe University Graduate School Of Social Sciences
Department of American Culture and Literature

**MODERN INDIVIDUAL IN SEARCH OF HIS DEMONS:
A JUNGIAN APPROACH TO THE SELECTED STORIES OF H. P. LOVECRAFT**

İpek Beren YURTTAŞ

Master's Thesis

Ankara, 2016

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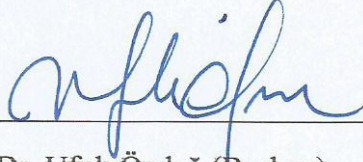
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KABUL VE ONAY

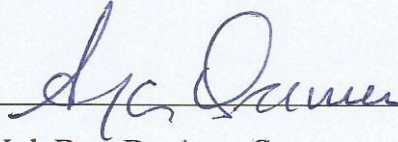
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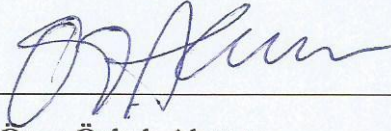
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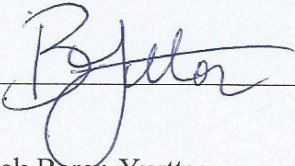
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İpek Beren Yurttaş

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ÖZET

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Howard Philips Lovecraft (1890-1937), özellikle Batı dünyasını etkileyen çalkantılı bir dönemde yaşamış Amerikalı bir bilimkurgu, fantezi ve korku edebiyatı yazarıdır. Hem yaşadığı dönemden, hem de Edgar Allan Poe gibi yazarlardan etkilenen Lovecraft, kısa öykülerinde karakterlerini öldüren ve bildiğimiz dünya düzenini sona erdiren canavarlar, uzaylılar ve olağanüstü olgular betimlemiştir.

Lovecraft'ın öyküleri Carl Gustav Jung'un analitik psikolojisi ile incelendiğinde daha derin anlamlar ortaya çıkmaktadır. Jung her bireyin arketiplerden oluşan bir kolektif bilinçaltı olduğunu söyler. Gölge ve anima/animus arketipleri bireyin görmek ya da kabul etmek istemediği karanlık tarafını gösteren arketiplerdir. Jung'a göre bireylerin bütünlüğe, kendini tamamlamaya, benliğe ulaşabilmesinin yolu bireyselleşme süreci ile karanlık taraflarını fark edip kabullenmesiyle olmaktadır.

Jung aynı zamanda 20. yüzyıl modern dünyasında yaşayan insanların ilkel ve ruhani yönlerinden uzaklaştıklarını, depresyonlarının bundan kaynaklandığını ve bireyselleşme sürecine ihtiyaç duyduklarını belirtir. İkel yönlerini medeni olanla, hayvansı taraflarını mantıklı olanla, yani ego'larını gölge ve anima/animusla birleştirerek modern insan benliğe ulaşabilir.

Lovecraft'ın kurgularında karakterler ego olarak tanımlanabilirken "Öteki"leştirilen gölge ve anima/animustur. Ancak Jung bireyselleşme sürecinin başarısızlıkla da sonuçlanabileceğini konusunda uyarır ve Lovecraft'ın öyküleri de bu şekilde sona ermektedir. Karakterler birey olabilmelerini sağlayacak olan kendini tanıma eylemini gerçekleştiremediklerinden dolayı Lovecraft'ın öykülerinde egonun bireyselleşme yolculuğu travma ve ölümle sonuçlanmaktadır. 20. Yüzyılın modern insanları gibi,

Lovecraft'ın karakterleri de karanlık yönlerini bastırdıklarından kendilerine ve dünyaya yönelik daha kapsamlı bir anlayış elde edemezler.

Anahtar sözcükler

Lovecraft, korku edebiyatı, Jung, analitik psikoloji, arketipler, bireyselleşme süreci, benlik, modern insan

ABSTRACT

Yurttaş, İpek Beren. Modern Individual in Search of His Demons: A Jungian Approach to the Selected Stories of H. P. Lovecraft M. A. Thesis, Ankara, 2016.

Howard Philips Lovecraft (1890-1937) was an American science fiction, fantasy and horror writer who lived at a turbulent time, especially in the Western world. Influenced by both his time and writers such as Edgar Allan Poe, Lovecraft wrote short stories, depicting a variety of monsters, aliens and phenomena traumatizing or killing the characters and bringing the world order as we know to an end.

When analyzed through Carl Gustav Jung's *analytical psychology*, Lovecraft's stories reveal deeper meanings. Jung states that every individual has a *collective unconscious* which is composed of *archetypes*. *The shadow* and *the anima/animus* archetypes reflect one's dark side which is the part that one does not desire to acknowledge or accept. According to Jung, through the *process of individuation*, every individual should face and embrace their dark side to reach wholeness, fulfillment, *the Self*.

Jung also adds that people living in the 20th century modern world lost touch with the more primitive and spiritual part of themselves and thus, are depressed and in a need of an individuation process. By uniting their uncivilized side with their civilized one, animalistic side with their rational one, that is, *the ego* and the shadow and the anima/animus, the modern man can actualize the Self.

In Lovecraft's fiction, the characters can be interpreted as the ego while "the Other" is the shadow and the anima/animus. However, Jung warns that the individuation process may end with failure as well and this is how Lovecraft's stories end. In his stories, the journey of the ego ends with trauma and death as the characters fail to achieve a wider understanding of themselves to actualize the Self. Like the modern man of the 20th

century, Lovecraft's characters repress their dark side and cannot adopt a more comprehensive perspective towards themselves and the world.

Key Words

Lovecraft, horror fiction, Jung, analytical psychology, archetypes, individuation process, the Self, modern man

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INTRODUCTION

In this thesis, four short stories by the American science-fiction, fantasy and horror writer Howard Philips Lovecraft (1890-1937) will be analyzed under the light of the theories of Carl Gustav Jung, a contemporary psychiatrist of Lovecraft's time. From this perspective, Lovecraft's fiction reveals the shared problems and crises of the modern individual at the beginning of the 20th century. In Lovecraft's works, the characters, the setting, the monstrous creatures and the plot can be considered to indicate the situation of the modern individual. The modern individual, or "the modern man" as he was generally referred to by Jung, suffers from the feelings of emptiness and disillusionment due to the extreme separation of the rational and the spiritual, and the repression of his spiritual side into the unconscious. The projection of these repressed feelings outward can become dangerous and threatening and an *individuation process* is necessary to reintegrate the separated parts of the psyche and to solve this problem by actualizing *the Self*. Nevertheless, Lovecraft's characters are unable to achieve that understanding. The disruption of and failure in the individuation process leads to the physical and mental death of the characters in the stories, which is a common motif in almost all of Lovecraft's short stories. In the following chapters, the problematique of the modern individuals, their "Other" side which they refuse to accept and the inevitability and the impossibility of the individuation process will be examined through four of Lovecraft's stories; "The Call of Cthulhu" (1926), "The Horror at Red Hook" (1925), "Facts Concerning the Late Arthur Jermyn and His Family" (1920), and "The Outsider" (1921). In order to demonstrate the factors leading to the feeling of "spiritual barrenness" of that era, a general outlook of the early 20th century will be presented along with some key points in Lovecraft's life to indicate how all those significant changes affected him and his works. This study thus aims to form a parallelism between the theories of Jung regarding the modern man, his predicament and the stories of Lovecraft.

The period between the end of the 19th and beginning of the 20th centuries was a turbulent time due to the social, technological, scientific and intellectual changes that affected the Western world. Social changes, such as the increasing immigration to the

US, the emancipation of slaves and the shifting of gender roles, changed the lives of many members of the predominantly white and Christian society. As the American historian Charles Beard noted, the number of immigrants was so great and the places they came from were so varied that the large cities of America almost became “foreign colonies” (24). People who had already settled in the US thought that “the Anglo-Saxon hegemony” was under threat as they feared that they would be outnumbered by the new immigrants (Gray 247). Due to these demographic changes, the cities grew and their landscapes changed with the emergence of crowded slums and skyscrapers. Additionally, the fact that African Americans were free and that they flocked to the cities also disrupted the old order of the society for WASPs, especially the “Negrophobes” in the South, who believed that the mere presence of African Americans was a threat to them (Guterl 34). According to these “Negrophobes,” an African American was “a natural criminal” without “the institution of slavery, with its paternal governance and social controls” (33). Additionally, the changing status of women proved to be very intimidating for men because just like “the witches of the seventeenth century, wage-earning women became symbols of the threats posed to a particular concept of manhood” (Boydston 159). This was because men’s secure position as the sole breadwinner of the household was in danger and thus, their power and authority were waning.

The rise of industrialism and advances in technology were other factors that changed the old order in the US. New technologies, such as the telegraph, telephone, radio, automobile and railroad network that emerged at the end of the 19th century, had a big impact on the way people communicated and travelled. However, after seeing the immensity of destruction during World War I due to the use of new technological weapons, people realized that the technology which they had so long cherished, benefited from and incorporated into their daily lives could also be used for their destruction (Annenberg Foundation 5).

The radical ideas of intellectuals and the progress in science had a substantial impact on the traditional way of thinking of people at the turn of the century. The revolutionary ideas of Charles Darwin (1809-1882), Karl Marx (1818-1883) and Friedrich Nietzsche (1844-1900) irreversibly changed the way the world was interpreted and perceived.

Darwin's book *On the Origin of Species* (1859) and his Theory of Evolution shattered the idea that humans and animals were completely different species and humans had a privileged place on the Earth. By rejecting the creation myth, his studies showed that humans were just a part of the animal kingdom. According to his studies, "early man was simply an anthropoid animal equipped with a better brain than his cousin anthropoids" and this revolutionized social thought (Greene 96). It not only led to a rise in modern science (40), it also put the religious doctrines under pressure and led them to reinterpretation (26). Karl Marx was also an important scholar who is considered "one of the great and seminal minds of the modern period in Western political thought" (Germino 357-8). His works *The Communist Manifesto* (1848) and *Das Kapital* (1894) changed the understanding of history by showing the true nature of economy and the function of social classes while reducing the moral and spiritual side of life to a mere deception by stating that religion is nothing but "the opium of the people" (Marx and O'Malley 131). Marx argued that capitalism, the prevalent economic system, was the dominating and controlling force of human lives (Germino 359). He regarded it as "an alien force that makes inhuman or dehumanizing demands" (359). As a solution, he suggested that "a new society must be created, one that will enable man to regain his human essence" and this would be called "communism" (359). In addition to these, another intellectual, Friedrich Nietzsche, in *The Gay Science* (1882), announced God to be dead due to the inadequacy of the concept of God to give a satisfactory explanation to make sense of life in his day. It is stated that "Nietzsche's loss of faith [was] the result of a realization that educated people of his day were finding religious belief decreasingly acceptable" (Benson 72). This was not only his personal opinion but also paralleled "the wider cultural shift" (72). Believing in God used to be an important part of Western thinking but it was not so anymore (72). Moreover, scientific theories such as Albert Einstein's *Special Theory of Relativity* (1905) and *General Theory of Relativity* (1916) and Werner Heisenberg's *Uncertainty Principle* (1927) showed how little humanity knew about the universe they lived in and that mankind was incapable of determining the absolute principles of it.

Furthermore, the revelations of psychoanalysts like Sigmund Freud (1856-1939) and Carl Gustav Jung (1875-1961) have changed the fundamentals of psychology since they indicated that not all man's actions and thoughts were independent, rational and

conscious. As a result, taboos were broken, the belief in absolute rationality behind humans' actions was shattered, the understanding of traditional gender roles changed through this great paradigm shift. This great shift in people's mentality was summarized by Freud as the "three great wounds" in history which ended "the general narcissism of man" (qtd. in Turner 334). Freud stated that first, "Copernicus had displaced the earth from its position as the center of the universe," then "Darwin had displaced man from the center of the animal creation" and lastly "psychoanalysis had displaced the ego from the center of the human self" (qtd. in 334). Consequently, mankind was dethroned due to various new developments, discoveries and traumatic events such as World War I. Due to all these big changes, people had an almost "fatal shock" and fell into "profound uncertainty" (Jung, *Modern Man* 200). Thus, people of the early 20th century felt insecure, anxious, paranoid and found themselves in a psychological, moral and spiritual crisis.

Howard Philips Lovecraft lived at a time when either many of these changes were happening or their echoes were still present. Brian Attebery calls these changes "psychic bombshells," which are listed as "Freudian psychology, Einsteinian physics, world wars, the Russian Revolution, industrialization, deracination, and a general loss of faith" (37) and it is argued that Lovecraft was influenced by them because these changes seem to "find their echoes in the letters and fictions of Lovecraft" (Ringel 194). As the Lovecraft scholar S. T. Joshi states, born and raised with old customs and morals, Lovecraft had to live through the "rotten age" (Lovecraft, *Lord of a Visible World* 118) as he called the century he lived in and watch "the great tectonic shift in Western thought" change everything irreversibly (Crow 3).

H. P. Lovecraft was born in Providence, New England in 1890 to a well-established family with Puritan origins. Lovecraft's interest in literature started in his early childhood years. Reading mythology and literary classics fueled his imagination and provided him with a background for his later literary life. Among his favorites were Edgar Allan Poe, whom he called his "God of fiction" (St. Armand v), and Lord Dunsany, an Irish fantasy writer. These literary figures functioned as inspiration for Lovecraft and, especially at the beginning of his literary career, the traces of their style were obvious in his stories, which Lovecraft admitted by saying "My stories of the

1920 period reflect a good deal of my two chief models, Poe and Dunsany” (Lovecraft, *Lord of a Visible World* 348). From Lord Dunsany, Lovecraft “got the idea of the artificial pantheon and myth-background” (348), while through Poe, he adopted the view that a horror story should be “disturbingly concrete” (Martin 224). As a result, Lovecraft wrote his horror stories as realistically as possible. Furthermore, putting “sensation or effect” over “rational narrative, emotional satisfaction, or moral truth” proves to be “the hallmark of Poe’s and Lovecraft’s peculiar brand of horror” (229). Stylistically, Lovecraft was influenced by Poe as well but Lovecraft added his own touch of archaic words to his narratives (Hohne 83). It took some time and a number of Poe-esque and Dunsanian short stories before Lovecraft discovered his own literary style. In one of his letters, Lovecraft noted, “There are my ‘Poe’ pieces & my ‘Dunsany pieces’ – but alas – where are any ‘Lovecraft’ pieces?” to express his concerns regarding the originality of his tales (Joshi and Schultz, *H.P. Lovecraft Encyclopedia* 207).

Although Lovecraft admired the writers before him, he thought that in his time literature was “going to hell or chaos” and he went on further explaining “What is there to write about now? Before we have *literature* we must have *life* — bold, colorful, primitive, and picturesque” and none of them seemed to exist in his time anymore [emphasis in the original] (*Lord of a Visible World* 118). Therefore, Lovecraft dedicated his imagination, artistic creativity and talent to building a world of horrors. In the face of many fundamental changes, Lovecraft formed “a fear of change, of impermanence” and in his writings he reflected “his fear of personal dissolution: of insanity and of death, the ultimate change” (Ringel 195).

Science, and particularly astronomy, was a major influence on not only Lovecraft’s point of view towards the universe and humankind’s place in it but also his literary works. After reading Einstein’s Theory of Relativity, for example, “Lovecraft’s entire conception of the universe seemed shaken” (Joshi, *A Subtler Magick* 30) and Lovecraft himself expressed this in one of his letters as follows:

I have no opinions — I believe in nothing . . . My cynicism and scepticism are increasing, and from an entirely new cause — the Einstein theory. . . and assumedly it removes the last hold which reality or the universe can have on the independent mind. All is chance, accident, and ephemeral illusion . . . There are no values in all infinity — the least idea that there are is the supreme mockery of all. .

. . . I believe in everything and nothing — for all is chaos, always has been, and always will be. (*Lord of a Visible World* 119)

Lovecraft was an atheist despite his Puritan upbringing and science was an important factor in this. In one of his letters, Lovecraft expressed his opinion by saying that he did not have “a shred of credence in any form of supernaturalism —religion, spiritualism, transcendentalism, metempsychosis, or immortality” and he thought that both Christ and his own fictional god, Cthulhu had the same amount of proof for their existence and were, thus, equally credible (*Lord of a Visible World* 176, 222). Moreover, regarding the function of religious systems, he stated that “the sole purpose of religion was to soothe the ignorant masses, i.e. that it was a kind of drug for those uncritical enough not to realize the contradictions and paradoxes inherent in most religious systems” (Steiner 68), which is clearly a parallel statement with Marx’s view of religion as “the opium of the people” (Marx and O’Malley 131). Therefore, it is assumed that he was influenced culturally by the Puritan society that he lived in but actually he had no religion and no faith.

Science also led Lovecraft to develop a literary philosophy of his own, called *cosmicism* which he sought to depict in most of his stories (Joshi and Schultz, *Lord of a Visible World* xiv). He portrayed a universe full of unknown forces or so-called all-powerful “gods” and these gods were completely indifferent to humankind’s existence (Burlison, *Disturbing the Universe* 158). According to Burlison, Lovecraft adopted the view that humankind’s place in the universe was “soul-crushingly evanescent” and that humans were only capable of discovering “the tragedy of their own vanishingly small dash of color on the universal canvas” due to the fact that they “can know anything at all” (158). From a psychological perspective, humans were unable to cope with their own meaninglessness and insignificance in an indifferent universe for Lovecraft (Mosig 22). He did not seem to attach much importance to human relations or emotions in his fictional works because he was not interested in ordinary people and their daily lives unlike many other writers. On the contrary, the supernatural and otherworldly powers were inspirational for him. Once, Lovecraft wrote “I could not write about ‘ordinary people’ because I am not in the least interested in them. . . . Man’s relations to man do not captivate my fancy. It is man’s relations to the cosmos —to the unknown— which alone arouses in me the spark of creative imagination” (“The Defense” 53). Also,

regarding human emotions, Lovecraft explained “[n]ow all my tales are based on the fundamental premise that common human laws and interests and emotions have no validity or significance in the vast cosmos-at-large” (*Lord of a Visible World* 209), which is reflected in his not using them in his stories.

Lovecraft’s “great texts” which are considered as the “heart” of his fiction are “The Call of Cthulhu” (1926), “The Colour Out of Space” (1927), “The Dunwich Horror” (1928), “The Whisperer in Darkness” (1931), “At the Mountains of Madness” (1931), “The Dreams in the Witch House” (1932), “The Shadow Over Innsmouth” (1932) and “The Shadow Out of Time” (1934) (Houellebecq 41). Although these stories, and the rest of Lovecraft’s fiction, seem to be composed of a wide variety of characters, creatures, settings and incidents, in fact most of them include more or less a similar chain of events and depictions. In Lovecraft’s stories, the setting is almost always the New England region, where he was born and spent most of his life. About this region and its influence on his writing, Lovecraft said “its old, lingering lore have sunk deep into my imagination, and appear frequently in what I write” (*Lord of a Visible World* 349). In addition to the real New England cities such as Providence, Salem and Boston, Lovecraft also makes up imaginary cities like Arkham, Innsmouth, Dunwich and Kingsport as the settings of his horror stories. In this respect, Lovecraft is similar to Nathaniel Hawthorne because both of them succeeded in “blending New England local color with supernatural horror, and in re-seeing the Puritans in this demonic light” (Ringel 170). Therefore, Winfield Townley Scott stated Lovecraft’s fiction was “haunted regionalism” (52).

At the beginning of the typical Lovecraftian story, when everything seems to be normal, the main character of the story comes across some extraordinary phenomena. He either goes after it himself or just witnesses it by accident but in both cases these characters end up facing things beyond their comprehension. It is usually an alien creature or an unnatural phenomenon, which the characters find almost impossible to explain through language. Since Lovecraft believed that “[h]orror... should be *original*—the use of common myths and legends being a weakening influence” (*Lord of a Visible World* 350), he created original and horrific monsters, instead of using the already known figures and narratives. To this end, Lovecraft created a mythology and different types of

alien creatures and used these alien beings in many of his stories. Cthulhu being the most well-known of them all, he created other alien “gods” such as Azathoth, Yog-Sothoth, Nyarlathotep and Shub-Niggurath. Although they seem to be different from each other, they actually share a number of important characteristics. They are all massive in size, very powerful and strange in terms of their appearance and are always referred to as “unspeakable” or “inexplicable” by the ones who are unfortunate enough to witness their presence. Additionally, these creatures are often regarded as “gods” by the characters because of their strength and magnitude. However, these “gods” are completely indifferent to humankind and their presence on Earth. Thus, their reappearance from the depths of the Earth, the ocean or just out of darkness inevitably marks the end of the human rule on Earth and the beginning of a radically different era. When the characters face these creatures, see their power and imagine the consequences, they either die or go insane, since these are the only ways they can get rid of the burden of knowing the doom that is to come.

If the source of horror is not an alien monster, it is a strange phenomenon, like a color which cannot be named, a song that cannot be described, an inexplicable odor or a material that cannot be specified. Sometimes, it is a long-deceased relative or devolutionized ancestors that haunt the living. Whatever the horror element is, it more or less has the same effect on the characters: It shocks them with the realization that humans are pitifully insignificant in the universe when compared to the other powerful beings. Thus, Lovecraft’s stories are said to indicate “the inversion of values, the destruction of all that has an integrating and stabilizing function in society” because for him “[in] the universal collapse, nothing can be saved that would allow man to orient himself, not even the sacred, which must become the sacrilegious” (Lévy 96). As can be observed, happy endings are almost non-existent in Lovecraft’s world. As he rejected “the delusions of faith, [and] fed on nihilistic philosophies,” Lovecraft was truly “a man without hope” for the future of humankind (115).

Various scholars, such as Donald R. Burleson, argue that Lovecraft’s stories employ the same themes over and over again, which leads his fiction and also a thorough analysis of his fiction relatively repetitive. In his article “On Lovecraft’s Themes: Touching the Glass,” Burleson points out one grand theme and five major themes that dominate all of

Lovecraft's works. While the grand theme is "the soul-shattering consequences of self-knowledge," the major themes are listed as "denied primacy" (humankind is neither the first nor the most important ruler of the world), "forbidden knowledge, or merciful ignorance" (only by ignoring the awful truths can one be at peace), "illusory surface appearances" (nothing is as it seems and horrors lie beneath the surface), "unwholesome survival" (horrors of the past survive and take over the present day), "oneiric objectivism" (dreams are as real as the daily life-or even more) (136). Although characters, monsters and settings seem to vary on the surface, these themes constitute the basis of Lovecraftian horror.

Lovecraft's works were not appreciated much in his lifetime. Nonetheless, he refused to do another job and thus suffered from economic problems until the end of his life. He was mostly unknown in the academic and intellectual world when he died. None of his works were printed as books but were only accepted by and published in amateur journals and pulp magazines and critics tended to ignore the stories published in such magazines (Mosig 16). Only after Lovecraft's death were his works collected and published as books but it took more time until he was regarded as a writer worthy of critical acclaim.

There are some reasons why Lovecraft was not a famous writer. Firstly, fantasy and science fiction were not considered to be "serious" literature during Lovecraft's time and even many years afterward (Mosig 16). Looking back at the history of these genres in America, Ursula Le Guin explains in her article "Why are Americans Afraid of Dragons?" that works of fantasy, science fiction or fiction in general were considered as childish and unnecessary by Americans due to their Puritan roots and were disregarded by the majority of adults, which can be an important reason why such literature usually went unnoticed. Another reason could be that, Lovecraft was a writer who valued originality and creativity more than popularity or financial gain. He expressed his oppositional stance towards popularity by saying "[p]opular authors do not and apparently cannot appreciate the fact that true art is obtainable only by rejecting normality and conventionality" (Lovecraft, *Lord of a Visible World* 121). He knew that in the era that he lived, a literary work cannot and should not imitate the works of the past centuries due to the irreversible changes in philosophy, science, industry, economy

and social order (Gayford 284). Instead, Lovecraft believed in “art for art’s sake” and worked on his stories meticulously to turn them into pieces of art (Mosig 14). For this reason, he did not let anything distract him from achieving this aim even if it meant living in poverty. He said “[t]he only thing I can say in favour of my work is its sincerity. I refuse to follow the mechanical conventions of popular fiction or to fill my tales with stock characters and situations, but insist on reproducing real moods and impressions in the best way I can command” (Lovecraft, *Lord of a Visible World* 349).

Even though he was not fond of them, Lovecraft was well aware of the literary trend of his time, which is today defined as “literary modernism,” and the works of his contemporaries, such as T. S. Eliot (Gayford 273). In his article, Norman Gayford describes Lovecraft’s stance towards modernism by saying that Lovecraft was a modernist not artistically, but philosophically. It is stated that Lovecraft did not regard modernism as a movement appropriate for art (276). Lovecraft explained the reason by saying,

The keynote of the modern doctrine is the dissociation of ideas . . . into chaotic components . . . This is supposed to form a closer approach to reality, but I cannot see that it forms any sort of art at all. It may be good science—but art deals with beauty rather than fact . . . Beyond or behind this seeming beauty lies only chaos and weariness. (*Selected Letters* 2: 96)

Since Lovecraft equated modernist literature with the chaotic, he did not like T. S. Eliot’s works either, which were among the most prominent modernist works of the time (St. Armand 12). For Lovecraft, Eliot represented “chaos in general, the chaos of personal as well as cosmic lunacy” (12). In one of his letters, Lovecraft comments that he has “respect for these moderns as *philosophers* and *intellectuals*, however much [he] may dismiss and disregard them *as poets*. T. S. Eliot himself is an acute *thinker*—but [Lovecraft does] not believe [Eliot] is an *artist*” [italics in the original](*Selected Letters* 1: 230).

Although Lovecraft rejected literary modernism, according to St. Armand, Lovecraft was personally a modern individual as well since he seemed to have suffered from what might be called today “the divided self” (87-8). St. Armand argues that Lovecraft was “the most civilized of conversationalists and the most violent of xenophobes, the most rational of scientists and the most fantastic of visionaries, the most controlled of authors

and the most extravagant of artists. This inextricable doubleness runs through all of his work” (87-8).

It appears that Lovecraft’s style of prose and themes were not in tune with his time. While his language was full of archaic terms and ornaments, his subject matter was disturbingly different from his literary predecessors and his contemporaries. Not bothered by the expectations of the literary circles of his time, Lovecraft over and over again wrote his horror stories on imaginary entities, supernatural horrors and unknown phenomena due to his belief that “[t]he oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown” (“Supernatural Horror in Literature”).

Lovecraft defined the genre of his works as “weird fiction” and he stated that weird fiction is not “the literature of mere physical fear and the mundanely gruesome” (“Supernatural Horror in Literature”). On the contrary, Lovecraft explained that “[t]he true weird tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present” (“Supernatural Horror in Literature”).

Lovecraft also made an effort to define “weird fiction” and guide young writers in their endeavors to write weird fiction. In 1927, he wrote “Supernatural Horror in Literature,” which is an extensive study of the genre including its history, characteristics and notable writers. For this reason, he was called “the progenitor of American science fiction and horror” and even “the Aristotle of the horror tale” (Ringel 196; St. Armand v). In addition to this book, Lovecraft supported and helped his fellow weird fiction writers and the ones who were aspiring to become one of these writers through his lifelong and cross country correspondences. Lovecraft kept in touch with many writers, shared his opinions and ideas with them and guided them with his advice. Some of his friends and followers were Clark Ashton Smith, August Derleth, Robert E. Howard, who is the author of *Conan the Barbarian* (1932) and Robert Bloch who is the author of *Psycho* (1959). They were known as the “Lovecraft Circle” and Lovecraft’s works were quite influential among them (“Symposium” 92). Some terms of Lovecraft’s stories were used by these writers to provide a continuation of his mythology and also to increase its credibility. For instance, *Necronomicon*, the pseudo-source of dark arts written by a

fictional mad Arab named Abdul Alhazred, was created by Lovecraft and was used by both Lovecraft himself in many of his works and his writer friends in their own works of fiction to make it seem more credible and authentic. As a result a considerable number of people have been convinced that *Necronomicon* actually exists, even today (Harms and Gonce 35).

After Lovecraft died, his friends August Derleth and Donald Wandrei founded Arkham Publishing and published his works as books. In time, Lovecraft's influence has outgrown the Lovecraftian circle and spread to the world. Despite the racist allegories throughout his works, Lovecraft influenced the following generation of writers in other ways and today Lovecraft is cited as a major influence by writers such as Joyce Carol Oates, Stephen King, Jorge Luis Borges, Anne Rice and Neil Gaiman (Kneale 108; Ceccio 165-7; Roland). Borges even wrote a story named "There Are More Things" in memory of Lovecraft, in which he narrates a very Lovecraftian plot that includes a detective story revolving around a strange creature (Bell-Villada 263). Anne Rice, one of whose literary sources is Lovecraft, also makes references to Lovecraft's work in her novel *The Tale of the Body Thief* (Ceccio 165-7). Apart from the writers, Lovecraft has had an impact on artists as well. The Swiss surrealist artist H. R. Giger, who designed the creatures and the setting of the cult film series *Alien* (1979), was inspired by the nightmarish depictions of Lovecraft and he published his own nightmarish artworks as a book under the name *Necronomicon*, which is the name of Lovecraft's most well-known and cited fictional book (Mitchell 15). Well-known modern day films such as *Pirates of the Caribbean: Dead Man's Chest* (2006) used Lovecraftian imagery to create supernatural creatures as well¹ (Curran 136). Lovecraft's own stories have also been adapted to the big screen yet with little success as his "unspeakable" entities of his fiction made them to be "unfilmable" for many directors and producers (Roland).

As can be observed, the traces of Lovecraft's works can be noticed in many areas ranging from literature to the arts, films to music since many works use the same Lovecraftian images over and over again. The horrors he depicted in his works were unconventional for his time and this might be the reason why his works were not widely

¹ In the film, Davy Jones, the captain of the legendary ghost ship the Flying Dutchman, is portrayed in a very similar manner as Cthulhu. He is evil, scary, comes from the depths of the sea and most importantly, has tentacles on his face which can be considered as the trademark of Cthulhu (Curran 136).

appreciated. On the originality of Lovecraft's works and his influence, Robert Bloch says,

Lovecraft's work exerted a very strong influence. The things he talked about were strange, were novel, were mysterious. The whole concept of a cosmology in which evil forces controlled the universe was very fresh, and some of his characters and characterizations were quite shocking. Today, when one reads Lovecraft, one reads him with echoes of countless science-fiction, television, and motion picture images in his or her mind. ("Symposium" 90)

It is possible to state that the reason why his works are still read, used and reused is because they address human nature, that is, the deepest fears and drives that are common in people. In the stories, these fears and drives are embodied through Lovecraft's supernatural entities which fulfill the role of "the Other." Lovecraft considered the supernatural beings, phenomena or shortly, "the Other" to be the real protagonists of his stories, as he thought that they were more important to the plot and the overall effectiveness of the story than the characters he described (Mosig 17). Lovecraft's works are comprised of more than what they seem to portray on the surface and thus should not be taken literally, but interpreted as representations of deeper truths. In order to acquire a deeper understanding of Lovecraft's works of fiction, one can resort to many different ways of analysis. Jungian literary analysis is one of the means that can be used to interpret these literary texts. The Jungian analysis can offer a satisfactory explanation since Lovecraft's works have numerous elements in common with Jung's analytical psychology². This fact has been observed by many, including Yozan Dirk Mosig, a psychoanalyst and Lovecraft critic, who wrote in his book *Mosig at Last: A Psychologist Looks at H. P. Lovecraft* (1997) that "[t]he analytic theory of Carl Gustav Jung, often used in literary analyses, provides an excellent framework for the interpretation of the works of H. P. Lovecraft" (35). Later on, he adds, "I cannot think of a single piece of Lovecraftian fiction that would not lend itself readily to a Jungian interpretation" (41). Another important critic, Barton Levi St. Armand similarly points out in his book *The Roots of Horror in the Fiction of H. P. Lovecraft* (1977) that "Jung is uncannily relevant to an understanding of the place and meaning of horror in

² The type of analysis that will be employed in this thesis is Jungian literary criticism, rather than archetypal literary criticism associated with Northrop Frye due to the fact that archetypal criticism does not focus on the collective unconscious or how archetypes form but only their function and effect in a narrative.

Lovecraft's fiction" (8). While the characters in Lovecraft's fiction are claimed to be the "representations of Lovecraft himself," the monsters represent "man's fractured psyche" and therefore, "the man becomes almost inseparable from his work" (Colavito). Therefore, a better understanding of Lovecraft's works requires knowledge about Jung and his theories.

Carl Gustav Jung (1875-1961) studied and produced works on the unconscious, like Sigmund Freud. Although Freud and Jung had some ideas in common and were close associates, gradually they formed two distinct approaches to the depths of the human mind. Like Freud, Jung stated that the human mind was composed of conscious and unconscious parts yet, unlike Freud, Jung argued that there were two types of unconscious. While Freud argued that the unconscious was composed of repressed personal memories, instincts, drives and urges, Jung suggested the presence of two separate concepts, i.e. a personal and a collective unconscious. While the personal unconscious is comprised of seemingly forgotten memories of the individual, the collective contains the impersonal and universal images that belong to all humanity, regardless of sex, nationality, religion or the time and place people live in (Singer 83). They constitute "the common heritage of mankind" (Jung, *The Spirit in Man* 93), and are "without known origin . . . they reproduce themselves in any time or in any part of the world" (Jung, "Approaching the Unconscious" 58). Jung referred to these universal images as "archaic remnants," "primordial images" or most commonly as "archetypes" (57). These archetypes not only manifest themselves in a person's dreams and fantasies, but also constitute the basis of most myths, legends, religions, arts and literatures around the world. Jung states that "archetypes create myths, religions, and philosophies that influence and characterize whole nations and epochs of history. . . . myths of a religious nature can be interpreted as a sort of mental therapy for the sufferings and anxieties of mankind in general—hunger, war, disease, old age, death" (68). Therefore, archetypes should to be taken into consideration while analyzing a person's dreams or interpreting a piece of work or more broadly, understanding social and cultural issues.

The reason why archetypes have an important role in Jungian psychoanalysis is that they can lead a person to a better understanding of himself or herself. According to analytical psychology, a person becomes a complete individual or achieves "the totality

of the whole psyche” (von Franz, “The Process of Individuation” 161-2) by uniting the opposites within his/her psyche and balancing the conscious and the unconscious. This process of becoming a whole is called “the process of individuation” by Jung (Mosig 37). For an individual to mature spiritually and feel complete, he/she has to go through what Jung calls “the individuation process” which is defined as “becoming a single, homogenous being, and . . . it also implies becoming one’s own self. . . . ‘self-realization’ ” (qtd. in Singer 140). In other words, the individuation process is a “a seeking after self-knowledge” (141) and its goal is “self-discovery” (245). Jung states that “[f]or the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines” (“Approaching the Unconscious” 37). The ideal is considered to be “a sort of fusion between consciousness and unconsciousness, resulting in the emergence of the *Self*” (Mosig 37).

The individuation process is composed of several stages. These stages symbolize various challenges that one experiences in his lifetime. If a person succeeds in overcoming this difficulty, he or she matures spiritually. The stages are closely linked to the archetypes in the collective unconscious. The first stage is facing *the persona*. From a Jungian point of view, the persona is figuratively the mask that is worn by one to be accepted by the society but it does not reflect the real identity of the person. According to Jungian thought, during the process of “becoming civilized, we compromise between our natural inclinations and patterns of society. We assume a certain character or stance through which we can relate” and it is called “a mask or a *persona*, the name given to the masks worn by the actors of antiquity to signify the roles they played” (Singer 187). According to Jung, the confrontation with the persona is “the first test of courage on the inner way” (*The Archetypes and the Collective Unconscious* 20). As long as one identifies with the mask, that is, the persona, one cannot discover the real Self within; therefore, the first step is to be able to see that the mask is not equal to the real identity and accept the real person behind the persona.

The second stage involves acknowledging and accepting another archetype, which is *the shadow*. The shadow is the reflection of a person’s dark side, that is, the undesired and

unacknowledged qualities of his/her personality and it dwells in the collective unconscious. Joseph L. Henderson states that,

For most people the dark or negative side of the personality remains unconscious. . . . [One] must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome the dragon. I.e., before the ego can triumph, it must master and assimilate the shadow. (112)

Another important stage in the individuation process is facing the *anima/animus*. While the animus is the masculine side of a woman, the anima is “the woman within” a man (Jung, “Approaching the Unconscious” 17). In other words, it is the “personification of all feminine psychological tendencies in a man’s psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and—last but not least—his relation to the unconscious” (von Franz, “The Process of Individuation” 186). During the individuation process, the anima/animus appears as the “second symbolic figure [which] turns up behind the shadow, bringing up new and different problems” (186). According to June Singer, the anima, as well as the animus, is “experienced primarily in a projected form in relationships with people of the opposite sex (205). Especially the Great Mother³ archetype, which is one of the forms that the anima might take, can be very influential. According to June Singer, “There is also a sense of awe, a fear of the unknown and the incomprehensible” (205) when one meets with the anima. This is the reason why it is generally symbolized by “things arousing devotion or feelings of awe” and some examples are “heaven, Earth, the woods, the sea or any still waters, matter even, the underworld and the moon . . . a cave, a tree, a spring, a deep well” (Jung, *Four Archetypes* 14-15).

It is stated that when archetypes are repressed, “their specific energy disappears into the unconscious with unaccountable consequences” (Jung, “Approaching the Unconscious” 83). This is dangerous because “[t]he more they are repressed, the more they spread

³ The Good Mother and the Terrible Mother archetypes, which are the two opposing sides of the Great Mother archetype, are considered to arise from the “ambivalent mix of feelings and actions” between a mother and her child (Young-Eisendrath 237). All children are thought to have “emotionally charged attachment relationships” with their mothers and if their experience mostly revolves around pleasure and gratification, the archetype presents itself as the Good Mother in the child’s psyche (237). Nevertheless, if their experience is mostly “painful” or “overwhelming,” the archetype becomes the Terrible Mother (237).

through the whole personality in the form of a neurosis” (89). Similar to the other archetypes, when a person’s anima is dangerously repressed, it might represent itself through dreams or other outlets in an evil manner, as a witch or a devouring monster. It “may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate” (Jung, *Four archetypes* 15). It can “even lure a man to suicide” (von Franz, “The Process of Individuation” 187). If acknowledged, the anima/animus no longer appears in a threatening manner and the person attains a more thorough view of his/her real Self. This is possibly why this union of “psychological opposites,” and the complete Self are generally symbolized through a bisexual being (216) or a hermaphroditic figure (Jung, “Approaching the Unconscious” 16). Only after all these opposites within the psyche are acknowledged, confronted and accepted can one become a whole and actualize the Self. At the end of a successful process, individuals feel complete and be spiritually satisfied. If the ego manages to actualize the Self, he/she feels “enlightened” and stronger and realizes his/her own value (Singer 257).

However positive and encouraging it sounds, it is pointed out that the individuation process is not an easy task and once a person starts this journey, “there is no turning away from the challenge without serious consequences” (Singer 247). Realization and acceptance are painful and difficult processes as one has to acknowledge one’s own shadow and anima/animus and integrate them into one’s conscious personality to become a whole. Even if one succeeds in completing this process in a constructive way, that is, gaining “a wider horizon and a greater extension of consciousness,” Jung warns that it will have some inevitable consequences and leave some scars on the person (“Approaching the Unconscious” 90). It is stated that since what the person has integrated into his/her personality is not altogether neutral, it will “modify the personality” and the person will inevitably “have to undergo certain alterations” (90).

On the other hand, if the person fails to complete the individuation process, the results can be terrible. Meeting with the shadow or the anima/animus but not being able to integrate them into the conscious personality can lead the individual to a further crisis and result in a neurosis. As it is difficult for a person to accept his/her hidden personality traits which one has been unaware of until then, the ego resists change. The

realization of the unknown side becomes series of experiences which “threaten our deepest beliefs—in our gods and in ourselves” (Singer 34). Singer argues that “[w]hen the disposition of the individual at some point in his life confronts an experiential situation which he can in no way handle, a psychic trauma occurs” (33). Therefore, the individuation process is of vital importance but it is potentially dangerous as it can end up negatively as well.

All in all, individuation is a necessary process that aims to unite the opposites within the psyche and keep the consciousness and the unconscious in balance. The opposing sides of the psyche are explained by Jung through his *Theory of the Four Modes*. According to Jung, every individual has four cognitive (psychological) functions, also known as the “four modes,” that he or she uses to experience the world. Those four modes are presented in two pairs, which are *thinking-feeling*, and *sensation-intuition*, so each pair includes one opposing function. One mode in each pair functions as the dominant one, called “the Superior Function” and “reigns in consciousness,” while the opposite one dwells on the unconscious level and thus is called “the Inferior Function” (Mosig 37). These superior and inferior functions specify how an individual perceives the world or himself and what kind of a personality he has. These modes should be in balance to be spiritually intact. As observed by Mosig, for Jung “[t]his theme of opposition in the form of compensatory relationships is fundamental” because “[t]he more the unconscious is repressed, the stronger it will become, until it irrupts, compensating for its previous repression, and reasserts itself in spite of the feeble efforts of the conscious ego” (36-37).

Nonetheless, from the Jungian perspective, the modern individual of the 20th century seems to be over-reliant on *thinking* and *sensation* modes and ignorant of *feeling* and *intuition* modes. Jung argues that civilized man has lost conscious contact with the archaic man⁴ inside and the reason behind this is that modern individuals rely too much on their reason and scientific thinking.

⁴ Jung defines “archaic” as “primal, original” (Jung, *Collected Works* 50) and “archaic man” as the man with a “primitive mentality” (50) or a “prelogical’ state of mind” (Jung, *Collected Works* 52). He states that the civilized man has evolved from the archaic man and even though the civilized man seems to have broken his ties with the archaic man, it still survives deep in his psyche (Jung, *Collected Works* 51).

Jung argues that the modern individual tends to think more in terms of causality and try to find a natural and rational cause behind everything (*Modern Man* 130). However, sometimes there are “invisible, arbitrary and so-called supernatural forces” that cannot be rationalized or measured (130). People do not tend to accept these forces as they think that they have already broken off with the world of “dreams and superstitions” and built themselves a world governed by rational laws (130). Jung argues that modern individuals want to govern nature and this is why they try to find the natural causes behind everything and they are not fond of anything that does not have a natural cause (144). The existence of supernatural forces “would amount to proof that [their] attempt to dominate nature is futile after all” (144). Influenced by scientific materialism, people doubt everything that cannot be measure or experienced through the five senses (173). According to this way of thinking, unless there is scientifically proven physical cause behind it, it cannot be real (173). Jung states that,

As scientific understanding has grown, so our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional “unconscious identity” with natural phenomena. These have slowly lost their symbolic implications. . . . His contact with nature has gone, and with it has gone the profound emotional energy that this symbolic connection supplied. (“Approaching the Unconscious” 85)

Since there can be no scientific proofs for them, the modern man has eliminated the rituals, supernatural beliefs, faith in God and religion from his life. Jung states that “believing” has become very difficult especially for the educated (*Modern Man* 111). He adds that modern man “is painfully aware of the fact that neither his great religions nor his various philosophies seem to provide him with those powerful animating ideas that would give him the security he needs in face of the present condition of the world” (“Approaching the Unconscious” 91). On this matter Jung further argues,

There are no longer any gods whom we can invoke to help us. The great religions of the world suffer from increasing anemia, because the helpful numina⁵ have fled from the woods, rivers, and mountains, and from animals, and the god-men have disappeared underground into the unconscious. There we fool ourselves that they lead an ignominious existence among the relics of our past. Our present lives are dominated by the goddess Reason, who is our greatest and most tragic illusion. By the aid of reason, so we assure ourselves, we have “conquered nature.” (“Approaching the Unconscious” 91)

⁵ Numen (sg.) “A spiritual force or influence often identified with a natural object, phenomenon, or place” (“Numina”).

Jung further explains this misconception by stating that modern man,

is blind to the fact that, with all his rationality and efficiency, he is possessed by “powers” that are beyond his control. His gods and demons have not disappeared at all; they have merely got new names. They keep him on the run with restlessness, vague apprehensions, psychological complications, an insatiable need for pills, alcohol, tobacco, food—and, above all, a large array of neuroses. (“Approaching the Unconscious” 71)

Therefore, instead of being helpful, this attitude has actually harmed the individual by putting him in a vulnerable position against his own instincts and drives. As a result of his comparison of the old and new lifestyles and mentalities of people, Jung reached the conclusion that modern individuals, living in the 20th century, suffered from an inevitable neurosis due to the disintegration in their psyche. They are under the influence of one particular instinct or impulse that controls them, which upsets their balance (von Franz, “The Process of Individuation” 228-9). It is explained that this “one-sidedness and consequent loss of balance are much dreaded by the primitives, who call it ‘loss of soul’” (228-9). Jung argues that this is the problem of the civilized man and explains that in the early days, people would value and make sense of their instincts and intuition (“Approaching the Unconscious” 84). Nevertheless, people’s mentalities have changed in the modern days and for that reason they can no longer make use of them (84).

This, according to Jung, led to a feeling of helplessness, incompleteness, meaninglessness and trauma in individuals, who repressed their urges, feelings and desires to such an extent that they came to resort to other means like substance use to be able to fill in the emptiness inside their soul. Jung observes that there has also been a “widespread interest in all sorts of psychic phenomena as manifested in the growth of spiritualism, astrology, theosophy, and so forth” as people tried to fill the spiritual void in their souls with the help of these when religion became “obsolete” for them (*Modern Man* 206-7).

For Jung this is not just a problem of the individual but all people living in the modern times. According to Jung “[d]isruption in the spiritual life of an age shows the same pattern as radical change in an individual” (*Modern Man* 202). What is true for a person or a character on the micro level, is also true for the rest of the modern society on the macro level (Singer 202). Jung notes that, “mankind is now threatened by self-created

and deadly dangers that are growing beyond our control. Our world is, so to speak, dissociated like a neurotic. (“Approaching the Unconscious” 72-3). Jung called this serious problem of extreme separation of the opposites “dissociation” and noted that:

Modern man does not understand how much his “rationalism” (which has destroyed his capacity to respond to numinous⁶ symbols and ideas) has put him at the mercy of the psychic “underworld.” He has freed himself from “superstition” (or so he believes), but in the process he has lost his spiritual values to a positively dangerous degree. His moral and spiritual tradition has disintegrated, and he is now paying the price for this break-up in worldwide disorientation and dissociation. (“Approaching the Unconscious” 84)

Due to this separation, the man living in modern age suffers from depression. The extreme separation in one’s psyche might have serious consequences both on the individual and societal level. Regarding the rise of the repressed contents, Jung noted that “[o]ur times have demonstrated what it means for the gates of the underworld to be opened. Things whose enormity nobody could have imagined in the idyllic harmlessness of the first decade of our century have happened and have turned our world upside down. Ever since, the world has remained in a state of schizophrenia” (“Approaching the Unconscious” 83-84). In many of his books, Jung points out this problem and tries to indicate the ways to solve it. For example, in his “The Seven Sermons of the Dead” (1916), Jung addresses “the Dead,” and states that “Since, however, thought estrangeth from being, that knowledge must I teach you wherewith ye may be able to hold your thought in leash” (185). June Singer, a psychoanalyst and the writer of *Boundaries of the Soul: The Practice of Jung’s Psychology* (1972) provides an explanation,

Suddenly we know who the *Dead* are. We are the dead. We are psychologically dead if we live only in the world of consciousness, of science, of thought which “estrangeth from being.” . . . Thought—logical deductive reasoning, objective scientific discrimination—must not be permitted to become the only vehicle through which man may approach the problematic of nature. . . . *That knowledge . . . wherewith ye may be able to hold your thought in leash* must, I believe, refer to knowledge which comes from those functions other than thinking. It consists of the knowledge that comes from sensation, from intuition, and from feeling. [italics in the original] (333)

⁶ “Having a mysterious, holy, or spiritual quality” (“Numinous”).

Singer points out the fact that modern man's overreliance on the *thinking* function and his denial of the other functions turned him into "the dead"; in other words, prevented him from acquiring a better understanding of himself and the world around him.

For a modern individual to find his way out of this predicament and to reach a complete Self, he has to integrate the "Other" in his psyche with his personality which involves facing the archetypes such as the shadow and the anima/animus. Since the modern man favors reason and science, which can be linked to the *thinking* and *sensation* modes, over instincts, urges and spirituality, that is, the *feeling* and *intuition* modes, these archetypes will appear in such a way to compensate for the repressed. They will incorporate those discarded qualities so as to restore the balance in the psyche. Provided that this "process of individuation" is completed successfully, the modern individual can finally reach fulfillment.

While the Jungian approach was used both in psychological treatment of the patients and in analyzing literary texts, it was also criticized by many due to its "ambiguity and openness to different possible interpretations" (Shelburne 69). Freudians argued that the concepts of the collective unconscious and archetypes were unnecessary as the personal unconscious was adequate for analyzing the underlying reasons of the problem of a patient (71). Jacques Lacan, a French psychiatrist and psychoanalyst, accused Jung of being a romantic (Dehing 191). According to Lacan there was "a major split within the human subject, between the conscious subject . . . and that other, hidden subject," (Phillips 79) and he claimed that the union of the psyche was nothing but an illusion (Boothby 343). In addition to these, another scholar, Susan Rowland, criticized Jung's concept of the anima by saying that "[t]he qualities that Jung ascribes to his personal feminine, to *his* anima, [turns] into a fatal stereotyping of women as possessing deficient intellectual powers" (Rowland 32).

Despite these criticisms, it can be stated that Jungian approach was valid during Lovecraft's lifetime and today it is still used to interpret literary texts. As Lovecraft and Jung were contemporaries, it is possible to acquire a better understanding of the era that they lived in through the parallelisms between Lovecraft's characters and Jung's definition of the modern man. In this thesis, Jungian approach is employed to

understand the reasons and consequences of the psychological crisis that Lovecraft's works portray and their relation to the realities of the 20th century.

As an individual who lived at the beginning the 20th century, Lovecraft himself could be defined as a "modern man" too. St. Armand states that Lovecraft "found himself in the position of modern man as Jung defined him: a being who spurned the sacred and the religious as a defense mechanism against a sterilized existence, only to find that he could not help scaring himself almost to death for his own good" (87). Lovecraft disregarded "the sacred and the religious," that is, the spiritual side (87). This was inevitably reflected onto his works of horror as well and a Jungian approach can help explain why the same character types, plots and monstrous beings were employed by Lovecraft in his fiction to create his horror stories. The reason could be that according to Jung archetypes are "eternally living, outlasting all generations" and are "the source of all our conscious thoughts" (*Man and His Symbols* 113). Furthermore, they are "without known origin; and they reproduce themselves in any time or in any part of the world" (58). Therefore, Jung's theory of the archetypes can be applied to any work no matter where or when it was created. The origin of the archetypes might be traced back to the first human beings but they are still present in the minds of modern individuals according to Jungian thought. Even though every person on Earth has shared and still share the collective unconscious and archetypes, the representation of the archetypes might differ somehow from one person to the other. Jung explains that "[t]he archetype is a tendency to form . . . representations of a motif—representations that can vary a great deal in detail without losing their basic pattern (58). Although an archetype is a common motif for all mankind, the details regarding its representation are various for each and every individual. As Lovecraft was an individual living during the turbulent era of the 20th century USA, it would be sensible to assume that the archetypal motifs that are apparent in his stories were fueled by what horrified Lovecraft at the time, such as the Theory of Evolution, immigration, changes in the social order and gender roles. Thus, the representation of the archetypes in his stories has traces of his racism, xenophobia and fear of sexuality and the opposite sex. While the Jungian archetypes are a universal notion, the particular way that they are embodied is personal. Therefore, the characters, monsters, settings and plot in Lovecraft's stories have archetypal qualities

but the details that Lovecraft uses to portray them might have resulted from his personal experiences.

Lovecraft's stories seem to be almost exactly based on Jung's studies on the individuation process and the modern man but the reason why they are horror stories and not stories of personal growth and liberation is that Lovecraft's view of human nature is different from Jung's view. Contrary to Jung, Lovecraft saw the unconscious and its eruption on the consciousness as a reason for despair, a sign of inevitable doom because for him this was not therapeutic but only traumatic. He once commented:

We must realise that man's nature will remain the same so long as he remains man; that civilisation is but a slight coverlet beneath which the dominant beast sleeps lightly and ever ready to awake. To preserve civilisation, we must deal scientifically with the brute element, using only genuine biological principles. . . . Change is only superficial and apparent. (Lovecraft, "At the Root")

In his stories, he uses this "brute element" and "the dominant beast" that lie in every modern individual's unconscious when he creates the Other ("At the Root"). Therefore, the revelation of the contents of the unconscious is the source of horror for Lovecraft. Lovecraft vaguely comments on the role of the unconscious contents on writing by saying that "I never *try* to write a story . . . but wait till it *has to be* written" (*Selected Letters* 1: 166). In other words, he waits until his unconscious leads him to create his stories. Mosig's observation that Lovecraft "shifted the source of horror from the traditional but no longer believable ghosts and demons, to the vast and unplumbed abysses beyond space and time, and to the equally unknown recesses of the human mind" also supports this claim (14). For Mosig, these abysses were "the torturous depths of the unconscious" (23). This might explain why the stories of Lovecraft are still being read at the beginning of the 21st century with more and more popularity. As Lovecraft brings the unconscious images, which are common for all humanity regardless of the time and place, to the level of consciousness, people from different backgrounds and cultures can relate to them in some way while at the same time finding them scary. Mosig explains this by saying that the images and symbols in Lovecraft's works are closely tied to the archetypes and this makes them even more disturbing to the readers because "confrontation with such unconscious contents" poses a threat to their "inner safety" (87). St. Armand also agrees with Mosig by saying that Lovecraft's

myths are “only the ultimate result of this externalization of interior archetypes” (39). According to St. Armand, Lovecraft gives the archetypes a concrete form in his stories by shaping them as the alien creatures (37). Therefore, the horrific monsters that the characters face in Lovecraft’s stories are not actually separate entities but only a reflection of the repressed archetypes of the characters’ unconscious or possibly, the horrors of all mankind. In other words, what they fear the most is a part of their personality that has never appeared at the conscious level before. They are the projections which “change the world into the replica of one’s unknown face” (Eruysal 28).

The projection of inner truths onto outer realities and the connection between them is explained by Jung through the term “*unus mundus*” which means that everything is one, that is, everything in and out of ourselves is the same (Salman 58). According to this idea, “there is no difference between psychological and physical facts, nor between past, present, or future” (59). Therefore, Lovecraft’s characters, monsters and even the setting of the stories show the different aspects of the same truth: The dissociation in the modern man’s psyche.

From this point of view, Lovecraft’s stories display the problematique of the modern man as defined by Jung. It becomes apparent that the characters of Lovecraft have certain common characteristics with the Jungian definition of the dissociated modern individual of the early 20th century and the plots of his stories have some features that can be associated with the individuation process, such as the encounter with the shadow and the anima/animus. From a Jungian perspective, the Lovecraftian “Other,” which is violent, dangerous, primitive and irrational, can be read as the dark and repressed side of the modern individuals, who disregard these qualities of themselves and refuse to acknowledge them as they do not comply with the ideal image in their minds. From a modern individual’s perspective, realizing that he is still as violent, primitive, instinctual and illogical as an animal from which he has tried to sever his bonds for millions of years by evolving into the civilized, controlled and logical man of the 20th century, is extremely scary since it destroys one’s own self-image. Jung asserts that “[o]ne does not become enlightened by imagining figures of light, but by making the darkness conscious” (*Alchemical Studies* 8), so to be a whole, the characters, as well as the 20th

century individuals, have to travel into the darkness, the unknown and undiscovered parts of their minds and accept their true nature. In other words, the modern individual has to make peace with his own archaic roots. Unfortunately, this seems to be impossible for Lovecraft's characters as their individuation processes end in disasters rather than miracles. This negative outcome illustrates what might happen to the individual if the process of individuation is unsuccessful or ends abruptly: One falls into neurosis.

The stories of Lovecraft are a depiction of the problem but not the solution. Lovecraft's characters cannot complete the process as they fail to see beyond their persona and accept their shadow or anima/animus as parts of their personalities and thus, the process ends abruptly without success. The individuation process of the Lovecraftian character suddenly comes to an end after he faces the monster inside him in fear but cannot take another step towards self-acceptance. Thus, self-realization becomes self-destruction in Lovecraft's works. This can be an echo of Lovecraft's personal point of view which is "[t]he cosmos is a mindless vortex; a seething ocean of blind forces, in which the greatest joy is unconsciousness and the greatest pain realisation," (*Selected Letters* 1: 156). Therefore, the darkness inside becomes fatal like a monster when unleashed in his stories, leading to the characters' doom. His stories are the portrayal of Jung's modern man and his problematique that cannot be solved even with an individuation process and which is, in broader terms, the existential, cultural, social and spiritual crisis of the people of the modern times.

This thesis will have four chapters each dedicated to the analysis of a short story by Lovecraft, which are "The Call of Cthulhu" (1926), "The Horror at Red Hook" (1925), "Facts Concerning the Late Arthur Jermyn and His Family" (1920) and "The Outsider" (1921) respectively. The first reason why these particular short stories are chosen is because they all deal with different topics and these topics are indicative of the big changes that happened around Lovecraft's lifetime, such as immigration, Theory of Evolution and the changing gender roles. To illustrate, the first chapter, "The Call of Cthulhu," which is written in the form of a detective story, portrays the horrors regarding the opposite sex and sexuality. The second one, "The Horror at Red Hook," is mainly about African-Americans, the flow of immigrants to the United States,

multiculturalism and the changing face of the cities. In the next chapter, “Facts Concerning the Late Arthur Jermyn and His Family” is written under the influence of Darwin’s ideas, de-evolution and their possible consequences on the society. Lastly, “The Outsider” is literally about seeing one’s true face, the impossibility of escaping from it and the horror it invokes.

The second reason why these particular stories have been chosen and organized in such a way is to parallel the Jungian process of individuation. For Jung, individuals get closer to discovering their true Self as they proceed step by step in the individuation process. As explained earlier, the aim of Jung’s individuation process is to recognize and accept the monster outside as the darkness inside one’s own psyche because whatever shape or form it might take, the Other that one sees around him/her is only the projection of what hides within one’s soul. Therefore, at the beginning of the individuation process, the Other might take the shape of a different entity but at the end of the story one realizes that it was himself/herself all along. The stories in this thesis are chosen and put in their current order to imitate this pattern in Jungian individuation process. With each story, the Other becomes more personal and thus, closer to the character. While the Other in “The Call of Cthulhu” is a cosmic entity and depicted in a completely impersonal manner, in “The Horror at Red Hook,” the Other appears as a figure as close as somebody in one’s own neighbourhood. Though it is shocking to discover that the Other might be hidden in one’s own lineage, as in “Facts Concerning the Late Arthur Jermyn and His Family,” it cannot be as frightful as one’s confrontation with one’s own self as in “The Outsider.” As can be seen, this order resembles the modern individual’s steps to finding the Self in the individuation process.

Similarly, regarding the plot structure in Lovecraft’s stories, Maurice Lévy notes that, “Lovecraft’s supreme skill consists in studying and presenting to the reader the progressive but ineluctable transformation of the monster-object into the monster-subject. In some particularly successful tales the monster is not the ‘pure someone else’ . . . he becomes ‘I’” (Lévy 74). As a result of this, it can be stated that the plot in Lovecraft’s stories progresses in a similar way to Jung’s individuation process and thus, this thesis as well. Therefore, these four stories within this arrangement are appropriate examples to indicate the fact that whatever identity a character assumes or whatever

disguise the Other has, these two opposite parts of the psyche are dangerously close and inextricably bonded. Under a variety of different masks, the Other will struggle to appear and will demand to be acknowledged by the ego as a part that has been repressed for too long for its own good. Nonetheless, the tragic ending of the characters portrays that uniting the protagonist and the monster, the ego and the Other or the conscious and the unconscious, that is, Jung's individuation, is nothing but an impossible dream for Lovecraft. In other words, what is provided as "the solution" by Jung becomes the disaster and the end for Lovecraft and his characters. Lovecraft's characters, thus, become the embodiment of the failure of the modern man.

The method employed in this thesis to analyze the stories is a story-based division which proves to be the most efficient method since the individuation process progresses in parallel with the plot of the story. Thus, with a story-based organization, the stages of individuation can be pointed out more clearly. Furthermore, the characters or creatures representing the ego, the shadow or the anima, together with the setting are so intertwined in Lovecraft's fiction that it becomes a pointless endeavor to separate one from the other and deal with them in separate chapters. Just like Jung's idea of *unus mundus*, all of these elements in Lovecraft's stories are different parts the one and the same truth and thus, inseparable. For that reason, a story-based chapter division is the best method to be employed for this thesis.

The sources about Lovecraft and his fiction which are used to explain and explore the important points in this thesis vary from relatively old to more recent ones and this is due to a recent discovery of and interest in Lovecraft and his works, and also the lack of academic interest in them before that. As for the necessary background information regarding Jung and analytical psychology, they have been provided in the Introduction; however, while analyzing the stories, Jung's ideas will again be used in relation to the respective story and explained in more detail to emphasize the parallelism between Lovecraft and Jung's ideas. Each chapter will begin with general information about the selected story and a short summary. Then the stages of the Jungian individuation process will be pointed out, which involve the ego being challenged by the persona, the shadow and the anima/animus. During the analysis of each story, excerpts from that particular story will be included, which may appear lengthy due to Lovecraft's style of

writing as it is usually described as “archaic” and “complex” and did not change much in time despite Lovecraft’s “later attempts to exorcise the most extreme of the archaisms” (Joshi, “Textual Problems” 92). Finally, at the end of each chapter the negative consequences of the characters’ incomplete individuation process will be explained.

CHAPTER 1

“THE CALL OF CTHULHU”

AND

THE APPEARANCE OF THE MONSTROUS FEMININE

The first story by Lovecraft that will be analyzed according to the Jungian perception of the modern man and his predicament is “The Call of Cthulhu” (1926), which is the re-written version of an earlier short story named “Dagon” (1917). One of the reasons why this short story is chosen for an in-depth analysis is because it is one of Lovecraft’s most famous short stories and it introduces the readers to the most well-known monster of the Lovecraftian world: Cthulhu. The other and more important reason is that when Jung’s theories are taken into consideration, it is possible to argue that this story exemplifies the modern man and his predicament because most of the characters of Lovecraft, similar to the modern man, seem to be suffering from dissociation and are led into a mysterious journey, that is, the individuation process, and follow the symbolic signs sent from their unconscious to integrate the opposites within their psyche.

“The Call of Cthulhu” has a “story-within-a story” structure and is divided into three sections each narrating different parts of the story. From this point of view, the three sections of the story can be interpreted as the three main steps of the individuation process, which are facing the persona, the shadow and the anima/animus. It can be argued that while the first section “The Horror in the Clay” focuses mainly on the ego and the persona, the second section “The Tale of Inspector Legrasse” deals with the shadow and lastly the third section “The Madness from the Sea” illustrates meeting the anima/animus. In “The Call of Cthulhu,” as well as Lovecraft’s other stories, the individuation process does not end positively and the characters end up worse than before. For this reason, “The Call of Cthulhu” revolves around the dilemma of the modern man who cannot reach the Jungian true Self by acknowledging the monster within.

In the first part named “The Horror in Clay,” the story is introduced by an unnamed narrator, whose grand-uncle has recently passed away quite mysteriously. Being his only heir, the narrator takes the possessions of his grand-uncle George Gammell Angell, who was a Professor Emeritus of Semitic Languages at Brown University, Providence, Rhode Island. While examining his documents, the narrator comes across a box full of handwritten papers, newspaper clippings and a strange statue. Intrigued by these seemingly irrelevant and bizarre pieces, he starts to piece the clues together one by one, unaware of the horrible truth that he would discover at the end. First, he learns that for some time his grand-uncle interviewed a young artist called Henry Anthony Wilcox about his peculiar dreams and a statue that he had made as a result of these dreams. The statue, which is the one that the narrator found in his uncle’s box, illustrates a strange monster, neither fully animal nor human and seems malevolent. According to his uncle’s notes, the young artist’s dreams have disappeared after some time yet it becomes obvious that many other people from all around the world suffered from such nightmares during the same period of time and this was followed by many cases of insanity, suicides and a number of natural disasters like earthquakes and storms.

In the next part called “The Tale of Inspector Legrasse,” the narrator gives information about an archeological meeting which his grand-uncle and a police inspector named John Raymond Legrasse attended some years prior to these events. The reason why Legrasse attended the meeting was a statue that looks exactly the same as the one he and his colleagues had captured during their incursion on a primitive ritual in New Orleans. Supposedly, the members of a peculiar tribe were worshipping this statue one night in the dark woods by dancing and chanting. Though none of the scientists at the meeting can give an explanation, one of them remembers the time he went on an excursion to Greenland and Iceland and saw a primitive tribe that also chanted the same words during their rituals. After these findings, it becomes clear that there is an old primitive sect who performs rituals to summon the elder “gods” that once ruled the Earth, now are trapped under the sea but still in touch with their worshippers through dreams. Thus, all these events suddenly seem interconnected.

Lastly, in “The Madness from the Sea,” the narrator recites how he found the last missing piece of the puzzle accidentally when he read a news story about the dead and

mad sailors found in the Pacific Ocean with a statue looking just like the ones the narrator had seen before. He goes to meet the only survivor of the crew in person, yet unfortunately learns that he mysteriously passed away as well. The only survivor of the crew, Johansen had luckily left a memoir behind, telling the secret behind the incident. According to his notes, Johansen and his crew coincidentally encountered the previously sunken but recently arisen island of Cthulhu, the god that the tribes were worshipping all along. Unaware of the trouble that they are in, the sailors got on the island, opened the door that Cthulhu was trapped behind and thus faced their doom. All died except two sailors, who hurried back to their ships and got away from Cthulhu, but while one of them went mad and soon died on board, the other survived one way or another, yet deeply shaken. Now that the narrator pieced together all the clues and is aware that he knows too much, he does not know if he will ever again enjoy life or if he will live much at all.

1.1 THE HORROR IN THE CLAY

To begin with, the epigraph of the story, which is written by Algernon Blackwood, is significant and should be analyzed as it tells the readers what this story will be basically about. The epigraph of Blackwood reads,

Of such great powers or beings there may be conceivably a survival . . . a survival of a hugely remote period when . . . consciousness was manifested, perhaps, in shapes and forms long since withdrawn before the tide of advancing humanity . . . forms of which poetry and legend alone have caught a flying memory and called them gods, monsters, mythical beings of all sorts and kinds. . . . (qtd. in Lovecraft, "Cthulhu" 123)

The survival that Blackwood mentions in this quotation can be linked to the collective unconscious and the archetypes which have been a part of the human psyche, starting from "a hugely remote period" that is, the emergence of the first human being (qtd. in Lovecraft, "Cthulhu" 123). The instincts and urges that helped him to survive have been discarded with "the tide of advancing humanity," which is the advance of science and reason (123). In the modern times, when people no longer seem to need this animalistic side to perpetuate their lives, it only remains visible in poems and legends, which reflect the contents of the unconscious in the symbolic form of gods, monsters or mythical beings. The fact that there is still a link that connects the archaic man to the modern man and that it still prevails over the human psyche in one way or another is what this story

uses as the main source of horror. The contents of the collective unconscious and the threat of being taken over by them no matter how modern or civilized they are, terrify the characters throughout the story. This is portrayed through the terror that they feel when faced with “the Other.” Therefore, the epigraph summarizes the core of not only this story but also the Lovecraftian horror in general. Also the opening paragraph of the story seems to illustrate Jung’s modern man and his predicament more clearly. It reads,

The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age. (Lovecraft, “Cthulhu” 123)

This opening paragraph demonstrates the pessimistic stance of Lovecraft towards the nature and future of humanity. With this beginning, Lovecraft indicates that mankind’s dissatisfaction with his current state and his hunger to learn more about the universe, the world or the human psyche will be destructive if it is pursued adamantly. Sciences have helped people to make sense in a variety of areas yet there are still many things that have not been discovered. If one day mankind manages to leave the “placid island of ignorance,” to “voyage” further and piece together the “dissociated knowledge,” he will uncover such painful truth, “such terrifying vistas of reality” that he will not be able to handle them (Lovecraft, “Cthulhu” 123).

The “dissociated knowledge” brings to mind the Jungian term dissociation that was explained previously as the extreme separation in one’s psyche (Lovecraft, “Cthulhu” 123). Thus, the type of knowledge mentioned in this paragraph should be the one that is acquired by other means than logic and senses, in other words, related to the contents of the collective unconscious. Once the modern man learns to “piece together” the unconscious contents with the conscious ones, he will discover a more thorough view of himself (123). Nonetheless, this “deadly light” will “tear away the person’s image of himself” (123; Singer 196).

According to Lovecraft, what harms a person is not having limits but the insatiable desire to discover and learn more about what is beyond the limits of consciousness. Whatever professional background they come from, Lovecraft’s characters always

search for the truth behind the mysteries that happen around them and this is why they go mad at the end of the stories and not “flee from the deadly light into the peace and safety of a new dark age” (“Cthulhu” 123). Especially the desire to learn more about one’s own nature, that is, his dark side or his unconscious may prove to be fatal because the newly acquired awareness changes the way one sees the world and himself and holds a mirror to the individual to see himself as he is, which might be terrifying. Although this “voyage” or the individuation process leading to self-realization is a necessity for Jung for wholeness and spiritual integrity, it is devastating for Lovecraft and the characters (123). This is why after learning the truth in the end, the nameless narrator of the story says, “I hope that no one else will accomplish this piecing out; certainly, if I live, I shall never knowingly supply a link in so hideous a chain” (124). According to him, this “hideous chain” which can be thought as the chain of events involved in the individuation process is a process that nobody should experience as it leads to a psychological, if not physical, collapse in the characters. Therefore, here the problematic situation of the modern man can be observed since the problem of the modern individuals does not seem to be solved with or without the process. This journey of gaining self-knowledge is not regarded as an expansion of identity by the characters but the destruction of everything they used to believe in and hold on to.

The narrator who starts this journey can be analyzed as a representative of Jung’s modern man since he suffers from the same problems. Apart from the narrator, some other important characters mentioned in the story can also be interpreted as the representatives of the modern man. Even though they have different names and backgrounds, they are basically the same person. They can be considered as different faces of the same modern man as they share many common characteristics.

As quoted earlier by Jung, the modern man is the rational “civilized” man with an “advanced consciousness” and a “scientific understanding” (“Approaching the Unconscious” 84-5); however, he has also “lost his spiritual values to a positively dangerous degree” (84). In other words, for the sake of reason, he has discarded feelings, instincts and drives. When Jung’s “four modes” or “four functions” are taken into consideration, it can be argued that the *thinking* and *sensation* modes are more prevalent than *feeling* and *intuition* modes. Similarly, in the story the narrator and the

other main characters such as Professor Angell and Inspector Legrasse, have a mindset with a more prevalent thinking and sensing mode as well. All of these characters in the story are male and are described as scientists, teachers, professors, researchers, explorers, scholars, students and police officers, as almost all main characters of Lovecraft generally are. They can be considered as the representatives of authority, order and logic in the story due to their professions. While they cherish these concepts consciously, they repress the irrational and animalistic side of their psyche into the unconscious. What these characters identify themselves with or show to the outer world is their persona. According to Jung the persona is “developed by the forces from within and the forces from without in interaction with one another. . . . it is not wholly our choice what the persona shall be, for we can never control entirely the forces that are to play on our conscious personalities” (*Introduction to Jungian Psychology* 138). All people have a persona and as long as they live, they cannot help but form a persona (117). The professions of these characters can be considered as a representation for their personas. It is stated that the representations for the persona are “the cover-ups” such as “dress, hats, armor, veils, shields” (Singer 188). It can be “the characteristics of a profession or trade” or “the persona may be expressed in awards, diplomas, or a variety of so-called ‘status symbols’ ” (188). Jung explains that,

A certain kind of behaviour is forced on them by the world, and professional people endeavour to come up to these expectations. Only, the danger is that they become identical with their personas—the professor with his text-book, the tenor with his voice. Then the damage is done; henceforth he lives exclusively against the background of his own biography. . . . One could say, with a little exaggeration, that the persona is that which in reality one is not, but which oneself as well as others think one is. In any case the temptation to be what one seems to be is great, because the persona is usually rewarded in cash. (*Four Archetypes* 65-66)

Therefore, according to Jungian thinking, one should not assume that one’s persona is one’s true self. In order to see their true selves, the characters should accomplish the first step of the individuation process, which is facing the persona, seeing the deficiencies in it and realizing that it does not contain the whole personality. In the story, both the narrator and characters such as Professor Angell and Inspector Legrasse, act according to their professions and thus, their personas. As expected from them by the society, they try to analyze the situation and solve the mysterious problems by using only their *thinking* and *sensation* modes. As a scientist, Professor Angell makes

research, takes notes, gathers news clippings and studies it. Inspector Legrasse witnesses the rites of tribespeople, gathers clues, confiscates the statue they worship and tries to solve the mystery through these factual details. The way that they perceive the world and are perceived by others do not let them use their *feeling* or *intuition* modes. This leads to disassociation in their psyche and causes trouble because as long as they do not get in touch with their spiritual side, their rational side will fail to understand the world and themselves thoroughly.

In this section of the story, the ego, that is the main characters, face the inadequacy and inefficiency of their personas, and this is the first challenge of the individuation process. They can neither understand nor control the mysterious events happening around them even though they are considered to be authorities. In order to integrate these opposing sides into the psyche, the nameless narrator and the other main characters have to go through the process of individuation. According to analytical psychology, “this is a process in which one must repeatedly seek out and find something that is not yet known to anyone. The guiding hints or impulses to come, not from the ego, but from the totality of the psyche: the Self” (von Franz, “The Process of Individuation” 167). In parallel to this, the story starts with mysterious death of Professor Angell and the narrator starts his journey to find out the truth behind it. It would be safe to state that all the mysterious happenings that make the narrator and other characters curious are actually the symbolic warnings that are sent by the collective unconscious as a result of the dire need for acknowledgement. Therefore, the journey of the characters can be considered as a spiritual one and this point is verified when the narrator says “Was I tottering on the brink of cosmic horrors beyond man’s power to bear? If so, they must be horrors of the mind alone, for in some way the second of April had put a stop to whatever monstrous menace had begun its siege of mankind’s soul” (Lovecraft, “Cthulhu” 149). Although at first he defines the horrors he and other people are facing as “cosmic,” later on he calls them “the horrors of the mind alone” (149) or the horrors rising from the collective unconscious because in the story people are affected by these horrors more psychologically than physically. Despite being described as a “monstrous menace,” the monster only threatens “mankind’s soul” (149) as it is the unconscious content in the psyche.

The mysterious incidents begin with the death of the narrator's grand uncle for unknown reasons. After his uncle's death, the narrator goes to his uncle's house to claim the belongings as the only heir. He starts going through his uncle's secret notes and possessions and these become the first signs to follow in his process. The narration goes as follows,

My knowledge of the thing began in the winter of 1926–27 with the death of my grand-uncle George Gammell Angell, Professor Emeritus of Semitic Languages in Brown University, Providence, Rhode Island. Professor Angell was widely known as an authority on ancient inscriptions, and had frequently been resorted to by the heads of prominent museums. (Lovecraft, "Cthulhu" 124)

George Gammell Angell is introduced in the story with his profession and his role in the plot is tightly linked to his profession as well. The reason behind the respect he receives from the public is due to his profession. He is "widely known as an authority" and has "frequently been resorted to by the heads of prominent museums," because he is a man who follows his "reason" and is an ardent follower of scientific thinking. If he was to be analyzed according to the four modes of Jung, it would be sensible to state that this character uses his *thinking* and *sensation* modes rather than *feeling* and *intuition*. Even though in the modern world *thinking* and *sensation* modes seem to be respected more, due to his mentality, Angell's perception and understanding of the world is actually limited. He can be linked to Jung's modern man as they both have a lack of comprehension. Jung argues,

Man, as we realize if we reflect for a moment, never perceives anything fully or comprehends anything completely. He can see, hear, touch, and taste; but how far he sees, how well he hears, what his touch tells him, and what he tastes depend upon the number and quality of his senses. These limit his perception of the world around him. By using scientific instruments he can partly compensate for the deficiencies of his senses. ("Approaching the Unconscious" 4)

Both Professor Angell and the narrator have a similar persona because they are skeptical towards anything irrational. They try to explain every extraordinary situation in the story with their intellect and senses until the end of the story when they realize that it cannot be explained through any of these. That is why the collective unconscious is giving warnings through some symbols. These symbols or symbolic images are called "archetypes" by Jung and he believes that symbolic or archetypal images appear to consciousness through different means such as dreams or artworks when consciousness "becomes one-sided or adopts a false attitude" (*The Spirit in Man* 122). He argues that

everything in the world is based on the balance of opposing forces and therefore, there should be a contact between consciousness and the unconscious (Jung, *Four Archetypes* 30-31). As “the ego . . . serves to light up the entire system,” it should be aware of these images from the unconscious to make it conscious and integrate them into the soul (von Franz, “The Process of Individuation” 163). This helps individuals to reintegrate the opposing forces in their psyche and through this balance they become “truly human” and masters of themselves (Henderson 156). Nonetheless, these archetypal images, or the unconscious in general, might be perceived as threatening by the ego since “they tear away the person’s image of himself” and the ego may have difficulty in accepting them but this is a necessary process that one has to go through to reach the Self (Singer 196). It is necessary that “one must begin the process by swallowing all sorts of bitter truths” (von Franz, “The Process of Individuation” 171).

These “messages” or signs are symbolical means that indicate what is repressed in the psyche. Jung notes that “the interpretation of symbols plays an important practical role” in the process of individuation because symbols are “natural attempts to reconcile and reunite opposites within the psyche” (“Approaching the Unconscious” 90). In the case of these characters, such as the narrator, Professor Angell, and others, these symbols serve as the endeavors to try to bring the unconscious contents into contact with the consciousness. Even though these symbols seem irrelevant, they are actually interconnected and meaningful. The narrator finds a statue of a monster, which is Cthulhu, along with many newspaper cuttings, notes and documents which are actually the signs of Cthulhu’s return to the surface and they are indicative of the narrator’s dissociated psyche. The narrator explains them in a lengthy way by saying;

The press cuttings, as I have intimated, touched on cases of panic, mania, and eccentricity during the given period. Professor Angell must have employed a cutting bureau, for the number of extracts was tremendous and the sources scattered throughout the globe. Here was a nocturnal suicide in London, where a lone sleeper had leaped from a window after a shocking cry. Here likewise a rambling letter to the editor of a paper in South America, where a fanatic deduces a dire future from visions he has seen. A despatch from California describes a theosophist colony as donning white robes en masse for some “glorious fulfilment” which never arrives, whilst items from India speak guardedly of serious native unrest toward the end of March. Voodoo orgies multiply in Hayti, and African outposts report ominous mutterings. American officers in the Philippines find certain tribes bothersome about this time, and New York policemen are mobbed by hysterical Levantines on the night of March 22–23. The west of Ireland, too, is full

of wild rumour and legendry, and a fantastic painter named Ardois-Bonnot hangs a blasphemous “Dream Landscape” in the Paris spring salon of 1926. And so numerous are the recorded troubles in insane asylums, that only a miracle can have stopped the medical fraternity from noting strange parallelisms and drawing mystified conclusions. A weird bunch of cuttings, all told; and I can at this date scarcely envisage the callous rationalism with which I set them aside. (Lovecraft, “Cthulhu” 131)

At first, the narrator considers these clues as “a weird bunch of cuttings” as he does not understand the relation between them (Lovecraft, “Cthulhu” 131). These events, comprised of mental illnesses, an urge to create artwork and a sudden rise in primeval instincts, are various signals from Cthulhu itself, announcing his imminent return to the surface or a call to the modern people by the collective unconscious announcing that the repressed contents are about to surface onto the conscious side. Despite the fact that many people in different locations around the world were affected by these calls and reacted to them, the narrator fails to attach any importance to them as he is blinded by his “callous rationalism” (131). When the narrator first finds these notes, he even thinks (to himself) “Had my uncle, in his latter years, become credulous of the most superficial impostures?” doubting his uncle’s sanity for dealing with such matters (125). By adopting a rigid rationalist stance, the narrator, as well as many other modern individuals, pulls a thick curtain between his conscious and unconscious which is yearning to be freed. As the narrator sets aside the cuttings, he also sets the hope for an integrated self aside. As Jung notes, this kind of manner “would merely re-establish the old neurotic condition and destroy the attempt at a synthesis” (“Approaching the Unconscious” 90).

It seems that a variety of events happened to herald the appearance of Cthulhu, which can be interpreted as the impending eruption of the unconscious in the modern individual’s psyche. Through these synchronized events, it can be understood that “a vital need or urge is aroused” (von Franz, “Science and the Unconscious” 380). Therefore, these signs, as well as Cthulhu itself, should be analyzed thoroughly since they are all parts of the process and they all function to create self-awareness.

One way that the collective unconscious warns the ego is through dreams. One of the things that the narrator finds among his uncle’s secret belongings in the box is some notes about a young artist named Wilcox and his strange dreams. Around the time when all these strange incidents were happening in the world, Wilcox saw nightmares that

included distant unknown cities and a voice calling him in a strange language that he could not make sense of. It is explained as follows,

There had been a slight earthquake tremor the night before, the most considerable felt in New England for some years; and Wilcox's imagination had been keenly affected. Upon retiring, he had had an unprecedented dream of great Cyclopean cities of titan blocks and sky-flung monoliths, all dripping with green ooze and sinister with latent horror. Hieroglyphics had covered the walls and pillars, and from some undetermined point below had come a voice that was not a voice; a chaotic sensation which only fancy could transmute into sound, but which he attempted to render by the almost unpronounceable jumble of letters, "*Cthulhu fhtagn.*" (Lovecraft, "Cthulhu" 127-128)

According to Jung, dreams should be taken seriously for analysis because they are full of important symbols and they are an outlet for the unconscious to manifest itself in the modern man's mind, which has become divided and disassociated after a "civilizing process" ("Approaching the Unconscious" 36-7). One of the functions of dreams is to compensate for what is lacking in a person's consciousness. It is a warning from the unconscious to point out the extreme dividedness of one's psyche. Jung states the fact that "[t]he general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium. . . . The dream compensates for the deficiencies of their personalities, and at the same time it warns them of the dangers in their present course" ("Approaching the Unconscious" 34).

Furthermore, Jung states that if the dreams are very emotional and recur obsessively, the roots of them might be in the collective unconscious, not in the personal. ("Approaching the Unconscious" 56). As some dreams have "an anticipatory or prognostic aspect," they foretell the imminent eruption of the archetypes, which comes as a surprise only to the consciousness "[f]or it is only our consciousness that does not yet know; the unconscious seems already informed, and to have come to a conclusion that is expressed in the dream" (66). It is possible to state that the dreams mentioned in "The Call of Cthulhu," including Wilcox's, have also originated from the collective unconscious since they recur consistently for a period of time, are seen by various people regardless of their location or nationality, are loaded with emotions ranging from fear to fascination and foretell the resurfacing of Cthulhu. Therefore, just like the Jungian archetypes, the dreams that the narrator tells are also universal, impersonal and their

purpose is to remind the modern man what he has lost on the way to civilization. The dreams of the artists and other sensitive people in the story are not of personal content but collective and they are warnings not to only one character but to the society to realize the deficiencies in their souls and restore the balance in their psyche.

Regarding dreams, dream symbols and their role in our psyche, Jung points out that,

The symbol-producing function of our dreams is thus an attempt to bring the original mind of man into “advanced” or differentiated consciousness . . . For, in ages long past, that original mind was the whole of man’s personality. As he developed consciousness, so his conscious mind lost contact with some of that primitive psychic energy. . . . Yet it seems that what we call the unconscious has preserved primitive characteristics that formed part of the original mind. It is to these characteristics that the symbols of dreams constantly refer, as if the unconscious sought to bring back all the old things from which the mind freed itself as it evolved—illusions, fantasies, archaic thought forms, fundamental instincts, and so on. (“Approaching the Unconscious” 88)

Lovecraft’s gods called “the Great Old Ones,” including Cthulhu, who have been lying dormant under the sea for millions of years, can be indicative of Jung’s modern man and how his consciousness has lost its contact with the primitive psychic energy. In the story it is stated that the first people who have evolved into today’s modern man in so many years have forgotten about the primitive gods that they used to worship and only in the modern times have they become aware of the presence of the archaic forms with the help of dreams. Cthulhu is actually their “fantasies” and “fundamental instincts” (Jung, “Approaching the Unconscious” 88) calling from beneath the ocean of unconsciousness but the modern man fails to respond to the “call” of “Cthulhu.”

In the story, when Wilcox describes his dreams and shows the statue that he has created right after his dreams, Professor Angell tries to give an explanation through a scientific point of view but with no success. In the story, it is stated that professor “questioned the sculptor with scientific minuteness” (Lovecraft, “Cthulhu” 128). He just interrogates Wilcox about his dreams, takes notes and tries to explain them through the objective eyes of a scientist. He uses his intellect and knowledge but he fails to acknowledge what is lacking in his consciousness that needs to be compensated for by the unconscious through dreams. His scientific approach prevents him from unearthing the hidden meaning. When Professor Angell looks at the statue, he sees the material from which it is made or its archeological value. Yet, Wilcox created it subconsciously after the

dreams with archetypal images. It can be stated that here Angell is doing what is expected of him, or his persona, by the society, which is using science and reason to explain the unknown. He also associates himself with this persona to such an extent that he cannot explain anything beyond what is reasonable or scientific. His persona cannot provide him with the necessary perspective to adopt in order to understand these symbols from the unconscious. For this reason, it is no longer functional. Jung suggests that:

Certain dreams, visions, or thoughts can suddenly appear; and however carefully one investigates, one cannot find out what causes them. This does not mean that they have no cause; they certainly have. But it is so remote or obscure that one cannot see what it is. In such a case, one must wait either until the dream and its meaning are sufficiently understood, or until some external event occurs that will explain the dream. (“Approaching the Unconscious” 66)

Angell cannot trace the origin of these weird dreams either because, instead of recognizing his archaic side and accepting it as a part of his own psyche, the modern man wears the mask of civilization and distances himself from it by shunning anything and anyone related to it. He is so unaware of his primitive side that he cannot make sense of the warnings. Only later in the story, the meaning of these dreams is revealed and to understand what has caused it, one has to bring together the other pieces.

Professor Angell is only one of the examples for people with limited perception in the society. As Professor Angell cannot get the concrete, logical information he wants from Wilcox, he decides to undertake a research involving the dreams of various other people at the same time as Wilcox. He asks a number of people from different backgrounds and professions about their recent dreams. The answers vary according to their professions and mindsets. About the result of this survey, the narrator points out that “Average people in society and business—New England’s traditional ‘salt of the earth’—gave an almost completely negative result,” as they rarely saw any nightmares of a similar kind (Lovecraft, “Cthulhu” 130). Scientists were not affected by the dreams either. As expected, “[I]t was from the artists and poets that the pertinent answers came” and furthermore these people saw the same things, heard the same voices and felt the same fear in their dreams (130). Therefore, it can be suggested that the artists unintentionally take on the role of the medium between the collective unconscious and the rest of the people and they demonstrate it with their art works. However, the artists mentioned in

the story are only the means that transforms the unconscious messages to artistic creations. Apart from this, they are as lost as the other people since they do not know what these messages mean or what they are trying to warn the ego about.

Another symbolic event is the sudden urge of artists to create artworks, which is triggered by the dreams and coincide with numerous earthquakes. Wilcox is one of the artists who is inspired by his strange dreams. Upon the earthquake in New England, the imagination of Wilcox and other artists become more active, which is indicated by both their peculiar dreams and the rise in their creativity in real life. These people are more prone to be influenced by their unconscious when compared to the strictly scientific and logical characters such as Angell. They function as the medium through which the collective unconscious announces itself to the society.

According to Jung, with a Freudian approach a work of art might be considered to come out of the personal unconscious of the artist and psychoanalysis might “reveal the personal threads that the artist, intentionally or unintentionally, has woven into his work” (*The Spirit in Man* 78). Nevertheless, Jung states that a great artwork comes not from the personal but from the collective unconscious of the artist and is “objective and impersonal, and yet profoundly moving” (123). According to Jung “[a]rt is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him,” so he becomes “a vehicle and moulder of the unconscious psychic life of mankind” (119). Especially while creating their works, they do not try to rationalize or measure the things that they see or feel. They do not try to fight against or diminish their urges; they just accept what their unconscious demands from them. Jung calls the type of creative process whose inspiration comes from the unconscious “visionary artistic creation” and he explains it through the example of literary creations:

These works positively force themselves upon the author; his hand is seized, his pen writes things that his mind contemplates with amazement. The work brings with it its own form; anything he wants to add is rejected, and what he himself would like to reject is thrust back at him. While his conscious mind stands amazed and empty before this phenomenon, he is overwhelmed by a flood of thoughts and images which he never intended to create and which his own will could never have brought into being. Yet in spite of himself he is forced to admit that it is his own self speaking, his own inner nature revealing itself and uttering things which he

would never have entrusted to his tongue. He can only obey the apparently alien impulse within him and follow where it leads, sensing that his work is greater than himself, and wields a power which is not his and which he cannot command. Here the artist is not identical with the process of creation; he is aware that he is subordinate to his work or stands outside it, as though he were a second person; or as though a person other than himself had fallen within the magic circle of an alien will. (*The Spirit in Man* 84-85)

Therefore, the artist, the poet or the musician, whoever the creator is, is under the control of a much stronger force, one that most people tend to ignore: the collective unconscious. Due to their sensitive nature, the artist cannot ignore it. The creative instinct that comes from the depths of the psyche is almost like “a living being that uses man only as a nutrient medium, employing his capacities according to its own laws and shaping itself to the fulfillment of its own creative purpose” (Jung, *The Spirit in Man* 83-84).

This creative impulse also might lead to some dangerous outcomes for the artist as it might turn them into “evildoers and destroyers” or “madmen” because they “approach too near to the fire,” to “the night-world,” to the secret quickening of human fate by a suprahuman design” that is the collective unconscious (Jung, *The Spirit in Man* 112). Among the notes of his grand uncle, the narrator finds one case with such an unfortunate end. It is explained that “[t]he subject, a widely known architect with leanings toward theosophy and occultism, went violently insane on the date of young Wilcox’s seizure, and expired several months later after incessant screamings to be saved from some escaped denizen of hell” (Lovecraft, “Cthulhu” 130-131). The creativity that the unconscious endows the artists has a price in return.

The artists, who are used as a medium by the otherwise incomprehensible supernatural entities to manifest themselves, are mocked and scorned in the story for being primitive, uncivilized, irrational and even insane by the general public. For example, in the story Wilcox is described as,

a precocious youth of known genius but great eccentricity, and had from childhood excited attention through the strange stories and odd dreams he was in the habit of relating. He called himself “psychically hypersensitive”, but the staid folk of the ancient commercial city dismissed him as merely “queer”. Never mingling much with his kind, he had dropped gradually from social visibility, and was now known only to a small group of aesthetes from other towns. Even the Providence Art Club, anxious to preserve its conservatism, had found him quite hopeless. (Lovecraft, “Cthulhu” 127)

Throughout the story, Wilcox is described as being eccentric, queer, hopeless and does not have a respectable status in society. In a world where people celebrate the achievements in science and technology, scientists and scholars are seen as semi-prophets while artists are considered to be frivolous and in Lovecraft's stories it is not at all rare that these characters are institutionalized, that is, they are confined to the mental asylum like Wilcox, or prison. As they are seen as a threat to the current order of the society and the well-being of their minds and lending them credibility would destroy the modern society's whole mindset and way of living, most people prefer to turn a blind eye to the calls coming from the unconscious through the creations of the artists.

In the story, the other sign of Cthulhu, or the unconscious contents, is the earthquake which accompanied the dreams and bursts of creativity. In the story, it is told that an earthquake occurred in New England at the same time when Cthulhu started to move towards the surface of the Pacific Ocean. As earthquakes are considered to be natural phenomena, they may seem irrelevant to the unconscious or psychoanalysis in general; yet, in fact, symbolically they are closely related to it because the underground is associated with the unconscious in Jungian analysis.

It was pointed out that the underground is "a well-known symbol of the unconscious with its unknown possibilities" (von Franz, "The Process of Individuation" 175). From this perspective, it is possible to argue that these earthquakes represent the signals of a crisis in the depths of the unconscious of the modern individual and the looming rise of repressed contents to the consciousness. According to James Albert Hall, who discusses Jungian dream symbols in his book *Jungian Dream Interpretation: A Handbook of Theory and Practice* (1983), earthquakes, or natural disasters in general, are one of the major types of "anxiety dreams" and he explains that they result from,

potentially abrupt and possibly violent change in the tacit background of the ego-image that has dominated consciousness. They indicate the potentiality of a major shift in ego-image structure. Such changes, if therapeutically contained, can be transformative; if they happen without containment they may presage a severe clinical course of depression, anxiety or even psychosis. (50)

Therefore, the major shift that the earthquake image symbolizes is a warning from the collective unconscious to the consciousness to change its persona-based image of itself and make the necessary changes for the psyche. The transformation might actually be

the integration of the opposites in the psyche, i. e. the individuation process, which may result in either a spiritual growth or “depression, anxiety or even psychosis” (Hall 50).

Among all the notes and newspaper cuttings in his uncle’s box, the narrator also finds a statue of a monster that is later revealed to be Cthulhu, one of the Old Gods. The narrator tries to describe this strange creature as follows:

It seemed to be a sort of monster, or symbol representing a monster, of a form which only a diseased fancy could conceive. If I say that my somewhat extravagant imagination yielded simultaneous pictures of an octopus, a dragon, and a human caricature, I shall not be unfaithful to the spirit of the thing. A pulpy, tentacled head surmounted a grotesque and scaly body with rudimentary wings; but it was the *general outline* of the whole which made it most shockingly frightful. (Lovecraft, “Cthulhu” 125-126)

With the statue, Cthulhu is introduced to the story through its replica. From the quote above, it is also possible to assert that Cthulhu yields some archetypal features. The narrator describes it as an outcome of a “diseased fancy” (Lovecraft, “Cthulhu” 125). Since the unconscious is the storage of repressed and “inappropriate” qualities that the ego does not like or accept, it is quite common for the person to define it as something eerie or unwholesome. Maurice Lévy adds that “[t]he monsters—*our* monsters—are disquieting, hideous, and execrable only when they leave the thick darkness of our psyche to emerge on the surface of our consciousness. What is intolerable is that we must recognize them as ours” (106). This is why he defines it as “shockingly frightful” from the point of view of the ego (Lovecraft, “Cthulhu” 126).

Cthulhu is described in different parts of the story by different people yet the way it is described and the adjectives used to define it are very similar. Basically, Cthulhu and the various signals that it sends out can be read as the representations of the rejected traits of a modern and civilized person, such as primitivity, irrationality, emotions and instincts. The reason behind its appearance is that the characters should take these symbols as warnings arising from their fractured psyche and make an effort to come to terms with them as Jung proposes; however, it is not the case for Professor Angell or the narrator.

1.2 THE TALE OF INSPECTOR LEGRASSE

Another manuscript that the narrator finds in his uncle's box shows the readers a different part of the story. In this part, the shadow appears under another disguise which constitutes the second stage of the individuation process. This part of the story tells the reader about a regular archeological meeting of a number of professors but this time they were joined by the police inspector Legrasse from New Orleans, who came to the meeting with the sole purpose of learning the meaning of the statue he had taken from a tribe dancing in the woods at night. It is narrated as follows:

On November 1st, 1907, there had come to the New Orleans police a frantic summons from the swamp and lagoon country to the south. The squatters there, mostly primitive but good-natured descendants of Lafitte's men, were in the grip of stark terror from an unknown thing which had stolen upon them in the night. It was voodoo, apparently, but voodoo of a more terrible sort than they had ever known; and some of their women and children had disappeared since the malevolent tomtom had begun its incessant beating far within the black haunted woods where no dweller ventured. There were insane shouts and harrowing screams, soul-chilling chants and dancing devil-flames; and, the frightened messenger added, the people could stand it no more. (Lovecraft, "Cthulhu" 136)

The first important detail to notice here is the setting. In Jungian psychology, woods are considered to be chthonic places. Chthonic comes from the word "chthonos" which means "related to the underworld" ("Chthonic"). It is considered to be the place "where archetypes reside and wait to be explored through a mythological descent into the underground" and it usually takes the shape of "subterranean caverns, fissures, galleries, tunnels, labyrinths, mazes, vaults, basements, cellars, crypts, corpses, serpents, forests" or "underwater formations such as oceans, ponds, and lakes" (Kılıçarslan 55). Deep underground places are symbols of the unconscious, which is similarly located in the dark depths of the human mind (von Franz, "The Process of Individuation" 175). In his *The Hero with a Thousand Faces* (1949), Joseph Campbell states that "[t]he regions of the unknown (desert, jungle, deep sea, alien land, etc.) are free fields for the projection of unconscious content" (65). Similarly, it is suggested that in Lovecraft's works, the Other is "almost always situated *in the depths*" and the things that are "born of the underside of the world, threaten at any moment to break out upon the Waking World" (Lévy 63-64). In this part of the story, it takes the shape of the depths of woods.

Darkness is an important common characteristic of chthonic places because from a Jungian point of view “the dim light of the landscape indicates that the clarity of daytime consciousness is dimmed” so that the unconscious contents can reveal themselves (von Franz, “The Process of Individuation” 230-232). These dark “chthonic” places, as Jung calls them, symbolize the collective unconscious, which, similar to the underground places, holds horrors and secrets which the person does not wish to cope with consciously. For this reason, the place where the voodoo rites are performed and the time of the rites, which is in the middle of the night, has a significance.

Voodoo spells, tom-toms and the kidnapping of women and children mentioned above clarify that there are primitive rites being performed in the woods. As these “singular and hideous rites” are not a part of modern people’s lives anymore (Lovecraft, “Cthulhu” 132), modern people do not understand it and thus find it uncomfortable. They just see it as evil or simply pointless and they want to put an end to it, which is what Legrasse and his colleagues do one night. At night, the police inspector Legrasse and his team “plunged on unguided into black arcades of horror that none of them had ever trod before” and heard voices that are described as follows: “There are vocal qualities peculiar to men, and vocal qualities peculiar to beasts; and it is terrible to hear the one when the source should yield the other” (136-137). Away from the light, the darkness reveals the animalistic and dangerous sides of man. The way the tribespeople are described reveals a deep hatred and suggests they represent what people at the beginning of the 20th century would hate to admit possessing, namely, primitivity and animalism.

As stated earlier, in Jung’s process of individuation, the ego goes into the chthonic to face his/her dark side, first the shadow and then the anima/animus. In the story, it can be suggested that the shadow manifests itself in the guise of the tribespeople and there are a few reasons for this. One reason for that can be explained through Jung’s term “projection.” It is stated that if one is expressing negative feelings towards another person or object, it can be considered as a sign of projection (Pettifor). As Ursula Le Guin suggests, if a person’s shadow is not acknowledged by his consciousness and is buried into the depths of his unconsciousness, that archetype will project itself outward, as a human being or in another form (“The Child and The Shadow” 64). According to

Jung, the shadow is conceived to be frightful for the ego and “[t]his is why many well-meaning people are understandably afraid of the unconscious, and incidentally of psychology” (“Approaching the Unconscious” 83). In the story, it is told that the tribespeople, who can be considered as the shadow of the modern man,

leaped and twisted a more indescribable horde of human abnormality than any but a Sime or an Angarola could paint. Void of clothing, this hybrid spawn were braying, bellowing, and writhing about a monstrous ring-shaped bonfire; in the centre of which, revealed by occasional rifts in the curtain of flame, stood a great granite monolith some eight feet in height; on top of which, incongruous with its diminutiveness, rested the noxious carven statuette. (Lovecraft, “Cthulhu” 138)

From the perspective of the ego, these people seem abnormal because they are “braying, bellowing, and writhing” like animals (Lovecraft, “Cthulhu” 138). They are the embodiment of what the modern man wants to forget about himself, that he still has some residues of his primitive past.

What is more, as pointed out in this quotation, these “hybrid spawn” were “void of clothing” (Lovecraft, “Cthulhu” 138). Literally, being naked in public places is generally not socially acceptable and this is one thing that separates this group from the modern people. However, metaphorically, this may signify a spiritual nakedness, that is, these tribespeople do not wear the “all-rational” costume of modern individuals. They are free of these psychological, as well as physical constraints and they believe and worship in whatever they like and do not care if their rituals are scorned. They free the animal inside them, which is a stranger to the modern people such as Legrasse. For this reason, the modern man projects his shadow onto these people and thus, is afraid of them.

These “mongrel celebrants” and “nauseous rout,” also seem to possess a trait that Lovecraft is particularly not fond of: Being foreigners and belonging to other races (Lovecraft, “Cthulhu” 138). This is why later in the story, after they are taken to the police headquarters for interrogation and punishment, these people are described like this:

Examined at headquarters after a trip of intense strain and weariness, the prisoners all proved to be men of a very low, mixed-blooded, and mentally aberrant type. Most were seamen, and a sprinkling of negroes and mulattoes, largely West Indians or Brava Portuguese from the Cape Verde Islands, gave a colouring of voodooism to the heterogeneous cult. But before many questions were asked, it became

manifest that something far deeper and older than negro fetichism was involved. Degraded and ignorant as they were, the creatures held with surprising consistency to the central idea of their loathsome faith. (Lovecraft, "Cthulhu" 139)

In this quotation, it is apparent that being black, mixed, Indian or simply non-WASP is associated with being uncivilized, insane and almost inhuman by Lovecraft and his characters in the story that represent the modern man. Moreover, the "loathsome faith" of these people is a notion that most modern people have already forgotten (Lovecraft, "Cthulhu" 139). This is why the inspector seems to be surprised and impressed. Jung explains this by saying that,

We have ceased to believe in magic formulas; not many taboos and similar restrictions are left; and our world seems to be disinfected of all such "superstitious" numina as "witches, warlocks, and worricows," to say nothing of werewolves, vampires, bush souls and all the bizarre beings that populated the primeval forest. ("Approaching the Unconscious" 86)

As Jung believes that nowadays only scientific facts are considered to be true and everything else false, the way that people think and believe is limited to empirical truths, while everything non-empirical and spiritual is discarded. This mentality eventually leads to a spiritual barrenness and results in the problematic situation of the modern man. By attributing the undesired traits to people from different backgrounds, modern people "otherize" them to such an extent that these "savages" become the shadow in the eyes of inspector Legrasse, professors, the narrator or anybody who is suffering from such dissociation. Therefore, the vulgar language employed in this passage can be thought as a desperate attempt to keep the shadow apart from the ego by refusing to identify with it. In other words, the ego has already recognized the shadow but refuses to acknowledge it in utter denial.

To keep these "savages" away from the modern society, police officers in the story either execute or imprison them. It is stated that, of these tribespeople, only two "were found sane enough to be hanged, and the rest were committed to various institutions" (Lovecraft, "Cthulhu" 140). Therefore, it can be suggested that in the story the archaic man is now deemed insane by the modern man, has no place in the modern society and must be institutionalized, if not executed, to be purged from all kinds of spirituality, which may also suggest that the primal elements in the unconscious must be kept in constraint in the modern world, as they are too "ugly" to be released.

Then Inspector Legrasse shows the professors at the meeting the confiscated statue that the tribespeople have been worshipping. The statue, which is a replica of Cthulhu, is described as “a grotesque, repulsive, and apparently very ancient stone statuette whose origin he was at a loss to determine” (Lovecraft, “Cthulhu” 132). When they see it, the professors are both shocked and thrown into “a state of tense excitement” as they thought that its “utter strangeness and air of genuinely abysmal antiquity hinted so potently at unopened and archaic vistas” (133). They also observed that “centuries and even thousands of years seemed recorded in its dim and greenish surface of unplaceable stone” (133). Throughout the story, these definitions make it clear that, like the archetypes, the material of the statue and the monster, Cthulhu, are archaic and unknown to the modern people regardless of how knowledgeable or educated they are. The ancientness of the statue is emphasized because an archetype is an archaic structure that is passed down from generation to generation since the birth of the first human being and “constantly recurs in the course of history” (Jung, *The Spirit in Man* 94). This is the reason why the scientists or people living in the 20th century cannot explain why or where it comes from, how old it is, what its function or material is and why the professors are excited when they think about the “unopened and archaic vistas” that it has to offer (Lovecraft, “Cthulhu” 133). Cthulhu and its statue represent the knowledge that their ancestors used to know but that knowledge is forgotten now and the insight is lost. Even if they see a reminder of this long lost past, the rational people of modern times cannot create a meaningful and emotional connection to it. They cannot understand the true meaning of these ancient beings and items because of their current mindset. This notion is further reinforced by another passage from the story which describes the statue,

Its vast, awesome, and incalculable age was unmistakable; yet not one link did it shew with any known type of art belonging to civilisation’s youth—or indeed to any other time. Totally separate and apart, its very material was a mystery; for the soapy, greenish-black stone with its golden or iridescent flecks and striations resembled nothing familiar to geology or mineralogy. The characters along the base were equally baffling; and no member present, despite a representation of half the world’s expert learning in this field, could form the least notion of even their remotest linguistic kinship. They, like the subject and material, belonged to something horribly remote and distinct from mankind as we know it; something frightfully suggestive of old and unhallowed cycles of life in which our world and our conceptions have no part. (Lovecraft, “Cthulhu” 134)

The statue's incalculable age suggests the archaic quality of archetypes which are as old as humanity. As these professors and many others have never explored their primitive roots hiding under the veil of consciousness, these signs of the archetypes are "[t]otally separate and apart," "baffling," "nothing familiar" (Lovecraft, "Cthulhu" 134). Since it reminds them of things "horribly remote and distinct" and "frightfully suggestive of old and unhallowed cycles of life" (134), it is possible to assert that it is their collective unconscious' contents that are being reminded. They are scared to be looking at their roots that they thought they have so long forgotten and got rid of. They cannot describe it with the help of their educational and empirical backgrounds and this is why they resort to vague definitions such as "indescribable," "inconceivable," "inexplicable" and "unspeakable" when the characters are trying to explain Cthulhu and anything related to it, like the statue. Language, as well as science, falls short of fulfilling the need of people to explain or bring an order to this chaotic being.

The characters who realize their incapability to make sense of the statue face the horror of being helpless and desperate because their language and anatomy do not even let them utter its name, let alone define it. It appears that, in the story, the more these characters try to reach the truth, the further they get away from it. They do not try to approach the matter differently but retain their current mentalities and techniques. They seek out clear-cut definitions and concrete information, rather than believing in myths, legends, superstitions or hearsay. Because of this, in the stories they do not believe in the supernatural at first as they require substantial proofs to accept it. A common trait of the characters is that when they meet the Other, i.e. the entities that represent their shadow or the anima/animus archetypes in the stories, they try to rationalize it, measure it, explain it, put an order on it with the help of their intellect and five senses in vain. Yet, due to the inexplicable nature of such archetypes, they cannot succeed in their endeavors. When Jung is explaining the nature of archetypes, he says:

I am aware that it is difficult to grasp this concept, because I am trying to use words to describe something whose very nature makes it incapable of precise definition . . . That is why it is impossible to give an arbitrary (or universal) interpretation of any archetype. It must be explained in the manner indicated by the whole life-situation of the particular individual to whom it relates. ("Approaching the Unconscious" 87)

For this reason in the story it is explained that at the end, the professors just “shook their heads and confessed defeat at the Inspector’s problem” (Lovecraft, “Cthulhu” 134). Even if they become aware of the existence of the Other, they cannot achieve more than a superficial understanding of the unknown. The very nature of archetypes makes it almost impossible for them to contemplate them fully. Since they are a representation of the modern man as Jung explains them, they do not know how to cope with an unknown entity if they cannot rationalize, measure or control it. Thus they get to know only a fraction of the truth. This is why at the end of the story they are unsuccessful at truly understanding and integrating what they have faced, that is, the Other. The realization of the presence of unknown entities in the universe and their incapability to grasp or control the unknown through their mental endeavors mean the collapse of their whole mindset. They see that man-made systems such as language and science, which help them set an order on the universe and to which they have resorted for so long to solve and express everything, can provide them with only a limited perception of reality. They realize that these man-made systems also have their boundaries and limitations. The impossibility to rationalize and control an entity through thinking, sensing, language and science leads to the feelings of confusion, frustration, shock and fear.

As a representative of order and authority in the story and another modern man, the police officer Legrasse feels threatened by the chaos that the tribal people and the statue have caused and for that reason he wants to find relief with a reasonable, that is, scientific explanation that never comes. Later in the story, it is noted that nobody, including the authorities at Sydney University, the Royal Society, and the museums, could explain or categorize the statue, as they were all in the same hopeless situation. Since the characters such as Professor Angell, Inspector Legrasse and the other scholars only look for material gains and empirical truths, and refuse to look deeper into their psyche for further meanings, they cannot make a satisfactory explanation. The rituals or beliefs of the tribal people do not mean anything to them because it is thought that these symbols “belong to the peoples of antiquity or to ‘backward’ modern tribes and are therefore irrelevant to the complexities of modern life. . . . If anyone claims to have seen a vision or heard voices, he is not treated as a saint or as an oracle. It is said he is mentally disturbed” (Henderson 97).

This also brings to mind James Frazer, a Scottish social anthropologist, who is referred to in this story as well. In *The Golden Bough: A Study in Magic and Religion* (1890), it is explained that as an effort to explain the universe, myths of the ancient times were later replaced by religion and then in modern times, religion was also replaced by science (Frazer xxx). As myths were no longer needed in today's world, they were no longer present in people's lives. People of the modern times do not see myths, faith, religions or other spiritual/supernatural experiences as valuable as they used to in the old times because they have science and technology to make sense of the world. Being one of them, Lovecraft also regarded all religions as "sugar-coated illusions made obsolete by the progress of science" (Houellebecq 31).

After showing the statue of Cthulhu to the professors at the meeting, the police inspector Legrasse gives information about Cthulhu by telling the "hideous legend" he had heard from one of the tribespeople (Lovecraft, "Cthulhu" 140). He explains them that according to the legend some entities came down from the sky and "[t]here had been aeons when other Things ruled on the earth," that "[t]hey all died vast epochs of time before men came, but there were arts which could revive them when the stars had come round again to the right positions in the cycle of eternity" (140). Moreover, the Great Old Ones, as they were called, "were not composed altogether of flesh and blood" as one would assume (140). He continues:

But although They no longer lived, They would never really die. They all lay in stone houses in Their great city of R'lyeh, preserved by the spells of mighty Cthulhu for a glorious resurrection when the stars and the earth might once more be ready for Them. But at that time some force from outside must serve to liberate Their bodies. The spells that preserved Them intact likewise prevented Them from making an initial move, and They could only lie awake in the dark and think whilst uncounted millions of years rolled by. They knew all that was occurring in the universe, but Their mode of speech was transmitted thought. Even now They talked in Their tombs. When, after infinities of chaos, the first men came, the Great Old Ones spoke to the sensitive among them by moulding their dreams; for only thus could Their language reach the fleshly minds of mammals. (Lovecraft, "Cthulhu" 140-141)

Another common feature of Lovecraft's "Great Old Ones," including Cthulhu, and Jung's archetypes is that both of them are universal, timeless, dwell in the unconscious and "never really die" (Lovecraft, "Cthulhu" 140). Nevertheless, they sometimes rise to consciousness, which can be considered as their "resurrection" (141). Jung explains that:

However dark and unconscious this night-world may be, it is not wholly unfamiliar. Man has known it from time immemorial, and for primitives it is a self-evident part of their cosmos. It is only we who have repudiated it because of our fear of superstition and metaphysics, building up in its place an apparently safer and more manageable world of consciousness in which natural law operates like human law in a society. (*The Spirit in Man* 112)

Therefore, like the Jungian archetypes, even when the Great Old Ones are in their tombs or the unconscious realms of the human psyche, they are still a part of a person's identity and they still communicate with the "sensitive" people through dreams, which is one of the main outlets for the archetypes to reveal themselves (Lovecraft, "Cthulhu" 141). Later on in the story, it is stated that the time for the Great Old Ones to rise once more would come when "the stars came right again" (141). It is explained as,

The time would be easy to know, for then mankind would have become as the Great Old Ones; free and wild and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and revelling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all the earth would flame with a holocaust of ecstasy and freedom. (Lovecraft, "Cthulhu" 141)

In other words, when the unconscious is unleashed and the archetypes show the true nature of men, people will throw aside the "laws and morals" of the rational mind and start living with their urges and instincts in a state of "ecstasy and freedom" (141). Like animals or the first men, they will be "free and wild and beyond good and evil" and will enjoy "shouting and killing" (141). Jung suggests that an archetype has "dual qualities" and is not good or evil in itself but gravitates towards one side according to the attitude of the ego (von Franz, "The Process of Individuation" 234). Lovecraft's Great Old Ones are indifferent to the presence of humans and while these Gods are being worshipped by tribespeople around the world, they are thought as evil by the main characters, which indicates their "dual qualities" (234). As can be seen from these descriptions, Lovecraft's Cthulhu seems as if it is modeled after the Jungian archetypes. On the other hand, the resurrection of the unconscious is not depicted as desirable by Lovecraft but as terrifying. It is defined as a "holocaust" because it will wipe out the results of all the civilizing process that humanity has gone through for many years until all that is left will be a man that can no longer think but only act like the primitive or even an ape (Lovecraft, "Cthulhu" 141).

Upon seeing the statue of Cthulhu that has been confiscated during the rituals and hearing about the legend, an anthropology professor from Princeton University, William Channing Webb, recalls his experiences while he was on a research trip to Greenland and Iceland. He recalls that there he saw “a singular tribe or cult of degenerate Esquimaux whose religion, a curious form of devil-worship, chilled him with its deliberate bloodthirstiness and repulsiveness” (Lovecraft, “Cthulhu” 134). He has learned that they have a religion whose roots go back far beyond the world’s creation. Similar to the tribe in New Orleans, they sacrifice people and recite enchantments during the rituals. Professor Webb remembers that they say a mantra that sounds like “*Ph’nglui mglw’nafh Cthulhu R’lyeh wgah’nagl fhtagn,*” which supposedly means “*In his house at R’lyeh dead Cthulhu waits dreaming*” in a strange language (135). The fact that separate people from different parts of the world innately worship the same gods and have similar rituals reinforces the idea that Cthulhu and the Old Ones are the representation of archetypes because in Jungian thinking, archetypes are considered to be “the common heritage of mankind” (Jung, *The Spirit in Man* 93), and this is why “they reproduce themselves in any time or in any part of the world” (Jung, “Approaching the Unconscious” 58). As can be deduced from this part of the story, the beliefs, rites and incantations of the primitive people originate from the same source, the collective unconscious, since they appear the same way in separate parts of the world.

To summarize, in this section of the story the shadow is introduced through the tribespeople. When the descriptions pertaining to the tribespeople are taken into consideration, it is possible to observe that the shadow in this story appears in a forest which is a chthonic place but on the surface of the ground, not under it. The shadow takes a human form and appears as the tribespeople who embody the discarded qualities of the modern man such as savagery. However threatening the shadow seems, it does not end up becoming lethal for the characters as the anima is yet to make an appearance in the story and present a final challenge.

The second stage of the process ends without a positive result since the characters, as representations of the modern man, do not accept their shadow but choose to ignore them. Also, at the end of this section, a glimpse of the next stage is provided and it is the meeting with the anima/animus. Although Cthulhu, the representation of the anima

archetype, is not actually present in this part of the story, the characters and the reader get to know more about it.

In addition to Cthulhu, in the story, it is stated that the tribespeople and their rituals are not the only things that make the woods in New Orleans terrifying. There are rumors about a lake in the same woods, in which there is a huge, white, octopus-like, shapeless monster. Possibly one of the Great Old Ones, it is possible to consider this monster as the representation of the anima as well but since it is still hidden and repressed, it is assumed that it is still in the formation process in the unconscious. In the story, it is described as follows,

There were legends of a hidden lake unglimped by mortal sight, in which dwelt a huge, formless white polypous thing with luminous eyes; and squatters whispered that bat-winged devils flew up out of caverns in inner earth to worship it at midnight. They said it had been there before D'Iberville, before La Salle, before the Indians, and before even the wholesome beasts and birds of the woods. It was nightmare itself, and to see it was to die. But it made men dream, and so they knew enough to keep away. (Lovecraft, "Cthulhu" 137)

It is possible to interpret this monster, as well as the rest of the Great Old Ones, as the anima because according to analytical psychology the anima is sometimes so dangerous that it becomes a "death demon" (von Franz, "The Process of Individuation" 187). It is pointed out in the story that "[n]o man had ever seen the Old Ones" (Lovecraft, "Cthulhu" 139) and the fact that the monster in the lake is not ever seen by mortal sight means that it represents the anima, with which people have never contacted directly in their lives but have probably felt its presence through dreams if they are sensitive enough to perceive it. Therefore, this monster and the statue of Cthulhu foreshadow to some extent what is going to happen in the last section of the story.

1.3 THE MADNESS FROM THE SEA

In the last part, the story focuses on the voyage of sailor Gustaf Johansen and his crew and the accident they have. Upon learning that a mysterious accident happened in the Pacific Ocean around the time when people were having strange dreams and tribespeople were performing their rituals, the narrator decides to travel to Norway to talk to the only survivor of the accident, Johansen. When the narrator goes there, he finds out that Johansen is already dead, but he left a long manuscript in English. The narrator finds the last missing piece of the puzzle through this manuscript. This voyage

which takes place in the Pacific Ocean also becomes the final step in modern man's individuation process, which is meeting with the anima and leads to their tragic end. There are a few reasons as to why this voyage can be considered as the final step of the individuation process.

First of all, the ocean is considered to be another symbol for the unconscious because as mentioned earlier "underwater formations such as oceans, ponds, and lakes" are defined as chthonic in Jungian psychology (Kılıçarslan 55). Furthermore, the journey across the ocean is a motif that connotes the individuation process because Jacobi notes that "[t]he individuation process is often symbolized by a voyage of discovery to unknown lands" (331). The voyage on the sea or the ocean is called a "night sea journey" or "nekyia" and it is stated that it is a "transforming experience" as "[d]uring the night sea journey, the hero is locked in the symbolic mother's womb for a time and often faces all kinds of trials and dangers" (Gollnick 186). Similarly, in this story, Lovecraft hides his horrors in the Pacific Ocean, where R'lyeh, the dwelling of the Great Old Ones is situated and this voyage proves to be transformative for Johansen and his crew, though badly.

Besides "The Call of Cthulhu," deep waters have been used in many other stories by Lovecraft and it is pointed out by Maurice Lévy that the sea "is never a friendly, familiar element for our writer. It also has its depths, more unsoundable, more primordial than even those of the earth, concealing nauseous horrors (40). Moreover, it is suggested by Faye Ringel that what inspired Lovecraft to create a monster that dwelled in the deep ocean was his "life-long horror of all that dwelled in deep waters" and it was also the reason why he absolutely refused to eat any kind of seafood all his life (165).

In "The Call of Cthulhu," while Johansen and his crew are sailing in a ship named *Emma*, the ship was driven away from its route due to storms. Lost in the ocean, the crew notices another ship called *Alert* and asks for help; however, the other ship has "a queer and evil-looking crew of Kanakas and half-castes" and warns them not to go any further from there and starts attacking them to prevent *Emma* from going forward (Lovecraft, "Cthulhu" 147). Sailor Johansen and his crew kill them all and continue their course.

When analyzed from another point of view, the ship *Alert* was actually trying to warn them to be “alert” of the extreme separation and repression in their psyche and how violently the repressed traits were going to erupt to consciousness. Nonetheless, although Johansen and his crew were scared by the signs that they came across, they did not cease their exploration. They were oddly attracted to follow the signs that led them to the truth, despite feeling threatened. Jungian explanations of the individuation process parallels this: “Its subjective experience conveys the feeling that some supra-personal force is actively interfering in a creative way. One sometimes feels that the unconscious is leading the way in accordance with a secret design” (von Franz, “The Process of Individuation” 164). The sailors do not know what they are going to face yet they cannot help the urge to continue their voyage. In the end, they reach an unknown island, which is in fact R’lyeh, and start looking around. In the story, it is described as below,

Then, driven ahead by curiosity in their captured yacht under Johansen’s command, the men sight a great stone pillar sticking out of the sea, and in S. Latitude 47° 9’, W. Longitude 126° 43’ come upon a coast-line of mingled mud, ooze, and weedy Cyclopean masonry which can be nothing less than the tangible substance of earth’s supreme terror—the nightmare corpse-city of R’lyeh, that was built in measureless aeons behind history by the vast, loathsome shapes that seeped down from the dark stars. There lay great Cthulhu and his hordes, hidden in green slimy vaults and sending out at last, after cycles incalculable, the thoughts that spread fear to the dreams of the sensitive and called imperiously to the faithful to come on a pilgrimage of liberation and restoration. All this Johansen did not suspect, but God knows he soon saw enough! (Lovecraft, “Cthulhu” 152)

The city of R’lyeh is the “chthonic” dwelling of “Cthulhu” and the Great Old Ones and it is visited by only a few mortals, some in their dreams, some in real life. While Johansen and his crew visited it in real life, the young artist Wilcox saw it in his dreams and was inspired to create his artworks. Both Johansen and Wilcox describe R’lyeh in a similar manner. From the descriptions, it is obvious that they find it difficult to understand as it is so beyond their recognition. This is symbolized through the strange angles of the structures on the island. The strange angles that dominate the island are mentioned in the story many times. The narrator of the story comments:

I mention his talk about *angles* because it suggests something Wilcox had told me of his awful dreams. He had said that the *geometry* of the dream-place he saw was abnormal, non-Euclidean, and loathsomely redolent of spheres and dimensions

apart from ours. Now an unlettered seaman felt the same thing whilst gazing at the terrible reality. (Lovecraft, "Cthulhu" 153)

It is possible to argue that these "loathsomely redolent of spheres and dimensions apart from ours," that is, R'lyeh, represents the unconscious (Lovecraft, "Cthulhu" 153). That is to say, they travelled to the unconscious and saw its contents. What these people witness is something so out of their cognition, so alien and repulsive that they cannot come to terms with it. This ancient island and its archaic remnants represent how the dark and unknown side of the self can be altered, suppressed and modified to the point of anonymity and thus drive the people who discover it insane.

While exploring the island, the sailors come across a heavy stone door with ornaments and unfortunately for them, they decide to open it. By opening this door, they release Cthulhu without intending to and thus witness the rise of Cthulhu from the depths of darkness. It is stated that "Everyone listened, and everyone was listening still when It lumbered slobberingly into sight and gropingly squeezed Its gelatinous green immensity through the black doorway into the tainted outside air of that poison city of madness" (Lovecraft, "Cthulhu" 154).

Cthulhu's rise from the depths of the unconscious and appearance to the ego can be interpreted as the last challenge of the process of individuation, which is meeting the anima. After the shadow, the anima/animus is the "second symbolic figure [which] turns up . . . bringing up new and different problems" (von Franz, "The Process of Individuation" 186). In the story, Cthulhu appears after the tribespeople, who function as the shadow. As Cthulhu represents the contents of the collective unconscious that have been discarded in the modern times, it becomes threatening and appears as a devouring animal in the story.

It would be sensible to argue that the unconscious content that Cthulhu specifically symbolizes is the anima as the anima represents the feminine side of a man and all the main characters in the story are men. In the story the anima is represented by monsters rather than human female characters. Female characters seldom appear in Lovecraft's stories and when they do, they are not always depicted in the best manner. If they are present at all, they are mostly portrayed as either witches or as "the device by which themes of reproduction, and inevitably degeneration, may be introduced" (Lord). The

reason why Cthulhu, or the anima, is depicted as a monster in the story is because of the conscious attitude of the characters. Jung believes that what is in the unconscious is not a “demonic monster” but neutral (*Modern Man* 17). If the attitude of the ego is wrong towards it, that is, if the ego represses it too much, it becomes dangerous (17). However, the danger, anxiety and dissociation between the two sides of the psyche start to fade when the conscious begins to assimilate the unconscious content (17).

The majority of Lovecraft’s characters in Lovecraft’s stories are males. Since this story is also mainly about male characters and how they act and react throughout the story, it is from their point of view that everything is described. Professor Angell, the artist Wilcox, inspector Legrasse and the sailors are all males and they are mostly represented as rational men who want control and order. However, their psyche is not in balance as the opposite of these qualities are hidden and repressed in their unconscious. Jung points out that like the body, the psyche has its own balance too (*Modern Man* 17). Everything that is overly practiced needs to be compensated (17). If one thing is practiced too much while another is not, the balance is disrupted (17). These adjustments are necessary to keep the balance in a normal psyche (17). The conscious and the unconscious should be in contact with each other (17). Cthulhu, which can be considered as the anima, becomes the symbol for the destructive female figure or the “monstrous feminine⁷” figure as Julia Kristeva calls it, for the male ego as these male characters are overly imbalanced in their psyche. The inner femininity of the male psyche has to be acknowledged by realizing and accepting that spirituality is as necessary as rationality.

In the story it is stated that while he was under the ocean, Cthulhu “called imperiously to the faithful to come on a pilgrimage of liberation and restoration” (Lovecraft,

⁷ According to Julia Kristeva, horror emerges from the “abject” which is something that “disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite” (4). The abject is a natural and necessary part of a human being and is attractive but at the same time it creates “repugnance, disgust, revulsion, pervasion” (Martin 235). Barbara Creed states that the female body is closer to being seen as the abject due to its maternal nature (11). According to Creed, “maternal authority” and “bodily wastes,” such as blood, vomit, urine or shit, are present in almost all horror texts (13). They are employed to redefine the “boundaries between the human and non-human” (Creed 14). It has been observed that this is very similar to how Lovecraft creates the horror in his stories as well (Martin 233). In this particular story, Cthulhu has feminine qualities and a strange consistency, the characters feel both attraction and repulsion towards it, and most importantly, even though Cthulhu is a part of the characters’ psyche, they refuse to acknowledge and make a contact with it as it is a threat to their “order” and “stability” (Creed 11). As a result, Cthulhu not only represent the Jungian anima but also the monstrous feminine of Kristeva according to its depiction.

“Cthulhu” 152). The reason why Cthulhu, as the anima, is sending out messages is that there is an urgent need for “liberation and restoration” in the psyche of the modern individual (152). Dissociation causes an alarming situation for the modern psyche and for that reason it needs to be “restored,” in other words, the balance should be kept intact between the conscious and unconscious contents. Furthermore, this should be done by the “liberation” of what has been repressed for long, the unconscious contents such as the feminine side of the personality, the feelings, instincts and intuitions. Since his calls are hardly noticed or understood by people, Cthulhu rises to the surface to show the immensity of the unconscious contents.

Similar to its statue, the characters have major difficulties trying to describe Cthulhu itself as well because it does not look like anything that they have seen before. The following extract is an example of this trial and failure to define Cthulhu:

The Thing cannot be described—there is no language for such abysses of shrieking and immemorial lunacy, such eldritch contradictions of all matter, force, and cosmic order. A mountain walked or stumbled. God! What wonder that across the earth a great architect went mad, and poor Wilcox raved with fever in that telepathic instant? (Lovecraft, “Cthulhu” 154)

The reason behind this difficulty is again due to the nature of archetypes which makes it almost impossible to define (Jung, “Approaching the Unconscious” 87). The only way that the characters can define Cthulhu is by likening it to the other worldly beings that they know. It is explained as follows,

It represented a monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind. This thing, which seemed instinct with a fearsome and unnatural malignancy, was of a somewhat bloated corpulence, and squatted evilly on a rectangular block or pedestal covered with undecipherable characters. (Lovecraft, “Cthulhu” 133)

This description enables one to read Cthulhu as a representation of the anima as well. The fact that it looks like an octopus and has tentacles on its face might lead one to think of Cthulhu as a symbol of male sexuality, yet many critics have actually compared it to female genitalia. For example, Stephen King describes Cthulhu as “Lovecraft’s vaginal creation” due to the “slimy” and “gelid” structure of its body (*Danse Macabre* 70). Other critics have also noted that Cthulhu and Lovecraft’s other monsters represented “the intense horror sexuality inspired in Lovecraft” as they were depicted as

“viscous,” “gelatinous,” “flabby,” and “rubbery” (Lévy 108). “Most of Lovecraft’s cosmic horrors share this quality: In addition to his loathing of fish, Lovecraft feared shapeless things; anything whose surface was soft and wiggly—like custard—would set off the horrors” (Ringel 166). As the anima is considered to be the feminine side of a man and female characters are almost non-existent in the stories, Cthulhu takes the role of the anima through these sexual images.

When compared to the shadow in the story, the anima has distinct characteristics such as a non-human form. Apart from not being a human, Cthulhu is actually beyond all classifications pertaining to animals as well. The archetype of anima emerges from the depths of the unconscious as a creature altered to the point beyond recognition. Another difference is that Cthulhu represents the opposite sex and sexuality as the anima while the tribespeople represented instincts and urges as the shadow. Last but not least, meeting the anima becomes the challenge that brings the demise of the characters.

Even though it is a necessity of the individuation process to visit the chthonic places and face the anima, in “The Call of Cthulhu,” as in Lovecraft’s other stories, it does not function as the step when the ego becomes a whole when it meets the unconscious. Rather than having a positive function, their journey to the chthonic becomes destructive to the characters, both mentally and physically. According to Jungian psychology, if a person manages to achieve victory over the monster, it becomes less threatening (Henderson 119). Nevertheless, this is out of the question for the characters and the anima archetype does not take a personified form in Lovecraft’s stories. As a devouring monster, Cthulhu represents the worst of the anima and unfortunately for the characters, it wins. Even though it seems to sink back into the deep waters of the Pacific, it is not the monster that is conquered or beaten; on the contrary, it is still waiting for the right time to come to rule the world once again with all its might. The characters, on the other hand, are traumatized without a hope of recovery or dead. All of them are affected in one way or another from this experience. Six of the sailors die, two of whom “perished of pure fright in that accursed instant” (Lovecraft, “Cthulhu” 154). Johansen, who is the only survivor, feels that the experience “had taken something out of his soul” and for the rest of the crew, he says “God rest them, if there be any rest in the universe” (156, 155). Some of the people who have had a contact with the Great Old

Ones in one way or another, lose their sanity or commit suicide. After their experiences, the police officers are deeply shocked and Professor Angell is dead due to “unknown” reasons. These are the aforementioned serious consequences of the individuation process or the lack thereof. It is only the narrator of the story who knows the truth about the alien gods and he comments:

Johansen, thank God, did not know quite all, even though he saw the city and the Thing, but I shall never sleep calmly again when I think of the horrors that lurk ceaselessly behind life in time and in space, and of those unhallowed blasphemies from elder stars which dream beneath the sea, known and favoured by a nightmare cult ready and eager to loose them on the world whenever another earthquake shall heave their monstrous stone city again to the sun and air. (Lovecraft, “Cthulhu” 151)

Although in the end R’lyeh and the Gods sink to the bottom of the ocean again, it is implied in the story that they will rise back again to the surface, to consciousness, when the opportunity presents itself. In the last paragraph of the story, the narrator says:

Cthulhu still lives, too, I suppose, again in that chasm of stone which has shielded him since the sun was young. His accursed city is sunken once more . . . but his ministers on earth still bellow and prance and slay around idol-capped monoliths in lonely places. He must have been trapped by the sinking whilst within his black abyss, or else the world would by now be screaming with fright and frenzy. Who knows the end? What has risen may sink, and what has sunk may rise. Loathsomeness waits and dreams in the deep, and decay spreads over the tottering cities of men. A time will come—but I must not and cannot think! Let me pray that, if I do not survive this manuscript, my executors may put caution before audacity and see that it meets no other eye. (Lovecraft, “Cthulhu” 157)

As can be concluded from this paragraph, the resurfacing of the hidden unconscious material is dreaded as it will be the death of the narrator, or the ego. Even though it is stated that “[t]he actual process of individuation . . . generally begins with a wounding of the personality and the suffering that accompanies it” as the “initial shock amounts to a sort of ‘call,’” the characters of the story cannot continue the process till the end because the wounds they get are too deep (von Franz, “The Process of Individuation” 169). Integrating the unconscious should not damage the real values that the conscious personality has. If it is damaged or destroyed, there will be nothing left to integrate the unconscious contents with (Jung, “Approaching the Unconscious” 20). Thus, the narrator states in the end “I have looked upon all that the universe has to hold of horror, and even the skies of spring and the flowers of summer must ever afterward be poison to me. But I do not think my life will be long. As my uncle went, as poor Johansen

went, so I shall go. I know too much, and the cult still lives” (Lovecraft, “Cthulhu” 157). For this reason he even prefers death to living a life with the burden of this knowledge. The narrator’s comment “Death would be a boon if only it could blot out the memories” is an extension of this state of mind (Lovecraft, “Cthulhu” 156). After a painful encounter with and realization of the shadow and the anima/animus, the characters cannot handle the results of the self-knowledge that they have gained at the end of the process. Since they fail to live with it in a conscious state, they regress into the unconscious and into insanity. That is why Lovecraft gives a warning at the beginning of the story by saying that “[t]he most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents” (123). For him, and for other characters of Lovecraft, the process of individuation is nothing but a bearer of doom and an indicator of an apocalypse.

It has been stated that “part of what drives Lovecraft’s characters insane is the realisation that not only the falsity of everything they believed to be true but also the truth of many things they assumed to be false. Their insanity is the product of their emotional and philosophical investment in the existence of a hard line between truth and falsity” (McCalmont). At the end of “The Call of Cthulhu,” the characters lose their self-confidence because they realize their insignificance in the vast universe and the indifference of the Old Gods towards humans. When analyzed through analytical psychology, the modern individual realizes the insignificance of his reason, scientific thinking, his ability to order and categorize everything. When he comes in contact with the Other, which is the other half of his psyche composed of the unspeakable, the indescribable and the uncontrollable, he notices that it governs his life no matter how much his consciousness resists it. Since this awareness, self-knowledge, self-discovery and self-realization bring pain and destruction instead of peace and unity of the Self, the narrator prays in the end that “no one else will accomplish this piecing out” like he did (Lovecraft, “Cthulhu” 124).

With his most famous short story “The Call of Cthulhu,” Lovecraft portrays the situation of the modern man at the beginning of the 20th century. While rationality and scientific thinking are considered as useful assets to have in the modern world, whether for a job or a good reputation, feelings, instincts and other characteristics of a person are

also needed for a fuller life. In this story, Lovecraft places primitivity, urges and intuition in direct opposition to logic, order, safety and civilization. By doing this, he creates fear, chaos, anxiety, madness and death. The shadow and the anima in this story are comprised of what Lovecraft felt insecure about in real life, such as foreigners, sexuality and the opposite sex which he associates with the elements cited above like primitivity. His anxiety and insecurity towards these subjects are reflected in Lovecraft's portrayal of the ego and his reaction to the Other. By ending the story in such a negative way, Lovecraft shows that even though there is a process, there is no end to it and no solution since he cannot even imagine a scenario in which the character finally comes to terms with the Other in himself and finds bliss. Therefore, Lovecraft's own dead end becomes the hell of his characters. This dead end illustrates that Lovecraft, as his characters, cannot develop a mindset which will create a wholesome way of accepting the new world in which differences can be incorporated into the center. Lovecraft's world ends in insanity and death because he could not fathom a world where a different way out existed.

CHAPTER 2

“THE HORROR AT RED HOOK”

AND

THE JOURNEY INTO THE COLLECTIVE UNCONSCIOUS

The next story that will be analyzed from the Jungian perspective is “The Horror at Red Hook,” which was written in 1925 and first published in *Weird Tales* magazine in 1927. It is composed of seven short chapters and written in third person narration. Even though it is not a wholly Poe-esque story, Poe’s influence on Lovecraft can be detected in some parts of this story. More importantly, this story is considered to be a highly autobiographical one as it was very much influenced by the time Lovecraft spent in New York between the years 1924 and 1926. This chapter will begin with brief information about how and why his New York years influenced Lovecraft so much. Through a Jungian analysis, one can observe that the portrayal of the neighbourhood of Red Hook, its inhabitants, the main character and his journey not only yield similarities to Jung’s individuation process and its contents, but it also indicates how Lovecraft actually wrote about his horrors under cover. The influx of immigrants to the US, multiculturalism, women and sexuality can be considered as the underlying themes that make this story a story of horror for Lovecraft.

Lovecraft was born in Providence, where he spent most of his life and wrote most of his stories. Lovecraft associated himself with Providence to such an extent that in one of his letters he even wrote “I am Providence” (qtd. in Loucks, “Lovecraft Quotations”). Lovecraft’s love for Providence was known by his followers as well and that is why many years after he died, the First World Fantasy Convention was held in 1975 in Providence in his honor and “Howard” awards were given (Mosig 18). Despite his attachment to Providence, at one point in his life Lovecraft decided to leave his beloved Providence for New York, even if it proved to be for a shorter time period than expected.

After the death of his mother in the year 1921, Lovecraft became more and more involved with the amateur journalists in New York and that is how he met Sonia H.

Greene, his future wife (Schultz and Joshi 7). They got married in 1924 and Lovecraft moved to New York and settled in his wife's apartment in Brooklyn. At that time, Sonia had a shop and Lovecraft was trying to get a job as an editor. Everything was going well at first and Lovecraft seemed to be in awe with New York (Houellebecq 100). He wrote, "I am very much enamour'd of the skyline of New-York, & believe it hath an ethereal beauty which only a fabulous Dunsanian city beyond the east cou'd equal. 'Tis a beauty unique and original . . . New York is very beautiful—it is the only town on earth which fascinates me as Providence does" (Lovecraft, *Selected Letters* 1: 293-4). Lovecraft wrote this when he was preparing to move to New York. Judging from the excerpt, it can be stated that he was very excited and hopeful about his new life there; nonetheless, this situation was about to change soon.

Soon after their marriage, Sonia lost her job and this caused financial problems in their marriage. Lovecraft was still looking for a job but with no success because he had never worked for anybody before and having no experience, he was inadaptable to market economy (Houellebecq 101). He was bitter towards the "immigrants of diverse origins, who he saw blending easily into the swirling *melting pot* that was America in the 1920s, while he himself, in spite of his pure Anglo-Saxon origins, was unable to find any work" [italics in the original] (102). In his book *H. P. Lovecraft: Against the World, Against Life* (2008), Houellebecq writes "in the long lines of job seekers [Lovecraft] came across them again and realized to his horror that his own 'aristocratic' bearing and refined education tempered with his 'balanced conservatism' brought him no advantage" (105-6). Later on, Sonia managed to find a job in another city and kept on sending money to Lovecraft. Without a job and depending only on the limited amount of money sent from his wife, Lovecraft had to get by with very little money and "[b]eing poor, he was forced to live in the same neighbourhoods as the 'obscene, repulsive, nightmarish' immigrants" (105-6). Getting poorer and more miserable every day, he started to sell his belongings and at this point his views about New York began to change (101).

New York and its population came to symbolize everything that he was not and did not want to be. As a gentleman raised in New England by a WASP family, Lovecraft always had racist opinions. When he was young, his racism "did not go beyond what

was acceptable within his social class—that of the puritanical Protestant old bourgeoisie of New England” (Houellebecq 105). As Lovecraft did not encounter many immigrants or people from other races in his hometown, he did not regard them as a serious threat. However, after his marriage and move to New York in 1924, Lovecraft’s racism “flared to maniacal heights, and his detestation of the gigantism, stridor, and bustle of New York brought him to the verge of a nervous breakdown” (Joshi and Schultz, *Lord of a Visible World* xiii, xiv).

After two years of marriage, they decided to get a divorce. Then, Lovecraft returned to his hometown, Providence and continued with his life in a setting and manner that he was used to. Nonetheless, his New York experience “had marked him forever” (Houellebecq 103). The two years that he spent in New York, which almost brought him on the brink of committing suicide or going insane, had an effect not only upon his mentality but also on his works (St. Armand 55). In the short story “The Horror at Red Hook,” Lovecraft makes use of his experiences in New York and his hatred for other races and immigrants of New York and especially Red Hook, which is a real neighbourhood in Brooklyn, whose slums “represented everything Lovecraft feared and loathed” (Lord).

In “The Horror at Red Hook,” the main character Thomas Malone, who is a police officer in New York, is assigned to work in Red Hook as a detective, following a bunch of mysterious disappearances and crimes even though, like Lovecraft himself, he hates Red Hook and its population. His mission is to follow and observe an old, rich, intellectual man called Robert Suydam, whose involvement in mysterious happenings is suspected and is believed to have a connection with the groups of illegal immigrants that are flooding the area. After a long investigation, it becomes clear that these immigrants are performing devil-worshipping rituals in Robert Suydam’s house and in the basement of an old run-down church. Despite their attempts, the police officers cannot find any evidence against Suydam, who seems to be getting richer and younger with every passing day. He eventually gets married to a younger wealthy woman but on the night of their marriage, both of them get killed in a brutal and mysterious way and Suydam’s body is claimed and taken away by dark strangers. On the same night, Malone and some of his colleagues decide to raid Suydam’s house. While searching,

Malone himself breaks a basement door which leads to an even deeper secret dark passageway that reaches the sea and is even connected to the old church. There, Malone witnesses a horrific primitive ritual of strange creatures and the resurrected corpse of Robert Suydam. Malone passes out with the shock and the house soon crumbles down, killing some officers and the captives inside. Malone, though alive, never truly recovers from this trauma but tries to continue his life with the phobias and mental problems that ensued after that incident.

From a Jungian point of view, it is possible to read this story as Thomas Malone's "disrupted" journey into the depths of his collective unconscious to confront first his persona and then his shadow and anima to be able to actualize the Self. From this perspective, Thomas Malone is the ego, in other words, the conscious side of the psyche, because he is the one who feels the attraction (and the repulsion) towards the Other and relentlessly goes after it. He is the ego in the process of individuation, pulled towards his shadow and his anima in his collective unconscious. Jung explains that the ego "surrenders itself to a process of dismemberment and rebirth. . . . loosening the boundaries between conscious and unconscious contents generates new psychic energy from the emergent tension, which is available for psychological growth" (Salman 61). However, in Malone's case, the tension of encountering the unconscious might lead to dismemberment but not a rebirth, as he does not experience a psychological growth but a trauma.

Like most of Lovecraft's other main characters, Thomas Malone is also one of his "interchangeable *flat* characters" (Houellebecq 68). The reason could be that, like Lovecraft's other characters, Malone serves the generic and universal function of the ego and is designed to show the trauma in the face of the surfacing of the unconscious. His characters, including Malone, are only literary devices that Lovecraft uses to show the collapse of the individual. As Michel Houellebecq notes that Lovecraft's characters seem to be endowed with only the necessary "functional sensory equipment" to sense strange happenings, follow them and tell them to the reader so, "[t]heir sole function, in fact, would be to *perceive*" (68). He continues to explain the characters by saying "[a]ssailed by abominable perceptions, Lovecraft's characters function as silent, motionless, utterly powerless, paralyzed observers. They would like nothing more than

to escape, or to plumb the deep torpor of a merciful faint. No such luck. They will remain glued in place while around them the nightmare begins to unravel” (Houellebecq 69). For Houellebecq, they are the perfect character types to tell the story because,

Lovecraft’s heroes strip themselves of life. Renouncing all human joy, they become pure intellects, pure spirits striving toward a single goal: the search for knowledge. At the end of their quest, a terrifying revelation awaits them: from the swamps of Louisiana to the frozen plateaus of the Antarctic desert, in the very heart of New York and in the somber vales of Vermont’s countryside, everything proclaims *the universal presence of evil*. [italics in the original] (111)

Malone can be considered as a good example for this as he is only described through his job and his function in the story. He is a character “stripped of life” since not much about his personality is revealed. As the main character of the story, Thomas Malone is described as a middle aged police officer who graduated from Dublin University. Lovecraft’s characters are considered to be “all reasonable men in a demented world” (Lévy 42) and Malone is no exception. It is stated in the story that Malone is generally known as a “man of sense” in spite of his “mysticism” (Lovecraft, “Red Hook” 60). He is thought to have “the Celt’s far vision of weird and hidden things, but the logician’s quick eye for the outwardly unconvincing” (60). From this description, it can be asserted that Malone has two opposing sides within himself, a logical and a more intuitional side, like all individuals. However, when the rest of the story is taken into consideration, it can be observed that he does not let his intuitions take over when faced with those “weird and hidden things” (60). He chooses to repress his mystic side to fulfill his role as a reliable police officer. This makes him a representative of the modern man as defined by Jung since he seems to have a dissociated psyche due to the separation and repression of certain sides within himself.

This separation in the psyche can be explained with the four modes of Jung. According to Jung’s theory of the four modes, Malone can be considered to use his *thinking* and *sensation* modes more than his *feeling* and *intuition* modes. This is the reason why, when he is faced with something that cannot be explained through his logic or senses, he starts to fear it. As a responsible detective, Malone knows he has to be rational and in control in the face of the mysterious incidents. His profession and Malone himself, represents authority and order as he tries to end the disorder and the threats in Red Hook. His profession can be interpreted as his persona, the mask that he wears in the

society. Therefore, being a police officer, Malone is what the society demanded Malone to be. It is his mask that enables him to function normally in public without being scorned or outcast. For the sake of being civilized and modernized, he casts his “mystic” side away to become a “man of sense” (Lovecraft, “Red Hook” 60). However, in order to actualize the Self, he first has to confront the fact that his persona does not reflect his true identity. To continue the individuation process, he has to see that the police officer mask, which involves being rational and giving credulity only to scientific explanations, has to be taken off. For this reason, the incidents that he faces later in the story enable him to realize that neither his job nor his mentality will help him to unearth the truth behind the mysterious incidents. Therefore, his visits to Red Hook give him many chances to realize the inadequacy of his current mindset to analyze what is really happening and the need to see and think outside the “mask.”

Thomas Malone’s journey of individuation begins when he is sent to Red Hook for a mission. He is given the task of following Robert Suydam and discovering the truth behind the drastic change in his behavior and looks, and understand the connection between him and the growing number of illegal immigrants around the area. Although Malone is not fond of the neighborhood and its new inhabitants, he does his job, intrigued by the mysterious happenings in Red Hook. At the beginning of his journey, Malone starts exploring the area and gives plenty of descriptions of Red Hook and its inhabitants. He compares the old and new Red Hook by describing its atmosphere and population as follows,

Here long ago a brighter picture dwelt, with clear-eyed mariners on the lower streets and homes of taste and substance where the larger houses line the hill. One can trace the relics of this former happiness in the trim shapes of the buildings, the occasional graceful churches, and the evidences of original art and background in bits of detail here and there—a worn flight of steps, a battered doorway, a wormy pair of decorative columns or pilasters, or a fragment of once green space with bent and rusted iron railing. The houses are generally in solid blocks, and now and then a many-windowed cupola arises to tell of days when the households of captains and ship-owners watched the sea. (Lovecraft, “Red Hook” 62)

It can be deduced from this excerpt that Malone preferred the old Red Hook to the new one. Apart from being inhabited by “clear-eyed mariners” and having “homes of taste” and “graceful churches,” what Malone admired in the old parts of Red Hook was the feeling it gave (Lovecraft, “Red Hook” 62). It was more tasteful, graceful, artistic and

civilized. Nevertheless, now it is “decayed,” with “dirty highways,” “grimy piers” and “oily waves,” and has become “a babel of sound and filth” (61). It is peopled by those whom Malone believes to be degenerate and uncivilized. It is possible to understand from the contrast between the old and new Red Hook that Red Hook’s physical deterioration is in direct proportion to the “deterioration” in its population which is composed of numerous illegal immigrants coming mostly from the south of Europe and the Middle East. For Malone, they represent something uncanny and eerie with their “swarthy, sin pitted faces” (62) and “dark religions” that they practice (63). The new but deteriorated Red Hook portrays the characteristics that the modern society, including Malone, would rather not see. As the representative of the modern man, when Malone goes to Red Hook, he sees his darker side that he has always chosen to ignore, discard and deny. From this perspective, Red Hook can be considered as the reflection of his collective unconscious. It expresses itself through the ugly buildings and sinister people who dwell in Red Hook and this is why going into Red Hook means more than visiting any other neighborhood.

Another reason why Red Hook can be the reflection of Malone’s collective unconscious is that some places in town, such as Suydam’s house and the old church or the sea, are connected through underground tunnels. This web of tunnels resembles an underground maze. The maze is one of the symbols for the unconscious according to Jungian interpretation (von Franz, “The Process of Individuation” 175). In the story, Red Hook is described as “a maze of hybrid squalor” (Lovecraft, “Red Hook” 61). Like a maze or labyrinth, the unconscious is complicated and even frustrating “with its unknown possibilities” (von Franz, “The Process of Individuation” 175). In the unconscious, one can never know what is going to appear: It can be something negative or positive, constructive or destructive. Red Hook is full of unknown possibilities as well but they are mostly negative and destructive. The destinations where the tunnels lead always open up to wickedness, such as the church where primitive rites take place. In the story, Malone appears to have a deep hatred for Red Hook because it is where he meets the Other, the unwanted, unacknowledged and the unacceptable. The Other which can be divided into two as the shadow and the anima (or the animus) challenge Malone’s beliefs and norms. Hence, it is not easy for him to tolerate it.

The shadow archetype in the story appears in Red Hook, it is projected in a human form and it represents the primitive side of the modern man. In other words, the shadow appears as the immigrants dwelling in Red Hook and Robert Suydam. The shadow represented as the immigrants can be linked to Lovecraft's xenophobia. It is argued that Lovecraft's anxiety and fear of other races were reflected in his other works such as "He," "Cool Air" and "The Horror at Red Hook" and they are, in fact, considered to be racial allegories (Lord). This is highly plausible when it is considered that in a letter to one correspondent, Lovecraft wrote that foreigners and their mystery had a deep impact on him during his stay in New York (Lovecraft, *Lord of a Visible World* 175). He wrote "When you see my new tale 'The Horror at Red Hook', you will see what I make of the idea in connexion with the gangs of young loafers and herds of evil-looking foreigners that one sees everywhere in New York" (176). Therefore, "The Horror at Red Hook" was indeed "a real life horror story" for Lovecraft (Lord).

The racist remarks which often appear in his letters show a great similarity with the descriptions of the Other in his works of fiction, and most importantly in "The Horror at Red Hook." In one of his letters, Lovecraft wrote down his observations of New York and its inhabitants by saying:

I saw these gangs with my own eyes as they loafed near Borough Hall, and would have been blind if I had not noted the coarse degeneracy of the physiognomies--a kind of pervasive local decadence and brazen insolence peculiar to the region, . . . Their language and manners were such as I had never encountered before and have never encountered since; and to hear them through open windows in the night, howling afar like wolves at a spectral moon, or piping loathsomely on cracked mouth-organs in melodies whose words and meaning must have been of the pit. (*Selected Letters* 2: 114-5)

Similarly, what is emphasized in "The Horror At Red Hook" is the town's population which is composed of strange people from different cultures, who speak "weird" languages and perform "weird" rituals:

The population is a hopeless tangle and enigma; Syrian, Spanish, Italian, and negro elements impinging upon one another, and fragments of Scandinavian and American belts lying not far distant. It is a babel of sound and filth, and sends out strange cries to answer the lapping of oily waves at its grimy piers and the monstrous organ litanies of the harbour whistles. . . . From this tangle of material and spiritual putrescence the blasphemies of an hundred dialects assail the sky.

Hordes of prowlers reel shouting and singing along the lanes and thoroughfares, occasional furtive hands suddenly extinguish lights and pull down curtains, and swarthy, sin-pitted faces disappear from windows when visitors pick their way through. (Lovecraft, "Red Hook" 61-2)

As can be inferred from this excerpt, Lovecraft's point of view is the same as Malone's in the story and according to their views, the strangers are the chief reason for the immorality, dirt and degeneration in American society while Red Hook is the nest of all these evils. When analyzed from the Jungian perspective, the qualities attributed to the immigrants and their effect on Malone makes it possible to argue that they represent the shadow in the Jungian individuation process.

Being rational and civilized, Malone symbolizes the *thinking* and *sensation* modes of Jung and feels threatened when he sees Red Hook is taken over by intruders whom he does not really know and, as far as he sees from a distance whom he thinks a modern man has nothing in common with. These people take the role of the ugly, the unwanted, the primitive, the alien, the dangerous, the Other or shortly, the shadow. In the story, people from other races are explained to be lawless immigrants who are involved in many crimes including smuggling, kidnapping, mutilation and murder. It reads,

Malone found in this state of things a faint stench of secrets more terrible than any of the sins denounced by citizens and bemoaned by priests and philanthropists. He was conscious, as one who united imagination with scientific knowledge, that modern people under lawless conditions tend uncannily to repeat the darkest instinctive patterns of primitive half-ape savagery in their daily life and ritual observances. (Lovecraft, "Red Hook" 62)

It is possible to understand from this excerpt that even the "modern people" might fall into savagery when they are in "lawless conditions" (62). These might be the conditions that are not considered civilized or acceptable by the society, such as the conditions when the repressed "instinctive patterns" are expressed (67). If modern people started using their feeling and intuition modes rather than the thinking and sensing modes, there would be little difference between the immigrants that they condemned. Malone despises not only "the darkest instinctive patterns of primitive half-ape savagery" but also the possibility that modern people might become one of "the Other" too unless they continue to repress that side within their psyche (67). Malone cannot associate himself with the Other, that is, the immigrants. He despises and wants to be far from people who are instinctive and primitive. For this reason, using his authority, Malone tries to put an

order onto this “demented world,” that is, his mental condition that is disrupted by the emergence of the shadow from the collective unconscious. In his *Man and His Symbols*, Jung explains that the “‘civilized’ man reacts to new ideas in much the same way, erecting psychological barriers to protect himself from the shock of facing something new” (“Approaching the Unconscious” 17). “Something new” in this story might be a high number of immigrants coming from different countries from all around the world with different cultural and social backgrounds, speaking “unusual” languages and taking over their neighbourhood. The barriers Malone and people like him erect between themselves and the “darkest instinctive patterns of primitive half-ape savagery” (Lovecraft, “Red Hook” 62) are their intellect and capacity to put on order which they see as gifts of being civilized and modern. With his persona, Malone, the ego, tries to differentiate himself from the savages, that is the shadow. According to Jung,

[a] man likes to believe that he is the master of his soul. But as long as he is unable to control his moods and emotions, or to be conscious of the myriad secret ways in which unconscious factors insinuate themselves into his arrangements and decisions, he is certainly not his own master. These unconscious factors owe their existence to the autonomy of the archetypes. Modern man protects himself against seeing his own split state by a system of compartments. Certain areas of outer life and of his own behavior are kept, as it were, in separate drawers and are never confronted with one another. (“Approaching the Unconscious” 72)

Since Malone cannot handle admitting that the shadow is a part of his soul too, he tries to separate himself from it. The police officers, including Malone, in the story cannot cope with this idea and they are desperately in need of “order or reform” and want to “erect barriers protecting the outside world from the contagion” (Lovecraft, “Red Hook” 62) similar to a person whose consciousness erects barriers against the shadow to protect itself from realization (Jung, “Approaching the Unconscious” 17) and this is also why Malone was “urging his colleagues to attempt a general cleanup” in Red Hook for weeks (Lovecraft, “Red Hook” 71).

However, even though the police officers and Malone find it shameful, they are somehow drawn to their shadow. In the story, Malone cannot resist learning more about these people and their behavior which he cannot understand:

They chilled and fascinated him more than he dared confess to his associates on the force, for he seemed to see in them some monstrous thread of secret continuity; some fiendish, cryptical, and ancient pattern utterly beyond and below the sordid mass of facts and habits and haunts listed with such conscientious technical care by

the police. They must be, he felt inwardly, the heirs of some shocking and primordial tradition; the sharers of debased and broken scraps from cults and ceremonies older than mankind. (Lovecraft, "Red Hook" 62-63)

The "primordial tradition" mentioned in this excerpt of the story brings to mind the primordial images, that is, the archetypes of Jung. The shadow, being one of these primordial images, also retain the characteristics of archetypes. The fact that Malone is both scared and fascinated by these dark forces can be explained through Jung's ideas. These foreigners show Malone what he never dared to acknowledge in himself and Malone feels attracted to them as they seem so different and far from what he is used to and he also feels intimidated as their characteristics are oddly close to his own nature too. Jung explains that we can "perceive the specific energy of archetypes when we experience the peculiar fascination that accompanies them" ("Approaching the Unconscious" 68). He further explains by saying,

The moment when this mythological situation reappears is always characterized by a peculiar emotional intensity; it is as though chords in us were struck that had never resounded before, or as though forces whose existence we never suspected were unloosed. . . . At such moments we are no longer individuals, but the race; the voice of all mankind resounds in us. (Jung, *The Spirit in Man* 95)

Due to this "peculiar fascination" and "peculiar emotional intensity," Malone is not only attracted to them but also decides to go after them in order to find out what they really are.

The second figure that represents the shadow in the story is the old and wealthy intellectual Robert Suydam. In the story he is described as a "lettered recluse of ancient Dutch family" who lives in a "spacious but ill-preserved mansion" in Red Hook (Lovecraft, "Red Hook" 63). After his voyage to "the old world" which lasted 8 years; however, he changes (63). He avoids his close friends and admits even fewer people to his house. His library is full of books which are of "ponderous, archaic, and vaguely repellent aspect" because he is a "really profound authority on mediaeval (sic) superstition" and has writings on "the Kabbalah and the Faustus legend" (63-64). His distant relatives realize the "odd changes in his speech and habits" which include "wild references to impending wonders" (64). He also looks "shabbier and shabbier" every day and is occasionally spotted talking to "swarthy, evil-looking strangers" (64). He

spends his time and money on these strangers and is conducting weird ceremonies with them in the basement of his house.

The fact that he starts using all his knowledge, experience and wealth for the sake of the primitive immigrants, instead of modernization and civilization, makes Malone curious and makes him see Suydam as “the Other.” It is pointed out that “[w]hether the shadow becomes our friend or enemy depends largely upon ourselves. . . . The shadow becomes hostile only when he is ignored or misunderstood” (von Franz, “The Process of Individuation” 182). As Suydam’s mentality and behavior are so different from Malone’s, Malone sees Suydam as an uncanny person whom he has nothing in common with. Malone does not really try to understand him or empathize with him as in his mind, he is just a case to be solved.

Another important detail as to why Suydam corresponds to the shadow is that, according to Jungian psychology, the shadow appears as the same sex of a person (von Franz, “The Process of Individuation” 175). Since Malone is the character i.e. the ego, who is undergoing the process of individuation, his shadow, that is Suydam, is also of his sex. The shadow is like his mirror reflection but shows not what he wants but what he does not want. Suydam shows Malone what happens when an educated, intellectual and wealthy man with a respectable background chooses *feeling* over *thinking*. From this point of view, Suydam is the opposite of Malone since Malone chooses logic despite his inclination to the “weird and hidden things” (Lovecraft, “Red Hook” 60). Because of his interest in magic, cults and rituals, Suydam symbolizes a digression from the norms of the modern man which Malone and his fellow police officers cherish.

Visiting Red Hook on the surface and seeing his shadow is not enough for Malone to complete his journey. He still needs to go into the depths to see his underlying horrors in the collective unconscious, confront his anima to fulfill Jung’s individuation process. As discussed in “The Call of Cthulhu”, the depths have a significant role in this process because it suggests going into the depths of the unconscious. Maurice Lévy explains that Lovecraft,

creates the strange, he excites fear, by *turning the world inside out*. For Lovecraft, writing is the making of the oneiric and wrong side of things appear, substituting the nocturnal for the diurnal, replacing the reassuring image of the Waking World by the alienating ones of the great depths. . . . These images hold a signification.

The endless steps, the inclined planes, the spirals that bore into space lead no doubt to the elements of a setting . . . The vertical axis that they define forms an inner place, a space inside which the author, more than his characters, explores his dreams with muffled and agonized steps. Are the monsters that populate his oeuvre perhaps those he discovers, or imagines he discovers, in the very depths of himself? (71)

While writing his stories, Lovecraft usually uses spaces, whether it is a house or a church, on a vertical basis to show how different these locations are on the surface and underneath. While the rational and civilized constitute a cover that can easily be observed on the surface, the irrational and animalistic lie beneath the cover. Therefore, the deeper one reaches on a vertical basis, the more one gets to acknowledge the archaic man inside the collective unconscious. Lévy similarly states that “[t]he irrational in Lovecraft’s tales seems indissociable from the images of the depths. The abnormal, the disquieting, and the unclean are, on the vertical axis of the imagination, always situated toward the bottom, in the zone of the deepest shade” (64). In parallel with Jung’s theories, Lovecraft mostly situates the horrific beings in the underground. Therefore, in the story while the surface of the Earth seems fairly normal, the depths of the Earth is full of terrors. Burleson calls this “the theme of ‘illusory surface appearances,’ and adds that

things are not as they appear on the surface, below which deeper and more terrible realities are masked. . . . the knowledge forbidden to humans may be that humankind is preceded by other races on the earth, or that certain olden consciousnesses survive to reach into the present and menace humankind’s position therein, or that, possibly because of these facts, the world is not as it seems. (*Disturbing the Universe* 157)

The “olden consciousnesses” that are still active in modern times can be possibly the archetypes as they also “menace” humankind’s rational thinking by bringing back the archaic man closer to the conscious. Therefore, the journey into the underground is a challenge and Lovecraft’s characters cannot overcome it.

Later on in the story, Lovecraft takes Malone into two specific places where important incidents take place and these are the house of Suydam and an old church in Red Hook (and the secret tunnels and passageways in between). Malone has to face the challenges in these two settings in order to complete his journey. The old church, which is the only one mentioned in Red Hook, hides in its depths the terrifying secrets of its inhabitants. Interestingly, Lovecraft uses the image of the church to reveal the corruption inside

rather than to arouse devotion. Locating Lovecraft in the New England Gothic tradition, Faye Ringel explains, “[i]n New England Gothic . . . the haunted ancestral castle is replaced by the ancestral mansion, farmhouse, or church. A perfect emblem for Lovecraft’s double vision of the Puritans can be seen in the austere, soaring white church—with ghoulish swarming crypts beneath” (176). Although Lovecraft was raised in a Puritan family, in this story Lovecraft does not portray the church as a sacred place. On the contrary, as St. Armand notes “Lovecraft mythicizes the Puritans, replacing their reliance upon the Bible and other religious texts with his characters’ dependence on blasphemous texts of his own invention, such as *The Necronomicon*” (Ringel 170). By using this image, he shows that there are stronger forces behind everything whether it is a church or a so-called religious and faithful mind.

The church in Red Hook is first mentioned as a regular, Catholic church. Nonetheless, it turns into something completely unfamiliar when the dark secrets beneath it are revealed. People claim that the church has become an uncanny place as they constantly hear “shrieking and drumming” and “terrible cracked bass notes from a hidden organ far underground” (Lovecraft, “Red Hook” 65). When Malone and his colleagues raid it, they have the opportunity to observe it from the inside. During this raid, Malone is described to be “disturbed” because of the “panels which depicted sacred faces with peculiarly worldly and sardonic expressions” and “an ancient incantation” (68). They read: “‘O friend and companion of night, thou who rejoicest in the baying of dogs and spilt blood, who wanderest in the midst of shades among the tombs, who longest for blood and bringest terror to mortals, Gorgo, Mormo, thousand-faced moon, look favourably on our sacrifices!’” (68).

When he reads this inscription, he remembers the rumours of a sound of bass organ that comes from beneath the church at night. With “a curious and ghastly stench” in his nostrils and the rumours of the organ in his mind, he shudders and leaves the place which is hateful to him (68). The clues indicate a primitive tribe’s sacrifice ritual, which is not considered as acceptable by the modern society.

The second place is the house of Suydam, which he uses mostly for his experiments and immigrant guests. The house is an important symbol because it exemplifies the vertical structure of the human consciousness (Bachelard). That is, the parts of the house which

are lighter and on the surface can be linked to the consciousness while the dark parts under the ground can be associated with the unconscious. In the story, Malone and his fellow police officers first examine the upper levels of the house. It is stated that “it was with real expectancy that [Malone] ransacked the musty rooms, noted their vaguely charnel odour, and examined the curious books, instruments, gold ingots, and glass-stoppered bottles scattered carelessly here and there” (Lovecraft, “Red Hook” 72). They also see paintings of monsters, circles, pentagrams and inscriptions in different languages on the walls with a chemical laboratory in the attic. Therefore, the upper levels of the house can be thought as the place where Suydam conducts his “scientific” experiments. It is suggested that the attic is the place of reason and rationality (Bachelard). Therefore, these upper rooms can be thought as the level of consciousness as they are more about logic and scientific thinking.

Nevertheless, as the police officers go down to the lower levels of the house, the scene changes into a much darker one because in Lovecraft’s works “horror is always buried in the cellar” (Lévy 64). In analytical psychology, the cellar is observed to be “the basement of the dreamer’s psyche” (von Franz, “The Process of Individuation” 175) and at the bottom of the mind, there are “immensely old psyche forms” (Jung, “Approaching the Unconscious” 57). Jung shares one of his own dreams regarding a house to explain how the image of the house parallels the structure of the psyche. He explains,

I dreamed that I was in “my home,” apparently on the first floor, in a cosy, pleasant sitting room furnished in the manner of the 18th century. I was astonished that I had never seen this room before, and began to wonder what the ground floor was like. I went downstairs and found the place was rather dark, with paneled walls and heavy furniture dating from the 16th century or even earlier. My surprise and curiosity increased. I wanted to see more of the whole structure of this house. So I went down to the cellar, where I found a door opening onto a flight of stone steps that led to a large vaulted room. The floor consisted of large slabs of stone and the walls seemed very ancient. I examined the mortar and found it was mixed with splinters of brick. Obviously the walls were of Roman origin. I became increasingly excited. In one corner, I saw an iron ring on a stone slab. I pulled up the slab and saw yet another narrow flight of steps leading to a kind of cave, which seemed to be a prehistoric tomb, containing two skulls, some bones, and broken shards of pottery. Then I woke up. (Jung, “Approaching the Unconscious” 42)

Jung later on commented on this dream saying that it “constituted a kind of structural diagram of the human psyche; it postulated something of an altogether *impersonal* nature underlying that psyche” (*Memories, Dreams, Reflections*). He recognized the

ground floor as the “first level of the unconscious” and the deepest one as “the world of the primitive man within [himself]—a world which can scarcely be reached or illuminated by consciousness” (*Memories, Dreams, Reflections*). Therefore, it is logical to state that descending into the cellar means going into the depths of one’s psyche and reaching the archaic man inside. It is stated that,

In the attic, fears are easily “rationalized.” Whereas in the cellar . . . “rationalization” is less rapid and less clear; also it is never definitive. In the attic, the day’s experiences can always efface the fears of night. In the cellar, darkness prevails both day and night, and even when we are carrying a lighted candle, we see shadows dancing on the dark walls. (Bachelard)

It is possible to state that “[t]he cavern, cave, or cellar for Lovecraft is obviously the locus of horror” (St. Armand 18). This is why when Malone enters the cellar, he is traumatized by what he sees there. In the story, the scene is described as follows,

Then came the locked cellar door, and the search for something to break it down. A heavy stool stood near, and its tough seat was more than enough for the antique panels. A crack formed and enlarged, and the whole door gave way—but from the *other* side; whence poured a howling tumult of ice-cold wind with all the stenches of the bottomless pit, and whence reached a sucking force not of earth or heaven, which, coiling sentiently about the paralysed detective, dragged him through the aperture and down unmeasured spaces filled with whispers and wails, and gusts of mocking laughter. (Lovecraft, “Red Hook” 72)

As can be concluded from this extract, the cellar is the part which opens to a “bottomless pit,” “unmeasured spaces,” another realm, an unknown world, that is, the collective unconscious (Lovecraft, “Red Hook” 72). Malone is scared but also attracted so much that he is almost “sucked” into the darkness from which he can hear the calls from his unconscious taken the shape of “whispers and wails, and gusts of mocking laughter” (72). Malone manages to break open the locked door which opens to “the *other* side” (72). The place is described as being similar to Tartarus⁸ by Malone, who explains,

Avenues of limitless night seemed to radiate in every direction, till one might fancy that here lay the root of a contagion destined to sicken and swallow cities, and engulf nations in the foetor of hybrid pestilence . . . the bounds of consciousness were let down, and man’s fancy lay open to vistas of every realm of horror and every forbidden dimension that evil had power to mould. The world and Nature were helpless against such assaults from unsealed wells of night, nor could any

⁸ “part of the underworld where the wicked suffered punishment for their misdeeds” (“Tartarus”).

sign or prayer check the Walpurgis-riot⁹ of horror which had come when a sage with the hateful key had stumbled on a horde with the locked and brimming coffer of transmitted daemon-lore. (Lovecraft, "Red Hook" 72-73)

The reason why the "limitless night" (Lovecraft, "Red Hook" 72) or "unsealed wells of night" (73) are important descriptions in relation to the unconscious is that, darkness, as mentioned in "The Call of Cthulhu", enables the revelation of the unconscious. In other words, when the light of consciousness regresses, one's unconscious starts to express itself freely and this is what happens to Malone. This meaning is further supported by the statement "the bounds of consciousness were let down" and it was "open to vistas of every realm of horror and every forbidden dimension" (73). In other words, Malone has reached his collective unconscious which is not the realm of *thinking* anymore and here he will witness the drives, instincts and other primitive parts of himself which are deemed as forbidden by the modern society. The negative descriptions like the "contagion destined to sicken and swallow" and "hybrid pestilence" among many other examples (72), show that the unraveling of the unconscious is not much desired by Malone as it means facing his own darkness inside.

Looking into the darkness, Malone sees a dark, humid and sticky pit, with an opening to the sea, and full of mythological creatures most of which are female and the resurrected corpse of Robert Suydam. It is explained as follows,

Odours of incense and corruption joined in sickening concert, and the black air was alive with the cloudy, semi-visible bulk of shapeless elemental things with eyes. Somewhere dark sticky water was lapping at onyx piers, and once the shivery tinkle of raucous little bells pealed out to greet the insane titter of a naked phosphorescent thing which swam into sight, scrambled ashore, and climbed up to squat leeringly on a carved golden pedestal in the background. (Lovecraft, "Red Hook" 72)

Because of the depictions such as being dark, shapeless, having a sticky consistency together with water and nudity, it is possible to think that the setting described in this scene is actually the uterus, i.e. the womb for a number of reasons. To start with, the cellar resembles more a cave than a room. As described in the story, it is very large, has connection to the sea and to other underground tunnels leading to certain places in the

⁹ "The eve of May 1, believed in German folklore to be the night of a witches' sabbath on the Brocken, in the Harz Mountains" ("Walpurgis-riot").

neighbourhood. The cave is considered to be not only a symbol for the unconscious but also for the mother since it has a similar shape to a womb (Jung, *Four Archetypes* 14-5). The sea, deep wells or any still waters are considered to be other “mother-symbols” (14-5). Moreover, the sticky consistency of the place can be symbolically meaningful because according to St. Armand, viscosity “immediately suggests the water of birth, the lubricants of sex, the wastes of excrement, and the dissolution of death” (St. Armand 71). As viscous matter is very vague and cannot be defined clearly, it symbolizes “crude states between life and death” (71). Similarly, Lovecraft describes the underground cave as the place where “lay the root of a contagion destined to sicken and swallow cities, and engulf nations in the foetor of hybrid pestilence” (Lovecraft, “Red Hook” 72). In other words, it is possible to state that this dark and cave-like cellar is like an evil mother’s womb where the “contagion” or the other evil beings are born and spread to the outer world.

The third and last stage of the individuation process occurs in this cave-like place, which is meeting with the anima. In Lovecraft’s stories the anima appears differently when compared to the shadow from certain aspects. As in the previous story, the anima appears in the underground, takes a non-human form, represents the other sex and sexuality and is much more dangerous to the ego in this story as well. These characteristics make it easier to differentiate the anima from the shadow.

The mythical demons that Malone encounters at the end of the story can be considered as the representations of the anima because the anima (and the animus) are believed to emerge as the second figure behind the shadow (von Franz, “The Process of Individuation” 186). The immigrants and Suydam represented the first challenge, that is the shadow, and the creatures underground represent the second challenge, that is the anima. Furthermore, in Jungian psychology, the anima can appear either in a positive or negative way (234). Similar to the shadow, if it is repressed too much, it becomes violent and dangerous. This is because “[w]here they are repressed or neglected, their specific energy disappears into the unconscious with unaccountable consequences” (Jung, “Approaching the Unconscious” 83). Therefore, they take a hostile form and in the case of the anima, it “is often personified as a witch or a priestess--women who have links with ‘forces of darkness’ and ‘the spirit world,’ i.e. the unconscious” (von Franz,

“The Process of Individuation” 187). Moreover, they are symbolized through graves, deep waters, death, nightmares, “any devouring and entwining animal” and evil figures such as “Empusa” or “Lilith” (Jung, *Four Archetypes* 15). Similar to these personifications and symbolisms, Malone’s expressions of what he sees in the depths of the cellar of Suydam’s house are as follows:

Satan here held his Babylonish court, and in the blood of stainless childhood the leprous limbs of phosphorescent Lilith¹⁰ were laved. Incubi¹¹ and succubae¹² howled praise to Hecate¹³, and headless moon-calves bleated to the Magna Mater¹⁴. Goats leaped to the sound of thin accursed flutes, and Aegipans¹⁵ chased endlessly after misshapen fauns over rocks twisted like swollen toads. Moloch¹⁶ and Ashtaroth¹⁷ were not absent; for in this quintessence of all damnation the bounds of consciousness were let down, and man’s fancy lay open to vistas of every realm of horror and every forbidden dimension that evil had power to mould. (Lovecraft, “Red Hook” 72-3)

The mythological figures in this setting such as Lilith, Astarte and Hecate connote lust but also death. When these are considered, it becomes apparent that the cave-like cellar of the house is the representation of the womb, which includes death, as well as life. Therefore, a return to the womb may not always mean protection from the outer world but the opposite. As can be observed from the excerpt above, Malone is utterly terrified by what he sees. In the darkness, apart from the resurrected corpse of Suydam, which is offered as a sacrifice in the ritual, he sees many mythological beings, such as Lilith, Incubi, Succubae, Hecate, Moloch, Astarte (Ashtaroth) and Magna Mater. All of these figures, except the Incubi and Moloch, are female demons or goddesses and are associated with sexuality, sorcery, and evil. Therefore, it would be logical to assume that they are the negative representations of the anima since they are not constructive but destructive on the ego. Especially Magna Mater, which literally means the “Great Mother,” is significant because it also refers to the Great Mother archetype in Jungian psychology, which has two contrasting images including the Good Mother and the

¹⁰ “A female demon of Jewish folklore, who tries to kill newborn children. In the Talmud she is the first wife of Adam, dispossessed by Eve” (“Lilith”).

¹¹ (pl. Incubi). “A male demon believed to have sexual intercourse with sleeping women” (“Incubus”).

¹² (pl. Succubi). “A female demon believed to have sexual intercourse with sleeping men” (“Succubus”).

¹³ “A goddess of dark places, often associated with ghosts and sorcery” (“Hecate”).

¹⁴ “Fertility goddess . . . Latin, literally ‘great mother’” (“Magna Mater”).

¹⁵ “Generic designation of the Greek Aigipan (“goat-Pan”), referring either to goat-footed Pan or to the son of Zeus and the nymph Aex” (“Aegipan”).

¹⁶ “A Canaanite idol to whom children were sacrificed” (“Moloch”).

¹⁷ “A Phoenician goddess of fertility and sexual love” (“Astarte”).

Terrible Mother. While the Good Mother is giving and caring, the Terrible Mother is “painful, rejecting or overwhelming” (Young-Eisendrath 237). It can be deduced from this definition, these female demons represent anima and even more specifically, the Terrible Mother.

Another important point that Jung notes is that “unconscious matters” are “so highly charged that they are often more than merely uncomfortable. They can cause real fear. The more they are repressed, the more they spread through the whole personality in the form of a neurosis” (Jung, “Approaching the Unconscious” 88-9). Since Malone’s anima, or the modern man in general, has been discarded for so long and could not be integrated in a healthy way, it becomes violent and terrifying. Jung explains this in his book *Modern Man in Search of a Soul* (1933):

Disruption in the spiritual life of an age shows the same pattern as radical change in an individual. As long as all goes well and psychic energy finds its application in adequate and well-regulated ways, we are disturbed by nothing from within. . . . But no sooner are one or two of the channels of psychic activity blocked, than we are reminded of a stream that is dammed up. The current flows backward to its source; the inner man wants something which the visible man does not want, and we are at war with ourselves. . . . we come upon something which thwarts our will, which is strange and even hostile to us, or which is incompatible with our conscious standpoint. (202)

The repression of the anima in this story as well as Lovecraft’s other stories is apparent as female characters or anything associated with femininity are hardly ever present, at least in person. For this reason they appear in other forms, such as monsters, witches or mythological figures. They are never depicted in a positive way or considered to have a constructive role in the story. Rather, they seem to be hostile and the character is at war with them just like the conscious, which is at war with its discarded side.

It has been argued that Lovecraft’s stance towards women in his personal life and in his short stories such as “The Horror at Red Hook” are the result of his thoughts on sex. It has been observed by many critics that neither females nor sexuality is mentioned openly or positively in Lovecraft’s works. On this matter, Michel Houellebecq observes,

In his entire body of work, there is not a single allusion to two of the realities to which we generally ascribe great importance: sex and money. Truly not one reference. He writes exactly as though these things did not exist. . . . In the face of such a radical exclusion, certain critics have concluded that his entire body of work is in fact full of particularly smoldering sexual symbols. (57-8)

These sexual symbols are in disguise in this story as well. A possible reason for his detachment towards sex could be the fact that as a child, he saw and read books on the subject in the library of his family and this not only satisfied his curiosity but also ended his interest. On this matter, Lovecraft wrote:

The result was the very opposite of what parents generally fear - for instead of giving me an abnormal and & precocious interest in sex (as *unsatisfied* curiosity might have done), it virtually killed my interest in the subject. The whole matter was reduced to prosaic mechanism - a mechanism which I rather despised or at least thought non-glamorous because of its purely animal nature & separation from such things as intellect & beauty - & all the drama was taken out of it. (qtd. in Lord)

As a sterile, genteel New Englander and an ardent pursuer of science and high arts, Lovecraft rather despised things that represented animalism and primitivism. This was why he was so detached towards sexuality. It is pointed out that,

Lovecraft places sex in direct opposition to intellect and the pursuit of intellectual ends. Intellectual pursuits, whatever form they might take, were the hallmark of civilisation for Lovecraft, who remained what might be termed an amateur intellectual throughout his life, forever attempting to maintain a historically complete and contemporary grasp on all matters scientific and artistic. (Lord)

As a result of his dislike of sexuality, he did not explicitly use it in his stories. Nevertheless, the figures that might be interpreted as the anima in his stories are usually depicted in a manner that has sexual connotations. In this story, Lovecraft again makes subtle use of sexual imagery. When Malone goes down to the cellar of Suydam's house, he witnesses a sacrifice ritual taking place with Suydam's dead nude body and the mythological figures mentioned above. Some of the figures have sexual connections and possibly this is why Malone describes the ritual he witnesses as "Dionysiac."¹⁸ It reads,

In an instant every moving entity was electrified; and forming at once into a ceremonial procession, the nightmare horde slithered away in quest of the sound—goat, satyr, and aegipan, incubus, succuba, and lemur, twisted toad and shapeless elemental, dog-faced howler and silent strutter in darkness—all led by the abominable naked phosphorescent thing that had squatted on the carved golden throne, and that now strode insolently bearing in its arms the glassy-eyed corpse of the corpulent old man. The strange dark men danced in the rear, and the whole column skipped and leaped with Dionysiac fury. (Lovecraft, "Red Hook" 73)

¹⁸ "The Greek god of wine, fruitfulness, and vegetation, worshipped in orgiastic rites. He was also known as the bestower of ecstasy and god of the drama, and identified with Bacchus. . . . Dionysiac: of or relating to Dionysus or his worship" ("Dionysus").

As can be noticed from the excerpt, this Dionysiac ceremony is accompanied by some other mythological figures, such as a satyr¹⁹ and a lemur.²⁰ In analytic psychology the rituals dedicated to Dionysus are explained as follows:

The Dionysiac religion contained orgiastic rites that implied the need for an initiate to abandon himself to his animal nature and thereby experience the full fertilizing power of the Earth Mother. The initiating agent for this rite of passage in the Dionysiac ritual was wine. It was supposed to produce the symbolic lowering of consciousness necessary to introduce the novice into the closely guarded secrets of nature, whose essence was expressed by a symbol of erotic fulfillment . . . The Dionysiac religion, shifting constantly from spiritual to physical and back again, perhaps proved too wild and turbulent for some more ascetic souls. (Henderson 134)

Terrified by the “wild and turbulent” incidents that take place in the depths (Henderson 134), Thomas Malone can be considered to be one of those “ascetic souls” (134). Moreover, especially at that moment, Malone represents the modern man who is horrified to see the unraveling of the unspeakable desires and drives of the consciousness, let alone experience it himself in the ritual. His psyche is so fractured that he cannot recognize the lost parts of his soul. When his anima finally presents itself through indirect means, he is shocked by its power on him but refuses to accept it into his personality. Thus, the Dionysian ritual succeeds in showing the ego what is happening in his unconscious, yet fails to endow him with true enlightenment.

While watching the uncanny rituals of the mythological creatures, Malone also notices an altar which all of the creatures are dancing around and which sinks into the dark waters of the sea and gets lost in the end. In analytical psychology, it is explained that “[t]he symbol of the earth-altar points to the fact that in order to bring the individuation process into reality, one must surrender consciously to the power of the unconscious, instead of thinking in terms of what one should do, or of what is generally thought right, or of what usually happens” (von Franz, “The Process of Individuation” 165-6). Therefore, the altar suggests that Malone’s individuation process will achieve its aim, which is actualizing the Self, if he succeeds in following his feelings and intuitions he had discarded for so long instead of following his mind and senses. His unconscious needs to cooperate with his consciousness in a healthier way. However, when the altar

¹⁹ “One of a class of lustful, drunken woodland gods” (“Satyr”).

²⁰ “In early Roman mythology, the hostile spirits of the unburied dead (generally referred to in the plural, lemures)” (“Lemur”).

sinks to the bottom of the sea, so does Malone's chance of actualizing the Self. It signifies the fact that Malone has failed to integrate the opposing sides of his psyche and be a whole.

At the end of the story, Malone faints out of shock while the house collapses and the people inside die. Malone is alive yet highly shaken by the experience. The psychiatrists and his friends and family do not believe what he tells them and do not take his problems seriously. He is given a long holiday to recover; however, he seems to have developed some neuroses and most probably will not be healed completely. Now, he is extremely scared of buildings that remind him of Suydam's house and cannot explain anybody why. He knows that nobody will believe him and he might even be mocked.

At the end of his journey, Malone fails the individuation process and cannot attain a whole and integrated Self, instead he damages his mental health. As pointed out by Faye Ringel, "Lovecraft's narrators, like Poe's, are usually mad, dead, or barely clinging to sanity and life" at least at the end of the stories, "The Horror at Red Hook" being one of them (167). This is because, like the rest of the modern individuals, Malone was suffering from dissociation, which can be defined as "a splitting in the psyche" (Jung, "Approaching the Unconscious" 6). He discarded his unconscious to such an extent that when he finally realized its existence, he was too shocked for his own good. He cannot accept it or attempt to integrate it into his soul. It is stated by Jung that the archetypes that are met during the individuation process are powerful and fearsome but the longer they are discarded, the more likely they are to cause neurosis and this "explains the resistance, even fear, that people often experience in approaching unconscious matters" (88-9). Not accepting the other side of one's soul and keeping them separated is harmful for the individual, as well as all societies, and this leads to neurosis (8). Due to this extreme separation, at the end of the story, Malone is scarred for life. He cannot function as a normal human being, let alone being a police officer. The people that he tries to explain what he saw mock him because Jung asserts that in the modern world people are so used to rational and scientific explanations that they can "scarcely imagine anything happening that cannot be explained by common sense" (31). On the other hand, these incidents would be nothing extraordinary for the immigrants in the neighbourhood because "[f]or the primitive symbols are elements of daily life, while for

moderns they are needless and meaningless” (Henderson 98). Instead of coming to terms with the archaic man inside him, Malone gives in and asks “[w]ho are we to combat poisons older than history and mankind?” (Lovecraft, “Red Hook” 77) to indicate the fact that it is not possible to win a war that one fights against one’s own dark side.

According to Jungian thinking whatever barriers he tries to erect, the modern man has to see and come into contact with the Other in one way or another. The question if this contact with the Other will yield beneficial or productive outcomes is another issue. In the case of Lovecraft’s characters, contact with the Other almost never brings unity to the soul or solutions to the problems. As in the example of Thomas Malone, they usually lose what they have, let alone acquire a broader view. Quite predictably, at the end of “The Horror at Red Hook,” Thomas Malone is stripped from his persona. He is taking a long “break” from being a police officer and he can hardly hold on to sanity. He is “lucky” to be alive; however, this experience damages his mental health. He is left without a conscious personality that could enable him to assimilate the unconscious contents in his psyche. His respectability in the society is also deeply damaged since he can no longer make use of his authority or rational thinking. Rather he is mocked and considered insane by the public due to his stories that no one believes and newly emerged phobias. Therefore, he ends up being a psychological case rather than enlightened by unification.

From a different perspective, “The Horror at Red Hook” is one of the stories that indicate the influence of Poe on Lovecraft’s works. It is possible to draw some similarities between the last part of the story and Poe’s “The Fall of the House of Usher” from some aspects. Firstly, the image of the house and cellar is used by both writers. Poe used the image of the house in a symbolic way that might suggest “the human body and mind” and located the horrors in the cellar of the house which is considered “an emblem of the womb or of the female nature of the unconscious” (Perry and Sederholm 119). Lovecraft also depicts a house and its cellar, which can be interpreted as the psyche and its collective unconscious and it resembles the womb as well due to its darkness and stickiness. Secondly, the female character in Poe’s story, Madeline, is trapped in a tomb in the cellar which might symbolically mean the

repression of the anima or Terrible Mother archetype (Perry and Sederholm 119). There is no female character in Lovecraft's story but a number of female mythological monsters dwell in the cellar and they can also be considered as the representations of the anima or more specifically the Terrible Mother archetype. Lastly, at the end of both stories, the house collapses with the inhabitants inside, symbolically indicating the collapse of the mind. As a result of these similarities, it can be stated that "Lovecraft dissected Poe's themes and images and used them as springboards to the creation of his own specific stories" (Perry and Sederholm 69).

In a broader sense, "The Horror at Red Hook" is a story in which Lovecraft laments the gradual destruction of a worldview that cherished refined and genteel ways of behavior rooted in a WASP background. Although Lovecraft was not religious at all, culturally he was still influenced by the Protestant Puritans of New England, who "[d]ressed in their rigid, rather grim clothes, accustomed to repressing their emotions and desires" and "succeeded in forgetting their animal origin" (Houellebecq 113), Lovecraft must have separated these notions in his mind as well. Judging from his letters and the descriptions in the story, one can state that the immigrants that flooded the cities became the symbol of the opposite of the refined and genteel ways that Lovecraft deemed fit for a modern society. As a modern man, Lovecraft cherished the characteristics such as being civilized, modernized and purged of all irrationality while he was not fond of the others because of the animal-like drives, urges and instincts that he attributed to them. It could be argued that people from other races reminded him of his own "animal origin" and that is why he depicted them in an almost inhumane manner in his story. Nevertheless, like Malone, Lovecraft cannot escape from the Other because it is much closer to him than a neighbor and constitutes the other half of his personality. For Lovecraft the issue of immigration also became an assault on his cultural supremacy and the social security of the New England society. Thus, this phenomena becomes a symbol and an example of the disruption of the cultural system of the early 20th century America.

CHAPTER 3

“FACTS CONCERNING

THE LATE ARTHUR JERMYN AND HIS FAMILY”

AND

GENERATIONS PAST AS THE HAUNTING “OTHER”

The third story that will be analyzed in this thesis is “Facts Concerning the Late Arthur Jermyn and His Family,” which was written in 1920 and published in a literary journal the next year. It is regarded as one of Lovecraft’s favorite stories (Cannon 18). The themes that prevail in this story, such as the destructiveness of self-knowledge, inherited guilt, familial degeneracy, and “illusory surface appearances” were improved and reused by Lovecraft in another short story, “The Shadow over Innsmouth,” written in 1931 (Burlison, “On Lovecraft’s Themes” 137). The analysis will include the encounter with the persona, which is comprised of the characteristics that Arthur Jermyn highlights in himself to blend in with the rest of the society, the shadow which appears as the peculiar male ancestors of Arthur Jermyn and lastly the anima which takes the shape of an ape. For this reason, in addition to Jung’s ideas, the influence of Darwin’s theories on Lovecraft will be discussed in this chapter.

The third person narration starts with the mysterious suicide of Arthur Jermyn, the last living descendant of a well-established yet notorious family known for certain peculiarities. The story of the Jermyn family is told with a series of flashbacks, starting with Arthur Jermyn’s great-great-great-grandfather: Sir Wade Jermyn. Sir Wade Jermyn was a notable scientist who was one of the first explorers of the Congo region. Supposedly, while he was in Congo, he got married to the daughter of a Portuguese merchant, had a son and brought them back with him to his homeland yet he never introduced his wife to anyone. After his claims about an unknown white civilization in Congo, he came to be mocked and finally locked in an asylum where he died. His son, Philip Jermyn, who had the appearance of a man but behaved more like an animal, got

married to a girl from the lower class and they had a son. Afterwards, he joined the navy and supposedly disappeared in Congo. Philip's son Robert Jermyn was not only good-looking but also a scientist. He got married and had three sons, two of whom were physically and mentally handicapped. He made research about his family lineage and one day upon learning some information related to his family's past from an explorer, he killed not only the explorer but also his sons and was sent to prison where he attempted to commit suicide numerous times and eventually died. However, before being murdered, one of his sons, Nevil Jermyn, managed to save his own son, Alfred Jermyn, who later became Arthur Jermyn's father. Later Nevil left his wife and son and joined a circus where he was killed by a gorilla. Arthur Jermyn, who is the last Jermyn alive, has a strange appearance but is well-educated and decides to resume the search for his peculiar ancestors. He travels to Congo and listens to the legends regarding a white ape princess who used to rule the white civilization in Congo with "a great white god who had come out of the West" (Lovecraft, "Arthur Jermyn" 20). After his return from trip, Arthur receives the cargo that he requested from a foreign man which supposedly contains "a most extraordinary object; an object quite beyond the power of a layman to classify" (21) which is the mummified corpse of the ape princess. Upon opening the coffin, he is horrified by what he sees, runs out of the house and sets himself on fire by pouring oil over himself. As it turns out, the mummified corpse of the ape princess is nobody other than his great-great-great-grandmother²¹.

Despite the many flashbacks, repetitions and the lack of focus on a single ancestor, the central character is Arthur Jermyn, as can be understood from the title of the short story (Cannon 18). In the story, Lovecraft describes him both positively and negatively. The "positive" descriptions illustrate Arthur Jermyn's persona, his socially acceptable mask that he also yearns to be identified with, whereas his "negative" descriptions reveal the traits which he inherited from his ancestors, his primitive and uncivilized side; his real self that neither the society nor he himself wants to acknowledge.

²¹ As Jess Nevins points out, primates appear in many horror stories and Lovecraft's "Facts Concerning the Late Arthur Jermyn and His Family" and Poe's "Murders in the Rue Morgue" (1841) are two examples (79). In their stories, both Poe and Lovecraft put a primate trying to adapt to human lifestyle in the center of the plot and hold it responsible for the demise of more than one generation of human beings.

Regarding his positive traits, it is stated that Arthur is well-educated, having received his education in Oxford finishing it with honors. As mentioned in the previous stories, diplomas and professions are considered by Jung to be the symbols of the persona as they provide a person with a false or illusory identity that one wears to function in the society and that is shaped by the demands of the society. In the story, Arthur Jermyn is described as knowledgeable and talented and therefore he “seemed likely to redeem the intellectual fame of his family” (Lovecraft, “Arthur Jermyn” 19). In other words, in spite of his family’s bad reputation, he is closer to being accepted by the society because of the way he was raised and the way he acts in the society. Furthermore, Arthur “was not like any other Jermyn who had ever lived” because he had a “poetic delicacy” (18). Even though this indicates that Arthur has both an intellectual and an artistic side in himself, in the story he never lets his more sensitive, intuitional or instinctive side come forward. During his journey to uncover the mysteries in his family’s past, he uses only his logic and scientific thinking, and discards his “poetic” inclinations altogether. He is always depicted through his meticulous studies as a scientist but never through any artistic endeavours.

Like Lovecraft’s most protagonists who “are often drawn to the unknown as much as they dread it” (Leiber 11), Arthur Jermyn resolves to find out more about the mysterious and unfortunate events that happened before him too. Also, similar to Lovecraft himself, who liked “digging up the underside of the past” (Ringel 161), Arthur wants to know more about his lineage as well. Maurice Lévy observes that,

In the autobiographical accounts that he frequently sent to his many correspondents, he stresses the unmixed purity of his lineal ancestry . . . It is important to emphasize this pronounced taste for the familial past, this respect for the *line*, this mythical quest for origins; many are the characters in his tales who thus go off to search for themselves and who encounter the most dreadful adventures in their path. (18)

From this point of view, Lovecraft and Arthur Jermyn have this interest or almost obsession about their ancestors in common. Nevertheless, it becomes clear that the research for the bloodline becomes a nightmare later in the story.

Regarding Arthur Jermyn’s negative traits, the narration firstly focuses on his appearance, which is defined as “uncouth” (Lovecraft, “Arthur Jermyn” 18). Although

in general “[t]he Jermyns never seemed to look quite right—something was amiss” Arthur Jermyn’s outlook was the worst of them all (15). It is stated that “[m]ost of the Jermyns had possessed a subtly odd and repellent cast, but Arthur’s case was very striking. It is hard to say just what he resembled, but his expression, his facial angle, and the length of his arms gave a thrill of repulsion to those who met him for the first time (19). It can be seen from this description that he has such strange and repelling physical traits that people feel uncomfortable around him. His “facial angle” and “the length of his arms” (19) reminds of a being less than human and more like an animal. It can be argued that the physical “ugliness” of Arthur Jermyn reflects the “ugly” side of his identity, which is his animal origins. This dark side of Arthur Jermyn’s identity cannot be accepted by the society which believes it has already left these “unsuitable” traits thousands of years behind.

Although it seems like Arthur Jermyn is outcast by the modern society, he is actually one of them because he has also internalized their values and judgements. Therefore, it is possible to assert that Arthur Jermyn represents the modern man as described by Carl G. Jung. Even though he has to face his animal roots, Arthur tries to break away from it and realize his own intellectual potential. His educational background, rational thinking, interest in scientific research and disregard for his poetic side, along with his animalistic features, indicate the fact that he is one of the modern individuals of the century who are inclined to rely on science and reason the most.

When analyzed through the four modes of Jung, it can be noticed that Arthur Jermyn represents the *thinking/sensation* modes and not the *feeling/intuition* modes. Although he initially regards himself as “a poet and a dreamer,” he consciously chooses to take the scientific way (Lovecraft, “Arthur Jermyn” 18). By creating this persona and deciding to discover the secret about his roots, Arthur Jermyn wants to purge himself of his family’s sinful past, break free from their animal-like tendencies and bad reputation so that he can finally be accepted as a member of the modern community. Nonetheless, denying his origins and repressing that part of his identity cause an important psychological problem which leads to his death. That problem is dissociation or a “divided personality,” as Jung calls it and explains it as “one of the curses of modern man” (“Approaching the Unconscious” 5-6). Jung believes that the modern man wants

to be “the master of his soul” but his psyche is dangerously dissociated and he is psychologically confused (72). Similarly, Arthur wants to shape his personality, his family’s past and his own future as well but he cannot. First he needs to go through the process of individuation to integrate what he has refused to acknowledge in himself, like the modern man as defined by Jung.

As explained thoroughly in the previous chapters, from a Jungian point of view, the main problem of the modern man is that he is suffering from the extreme repression and dissociation in his psyche. He is not even aware of the presence of some traits in his psyche and therefore he cannot make sense of the symbols that the collective unconscious is trying to warn him with. Lévy states that in modern times, humanity is “overwhelmed, devoured, dominated by these unknown forces it can no longer understand” (80-81). These “unknown forces” are the archetypes or the collective unconscious in general that the modern man has severed his bonds with during the civilization process. Nonetheless, Jung argues that,

[w]hether he understands them or not, man must remain conscious of the world of the archetypes, because in it he is still a part of Nature and is connected with his own roots. . . . He ought never to forget that the world exists only because opposing forces are held in equilibrium. So, too, the rational is counterbalanced by the irrational, and what is planned and purposed by what is. (*Four Archetypes* 30- 31)

To clarify, for Jung, a modern individual needs irrationality as much as rationality. The union of the opposites is what makes a person spiritually healthy. Arthur Jermyn is a modern man who suffers from dissociation as well because while he has tried to enhance his qualities such as being well-educated and intellectual that are appreciated by the society all his life, he has attempted to minimize his animal side as this side is scorned by the public and comes from his atavistic past. In fact, his animal side could only demonstrate itself through his physical appearance as Arthur’s identity seemed to be purified of it on the surface. Nevertheless, his primitive side is always present in his psyche and needs to be acknowledged. Therefore, the journey of discovery that he starts mainly to learn more about his atavistic past turns into a journey into his collective unconscious.

Arthur Jermyn’s journey to find his true identity is similar to Jung’s individuation process, in which one has to confront his persona, his shadow and anima/animus to

actualize the Self. Jacobi states that “[t]he individuation process is often symbolized by a voyage of discovery to unknown lands” (331). Arthur’s trip to Congo can be interpreted as a process of individuation as well. The fact that Congo is located in Africa can be meaningful from a Jungian perspective. After his trip to Africa in 1925-1926, Jung thought that “Africa [was] the image of the unconscious” (Adams 158). In his book, Michael Vannoy Adams adds that rather than the unconscious, Africa was where white European people projected their own unconscious contents (158). Lovecraft, by choosing Congo as the setting of this trip, might have projected his own fears regarding primitivity and the black population onto this “unknown land” too. In case of Arthur Jermyn, the more he travels to his family’s past and to Congo, the deeper he gets into his collective unconscious.

As in the previous stories, the Other in “Facts Concerning the Late Arthur Jermyn and His Family” has a very significant role as well because it constitutes the crucial challenge which the protagonist has to overcome in order to complete the process of individuation successfully. Even though Arthur is trapped in his insolvable predicament, the challenge is not overcome by the end of the story and the process does not end positively. Analyzing the Other is important so as to see what the modern man dreads so much that he cannot even imagine integrating into his soul.

The Other in this story seems to appear in two forms: The male paternal ancestors of Arthur Jermyn and the ape-goddess, who is in fact the great-great-great paternal grandmother of Arthur Jermyn. While the male ancestors can be considered as the shadow in the story, the ape-goddess can be interpreted as the anima. Since both the shadow and the anima are archetypes, first the archetypal qualities of these entities should be analyzed to justify this observation.

An important characteristic of archetypes is that “[o]ne can perceive the specific energy of archetypes when we experience the peculiar fascination that accompanies them” (Jung, “Approaching the Unconscious” 68). To put it in other words, the ego is attracted towards its other half, which is the unconscious, especially the collective unconscious where the archetypes reside, so that it can be a whole. The ego is directed towards unification through the individuation process and is almost compelled to follow the signs. Jung argues that,

The impact of an archetype . . . stirs us because it summons up a voice that is stronger than our own. Whoever speaks in primordial images speaks with a thousand voices; he enthral (sic) and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. (*The Spirit in Man* 95-96)

Here Jung again suggests that archetypes are the condensed result of the millions of years of life that humankind experienced on the earth and all the lessons it learned throughout those years combined. Therefore, their voice is stronger than the personal one. The same inner call from the collective unconscious can be observed in this story as well because despite knowing all the unfortunate occurrences that happened to his male ancestors while trying to learn and get in touch with their unconscious, Arthur Jermyn too, goes after them. In the story, it is stated that Arthur is curious about the race of the white apes living in the forest in Congo and “[f]or the nebulous utterances concerning a nameless, unsuspected race of jungle hybrids he had a peculiar feeling of mingled terror and attraction” (Lovecraft, “Arthur Jermyn” 19). As the ego, Arthur feels both terror and attraction towards the “race of jungle hybrids” (19) that is his dark side because like the rest of the previous generations, he feels compelled to get closer to his primordial roots even though it might mean committing suicide, or ending up in jail or in an asylum.

Another common characteristic between the archetypes of Jung and the ancestors and the ape-goddess in the story is that both of them are in fact, neutral. Jung explains this as follows:

In itself, an archetype is neither good nor evil. It is morally neutral, like the gods of antiquity, and becomes good or evil only by contact with the conscious mind, or else a paradoxical mixture of both. Whether it will be conducive to good or evil is determined knowingly or unknowingly, by the conscious attitude. . . . Whenever conscious life becomes one-sided or adopts a false attitude, these images “instinctively” rise to the surface in dreams and in the visions of artists and seem to restore the psychic balance, whether of the individual or of the epoch. (*The Spirit in Man* 122)

What should be deduced from this paragraph is that the archetypes rise to the consciousness when there is a need and the way they are perceived by the ego depends on the person’s point of view towards it. In fact, archetypes are not positive or negative *per se* and the reason why they are constructive sometimes and destructive at other times is because the person perceives them to be so. In the story, the same situation

happens when the archetypes appear. One example is this passage in which Sir Wade Jermyn, who can be considered as one representation of the shadow, is described in the story:

Sir Wade Jermyn, was one of the earliest explorers of the Congo region, and had written eruditely of its tribes, animals, and supposed antiquities. Indeed, old Sir Wade had possessed an intellectual zeal amounting almost to a mania; his bizarre conjectures on a prehistoric white Congolese civilisation earning him much ridicule when his book, *Observations on the Several Parts of Africa*, was published. In 1765 this fearless explorer had been placed in a madhouse at Huntingdon. . . . But it was the talk of Sir Wade, especially when in his cups, which chiefly led his friends to deem him mad. In a rational age like the eighteenth century it was unwise for a man of learning to talk about wild sights and strange scenes under a Congo moon. (Lovecraft, "Arthur Jermyn" 14-15)

Despite being a scientist, when Sir Wade Jermyn discloses his findings about a white civilization in Congo, he is not appreciated for the new perspective he provides on the origins of humankind, on the contrary, he is mocked and locked in an asylum because with this statement, he becomes the token of what modern people in his community fears to accept. In a "rational age," talking about "wild sights and strange scenes" (Lovecraft, "Arthur Jermyn" 15) of the unconscious is unacceptable and a threat to the current mentality of the society.

The ape-goddess, who symbolizes the anima in the story, is another example that shows how differently archetypes can be perceived by people with different mindsets. When she is first introduced in the story as the great-great-great grandmother of Arthur Jermyn and the wife of Sir Wade Jermyn, she is described as follows:

The latter, he had said, was the daughter of a Portuguese trader whom he had met in Africa; and did not like English ways. She, with an infant son born in Africa, had accompanied him back from the second and longest of his trips, and had gone with him on the third and last, never returning. No one had ever seen her closely, not even the servants; for her disposition had been violent and singular. During her brief stay at Jermyn House she occupied a remote wing, and was waited on by her husband alone. (Lovecraft, "Arthur Jermyn" 15)

Since she did not adapt to the "English ways," (Lovecraft, "Arthur Jermyn" 15) that is, the modern western individual's manners, she is described as "violent and singular" (15). What is more, she is forced to live a life of a recluse in her husband's house since she is not deemed fit to be out in public. Because of her uncivilized and uncultivated manners, she would be outcast, institutionalized or even worse. In contrast to this

description, the later depiction of her as “the ape-goddess” or “the ape-princess” (19) by the chief of a local tribe in Congo is strikingly different from the previous one and thus indicates the big rift between the ways that two different communities see her. It is stated that in her own territory, she reigned as a princess and was worshipped as a goddess when she resided there and after her death she was mummified, “enshrined . . . in a vast house of stone” and “became a symbol of supremacy for whatever tribe might possess it” (20). The vast difference between these portrayals demonstrate that as one of the Jungian archetypes, the representation of the anima in the story receives both positive and negative reactions depending on the mentality of the people who encounter them. For the English, she is “violent,” whereas for the tribespeople, she is “sacred.”

For the reasons discussed above, it would be sensible to state that both Arthur Jermyn’s paternal ancestors and the ape-goddess illustrate archetypal qualities in the story. They appear so as to show Arthur Jermyn, who is the ego and the modern man, and the modern society he lives in, what they lack in their consciousness and how they should change their mentality.

As mentioned briefly before, the ancestors of Arthur Jermyn stand for the shadow in the story and there are some reasons for this argument. For example, it is argued that, “[i]t is particularly in contacts with people of the same sex that one stumbles over both one’s shadow and those of other people. . . . In dreams and myths, therefore, the shadow appears as a person of the same sex as that of the dreamer” (von Franz, “The Process of Individuation” 175). All the ancestors of Arthur who were found worth mentioning in the story by Lovecraft are males and once more all the female characters are cast aside as passive and insignificant, except for the ape-goddess.

In this story, the shadow dwells in the past of the character and through heredity it affects him. Generally, in Lovecraft’s fiction past and heredity are very important elements to invoke horror. It is stated that in his works “time, like space, is contaminated. This is to say that horror is housed in the utter depths of the past just as it is in the utter depths of the earth” (Lévy 67). In this story, Arthur’s familial past is also contaminated by generations of mad and dead men with whom Arthur shares not only his blood but also some characteristic features such as having some animal resemblances and an enthusiasm to learn more about his lineage and his identity.

Despite the common features that they have, Arthur wants to differentiate himself from his ancestors and does not want to inherit their fate of ending up mad or dead. From marrying an ape to joining a circus, his ancestors do not set the “appropriate” examples for him. Rather, being the shadow, they constitute what he does not want to be. However, in order to find the Jungian true Self and become a whole individual, Arthur has to embrace his ancestral past, which is his shadow because “[t]he shadow usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one’s life” (von Franz, “The Process of Individuation” 178). Sir Wade Jermyn, who married an ape, Philip Jermyn, who got lost in Congo and Alfred Jermyn, who joined a circus might seem “insane” to the modern man but in fact they have some traits that need to be incorporated into Arthur’s soul. It is observed that,

According to Jung, modern man carries with him this primitive inheritance from the past and its legacy still appears in dreams, which act as a healthy compensation for what has been lost through the progressive desacramentalization of the modern world through rationalism, science and technology. These archaic remains and archetypes provide the basis for a necessary fantasy life, without which modern man would go completely mad through the ascendancy of a highly bureaucratized and sterilized life-style. At the same time, the archetypes remain part of the fundamental animal nature of man, of what Jung elsewhere calls the shadow-side of the psyche, a shadow not necessarily darkly evil but rather instinctual, amoral, primal, and predatory. (St. Armand 9-10)

Since his shadow endangers his “sterilized life-style,” Arthur sees his shadow as his “darkly evil brother,” not as a guide to a unified Self. From a Jungian perspective, the savage side of oneself can add many things to one’s identity if accepted into the consciousness. In his book, St. Armand tells the story of one of Jung’s dreams including a “small, brown skinned savage” and explains, “[l]ater Jung was to confront actively this shadowy heart of darkness through his travels in Africa, but symbolically it stands in his system of psychology for the hidden, repressed and instinctual aspects of the self that are not fully obliterated by the clear light of the conscious mind (St. Armand 13). Similarly, “the hidden, repressed and instinctual aspects” of the modern man reveal themselves not in the dreams but as the older generations in Arthur Jermyn’s case. Even though Arthur travels to the “heart of darkness” in Congo too, he cannot negotiate his animal and human sides. It is stated by James Kneale that as the last living member of the Jermyn family, Arthur Jermyn is haunted by his hybridity (113-114). He is the representation of human and an animal combined and thus he has two opposing forces

in his psyche. His human side demonstrates itself on the level of consciousness whereas his animal side prevails his unconscious. Since Arthur wants to be a part of the modern society, his animal side has to be repressed. However, his ancestors are constant reminders of his animal origins and thus, his shadow.

The sexual union of Sir Wade Jermyn and his ape wife is indicated to be the starting point of degradation and downfall of the Jermyn family. It is not a coincidence that sexuality has a negative connotation in this story because in general sexuality is equated with not life but “degeneration, decay, and eventually death” for Lovecraft (Lord). In the story it has a similar function as well. As Lovett-Graff points out, “[w]hat began with the metaphorical heat of Wade Jermyn's sexual desire in the sultry, sweltering tropics of the Congo ends in the self-incineration of his progeny. This looping of genetic inheritance culminates in the image of an overheated sexuality that literally reduces its final descendant to ashes” (381).

It is apparent that according to Lovecraft, sexuality might lead to terrible outcomes and miscegenation is a threat to the whole society, not just the individuals. The real “shocking revelation” (Lovecraft, “Arthur Jermyn” 14), which is vaguely mentioned in the opening paragraph is that not only the Jermyn family but all humanity descended from apes (Joshi and Schultz, *H. P. Lovecraft Encyclopedia* 89-90). Phrases such as “if separate species we be” or “if we knew what we were” (Lovecraft, “Arthur Jermyn” 14) imply that “the Congolese city discovered by Sir Wade Jermyn is the source for all White civilization” (Joshi and Schultz, *H. P. Lovecraft Encyclopedia* 90). This brings to mind the Theory of Evolution by Charles Darwin, who stated that humans had animal origins. It is known that Lovecraft was “convinced of the validity of Darwin’s theory of evolution” (Mosig 29). However, as a modern New England gentleman, Lovecraft must have found this unbearable to come to terms with and thus written this story as a reflection of what he feels and thinks about it because Darrell Schweitzer states that “[a] generation earlier, Darwinism had conclusively shaken people’s formerly secure ideas of who they were and where they had come from” (2). Additionally, this story can be interpreted as “a terrifying meditation on what Darwin's discoveries (the aftershocks of which were still being felt by Lovecraft's generation) reveal” (Lord). Being one of Attebery’s “psychic bombshells” which were mentioned before (37), the Theory of

Evolution must have led Lovecraft into pessimism and “[w]ith deep regret [Lovecraft] prophesied man’s retreat into insanity or the superstitions of a new dark age when faced with the new discoveries of science pointing toward the abysmal insignificance of man” (Mosig 30).

As can be understood from the depictions of the shadow in the story, Lovecraft adds his own touch of pessimism and adopts a “counter-Darwinian” point of view which means that in the story,

sexual reproduction causes an effect exactly opposite to Darwinian evolution: negative biological traits propagate whilst positive ones become extinct. . . . Humanity, as portrayed in Lovecraft's fiction, is not only incapable of resisting the impact of racial and hereditary degeneration, but also incapable of maintaining itself “properly” via sexual reproduction, an act that for Lovecraft gives birth to nothing but nightmare. (Lord)

Therefore, for Lovecraft sexual reproduction does not enable people to evolve but the opposite. As in the case of Arthur Jermyn, “negative biological traits,” such as having a body figure resembling an ape (Lord), perpetuates and predominates over the more “normal” traits that come from his maternal side. In a letter Lovecraft voices his real life concerns about interracial breeding which echoes the concerns of his protagonist Arthur Jermyn,

[c]oncerning heredity in general—it is curious how a dark strain will persistently crop out among a blond stock, whereas a blond strain is completely lost among a dark stock. This proves that the dark type is by far the more basic and normal of the species, and that the Nordic is the product of an exceptional and tenuous specialisation—whose results are insecurely lodged in the race, and always ready to be overthrown by any influence favouring the original arrangement. (*Selected Letters* 3: 412)

As a result, for Lovecraft, interracial breeding, like the interspecies one, results in de-evolution and “a resurgence of primitivism reversing the track of civilization” (St. Armand 5). From Lovecraft’s perspective, through sexuality “[r]aces could fall into barbarism more swiftly than they had risen to civilization” and according this point of view, “the most civilized Aryan may be only one generation removed from the ape” (Ringel 169). This is what happens to Jermyns as well. Members of the family are referred as “sir” throughout the story but they become more and more ape-like with every generation and their name becomes infamous. As for the modern society, this revelation threatens them as well because however modern, civilized or reasonable

people seem, all of them have animal roots. The modern man is a façade, and primitivism and animalism lie in the depths of man's unconscious. This is why St. Armand states "Lovecraft . . . suggests that the gradual piecing together of dissociated knowledge engenders a shock of recognition" (24) and this is also why Lovecraft begins by saying "[l]ife is a hideous thing" (Lovecraft, "Arthur Jermyn" 14).

The second and final challenge of the process is facing the anima. It can be argued that the ape-goddess represents the anima in the story for some reasons. In the previous chapters, it was pointed out that the anima is the second archetype that appears after the shadow. In this story, during Arthur Jermyn's research of his roots, first the story of Arthur's ancestors is revealed and the real story of the ape-goddess comes afterwards. To find her, Arthur travels to Congo as the ape-goddess used to reside there in the woods and the woods are considered as another symbol for the anima (Jung, *Four archetypes* 14-15). In Congo, he listens to the local legends about her, makes research and returns to his home in England. Only at the end of the story does he learn what or who the ape-goddess really is. Therefore, she can be considered as the second challenge that Arthur has to encounter. Furthermore, as previously defined by Jung, the anima is the woman within and it represents what the male consciousness represses into his psyche, i.e. qualities such as irrationality, emotions and the unconscious in general. The ape-goddess is the only female character that is important and explained in detail in the story. As in Lovecraft's other stories, she does not have a positive function. Together with Sir Wade Jermyn, she is held responsible for being the source of all the unfortunate events that befall upon the Jermyn family.

According to June Singer, the anima, as well as the animus, is "experienced primarily in a projected form in relationships with people of the opposite sex (205). Being the great-great-great grandmother of Arthur Jermyn, the Ape Princess can be considered to represent the Great Mother archetype, which is one way of the anima to present itself and is a "crucial primordial image or archetype for the man" (205). This Great Mother archetype has two opposing aspects, which are the Good Mother and the Terrible Mother and they represent two sets of contradictory meanings: "fertility and nourishment" on one hand and "power and destruction" on the other ("Carl Jung: Analytical Psychology"). It may appear "under an almost infinite variety of aspects. . . .

First in importance are the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress” (Jung, *Four Archetypes* 14-15). In the case of Arthur Jermyn, the anima is disguised as the only important female character in the story, which is the ape-goddess and she can be considered as a relatively “remote ancestress,” the great-great-great grandmother of Arthur. However, if the anima is repressed for a long period of time, it does not appear in human form. Instead, it might turn into a monster. The Ape Princess is not a monster but it is not exactly a human either and is frightening for the character. As discussed earlier, the anima may “connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate (Jung, *Four Archetypes* 15) and it can “even lure a man to suicide” (von Franz, “The Process of Individuation” 187). In the story, the stuffed and mummified body of the ape-goddess is described as “a nauseous sight, withered and eaten away” (Lovecraft, “Arthur Jermyn” 22) or shortly, terrifying to the ego. The terrible truth that Arthur learns in the story is “inescapable like fate” as well because even though it is impossible for Arthur to come to terms with this fact, there is nothing he can do to change his family’s past. Even though she lived generations ago and she was the only one in the family with an animal background, her blood is running through Arthur’s veins and affects him whether he pleases or not.

As a result, it can be stated that Lovecraft depicts the shadow and the anima in almost the same way he does in the previous stories. He portrays the shadow, that is the male ancestors in this story, in a more human shape while he depicts the anima, or the great-great-great paternal grandmother, as almost an animal. The anima does not appear in the underground or in the depths of the ocean in this particular story; however, it is located deep in the forest and in the family history. Only by following the clues left behind by his ancestors can Arthur Jermyn reach the ape-goddess, that is, his anima. Also, the shadow is represented as the same sex as Arthur Jermyn but the ape-goddess is obviously symbolizing the opposite one. In addition to this, the male ancestors might be associated with savagery through their ideas or deeds nonetheless the presence of the ape-goddess in the story revolves mostly around her sexuality and sexual union with Sir Wade Jermyn. Lastly, the male ancestors might have provided Arthur Jermyn with some

images that he does not want to relate to himself but it is the appearance of the ape-goddess, the anima, that becomes the end of him. From this perspective, it can be observed that Lovecraft's portrayal of the Other in this story shares the same characteristics with his previous stories and this is very much in parallel with the characteristics through which Jung explains the shadow and the anima as well.

In the end, Arthur faces the fact that having an ape great-great-great grandmother, although it is a distant relative, makes him almost an ape as well. Realizing his shadow and anima, Arthur sees that he is actually everything that he does not want to be. Nevertheless, he does not accept it and thinks that he has no option but burn himself to death. The way Arthur chooses to end his life is symbolic as well. In accordance with the "one drop rule" of Lovecraft's own time, which "dictates" that "if there is even one non-White relative in your family line, then your entire line is deemed to be impure" (Matsalia 30), Sir Arthur Jermyn surrenders to his animal roots by "setting himself ablaze," and he "lynches himself" (36). Matsalia explains that in those days lynching included "being lit on fire" as well as other acts and it was usually done against non-Whites for reasons such as miscegenation (36). In the case of Arthur Jermyn, it is not two races that are mixed but two different species and Arthur sacrifices himself to bring it to an end. What is more interesting is that, Lovecraft shows this suicide as an exemplary behavior for the rest of the society. Since it is implied at the beginning that all people, including the white population, might have originated from the tribe of apes in Congo, it is suggested by Lovecraft that maybe "we should do as Sir Arthur Jermyn did" ("Arthur Jermyn" 14). This indicates the fact that Lovecraft, as a modern man living in the 20th century America, could not envision a multicultural society in which racial taboos were broken. On the contrary, even the possibility of it seems to be the mental dead end for him and this is why he decides to end his story then and there. It is possible that Arthur Jermyn and his suicide are a reflection of this mindset.

Even though his trip to Congo, or his individuation process in general, should be "a voyage of discovery" (Jacobi 331), Arthur is not enlightened at the end of such a revelation. He learns more about his family and himself but this does not have any constructive effect on him. The idea that too much knowledge brings destruction is revealed at the beginning of the story as follows,

Life is a hideous thing, and from the background behind what we know of it peer daemoniacal hints of truth which make it sometimes a thousandfold more hideous. Science, already oppressive with its shocking revelations, will perhaps be the ultimate exterminator of our human species—if separate species we be—for its reserve of unguessed horrors could never be borne by mortal brains if loosed upon the world. If we knew what we are, we should do as Sir Arthur Jermyn did; and Arthur Jermyn soaked himself in oil and set fire to his clothing one night. No one placed the charred fragments in an urn or set a memorial to him who had been; for certain papers and a certain boxed *object* were found, which made men wish to forget. Some who knew him do not admit that he ever existed. (Lovecraft, “Arthur Jermyn” 14)

In this paragraph, Lovecraft might be referring to Darwin’s Evolution Theory by “unguessed horrors” or “shocking revelations” and he warns the modern society about the dangers of knowing too much and uses science as a tool that will eventually be “the ultimate exterminator of our human species” (Lovecraft, “Arthur Jermyn” 14). Because, for a modern individual, “[t]he concept that they are not in control of reality and that the universe cannot be measured by human values is truly horrifying, and, also, that the role of science as a provider of knowledge will bring forward the discovery that we are not alone in the universe and will reveal truths that defy logical reasoning” (Heye 15-16). As a result, it would be logical to state that even though Lovecraft was a follower of science, he was also afraid of its unexpected, unforeseen and incalculable effects on humanity and believed that these advances will further damage the place of man in the universe. In that paragraph, Lovecraft points out that with the “daemoniacal hints of truth” and “shocking revelations,” science is threatening man’s place in the universe and man’s confidence in his ability to think, control and order (Lovecraft, “Arthur Jermyn” 14). St. Armand comments on this by saying,

In spite of his personal devotion to reason and scientific method, Lovecraft continually argues . . . that it is perilous for man to know too much, especially about his own ephemeral place in the blind scheme of the universe. As always, incursions of this blasphemous knowledge can come either from the inside or the outside, since the realization of man’s cosmic unimportance in the Abyss of Time parallels the discovery of his experimental evolutionary nature and the atavistic tendencies of the race in general. (25-6)

Throughout his journey, which can be interpreted as the individuation process, Arthur learns a lot regarding his shadow/anima, with or without the help of science. The truth revealed at the end of this story is the fact that Arthur Jermyn has an ape among his ancestors, which makes him half an ape as well and this means that Arthur literally has an animal side. Such a fact is not acceptable by a modern man as well as by the modern

society. Therefore, he commits suicide. In some works of Lovecraft, such as this story, “belonging to a dubious lineage leads to tragedy” (Lévy 77). This is because, Arthur Jermyn “cannot reconcile himself to his destiny after he makes some discoveries. Doubtless it is easy to accept in the abstract the truth taught by naturalists—that man is descended from monkeys. It is, however, more difficult to learn without losing one’s head that one’s grandmother was a chimp—even though white and advanced” (Lévy 77). The predicament of Lovecraft’s protagonists, including Arthur Jermyn and the modern man in general, is explained by Mosig as follows;

Can man cope with the full realization of his atavistic past, with all the urges, tendencies, impulses, and instincts which he has in common with primitive man and with animals—tendencies which he has grown used to regarding as uncivilized, irrational, savage, or utterly evil and unacceptable? Can he welcome the beast within, from which he evolved, but which still accompanies him today, in the inconceivable recesses of his unconscious, and sometimes uncomfortably close to the surface of consciousness? He has refused and repressed this side of his nature in the past, as his abhorred unconscious shadow—the compound of all that is unclean, abnormal, detestable, and unacceptable to modern, conscious, rational man. Can the ego now become fused with the unconscious shadow . . . can the shadow be made conscious? Or will man find this encounter with his own animal and irrational nature a most devastating experience? Can he accept inner reality as well as he accepts the outer world? *Can man be himself*--or is the price too high to pay? (52)

These are the questions that Lovecraft repeatedly deals with in his stories. These questions might urge a modern man to discover new sides of himself through the individuation process but not necessarily change him for the better. Similarly, Lovecraft’s characters, and Arthur Jermyn in particular, are devastated and not enlightened after the process of individuation. Mosig explains it as “the ultimate tragedy of modern man [is] his inability to become one with himself, of tolerating and accepting the savage beast within and the red rivers of blood in his ancestral past” (53).

Whatever Arthur Jermyn does, he cannot escape from the tragic fate that awaits him. Having faced his shadow, anima and persona, Arthur Jermyn ends up worse than before and joins the rest of his family in their doomed fate as well. Jung states that “[h]istory is written in the blood” (qtd. in St. Armand 20). Ancestors, starting from the first man, define who one is and what happens to the person. As observed by Lévy, in Lovecraft’s fiction,

It is by heredity that the monstrous acts. We thus understand the importance of the genealogical researches in which so many of the characters are engaged. The metamorphosis that takes place in them most often has its origins in the fascination an ancestor exerts upon them. The corruption enveloping them surges from the recesses of their familial history. (74)

All of Arthur Jermyn's ancestors after Sir Wade Jermyn, have a problematic relation with their unconscious. Therefore, Arthur Jermyn shares the doomed fate of most of his male ancestors in the end. He does not end up institutionalized by the authorities like his great-great-great-grandfather Sir Wade Jermyn who was placed in an asylum or Robert Jermyn, who murdered people and was sent to prison. He does not get lost in Congo or join a circus either. After he learns that he is actually a "mutant" (Lévy 76), he commits suicide to put an end to this generation of half apes. As the story itself told, "[m]adness was in all the Jermyns" (Lovecraft, "Arthur Jermyn" 14) and they surely preferred death to life to relieve themselves from the burden of being a mutant.

Pleased by the suicide, the rest of the society erases all the traces left of his memory, including the family locket found in the mummy's coffin, which is later thrown into a well by the members of the Royal Anthropological Institute. This is the reason why in the opening paragraph it was stated that after Arthur Jermyn's death, "[n]o one placed the charred fragments in an urn or set a memorial to him who had been; for certain papers and a certain boxed *object* were found, which made men wish to forget. Some who knew him do not admit that he ever existed" (Lovecraft, "Arthur Jermyn" 14). His suicide relieved not only Arthur Jermyn from the horror of knowing he had an ape ancestor and from the feeling of despair as he cannot do anything to change it, but also the people who knew him from having to see him and perhaps question their own origins. Since Arthur Jermyn was the last Jermyn alive, they no longer have to encounter the truth they do not want to acknowledge. This way, the order and peace disrupted by the Jermyn family are restored and the modern society can go on living without the fear of facing their real selves.

To conclude, when compared with "The Call of Cthulhu" and "The Horror at Red Hook," in this story the Other is closer and more personal. In "Facts Concerning the Late Arthur Jermyn and His Family," the Other is as close as a relative. Through Darwin and evolution, the theme of sexuality is portrayed in a more direct manner as the source of horror and the anima is more like a human than an alien or a mythological

being. Therefore, with this story one can observe the fears of Lovecraft more clearly as they are more defined. However, he still cannot envision himself or anybody else coming to terms with neither their animalistic nor feminine side. These still constitute a threat to the modern man inside him. St. Armand states that Lovecraft, who “wrote continually about his futile efforts to keep chaos at bay, to preserve the pure and the undefiled, whether it was the Aryan race or an old brick Providence warehouse” had to accept “the triumph of chaos and the power of the great Anarch of the Universe” at the end of his stories, “Facts Concerning the Late Arthur Jermyn and His Family” being one of them (68).

CHAPTER 4

“THE OUTSIDER”

AND

THE TRAUMATIC REALIZATION OF THE SELF

“The Outsider,” written in 1921 and published in *Weird Tales* in 1926, is regarded as “Lovecraft’s signature tale,” according to S. T. Joshi (*A Dreamer and a Visionary* 141). It is one of Lovecraft’s early tales on which especially Poe’s influence can be detected and for that reason, it was not a favorite of Lovecraft.²² Lovecraft expressed his opinions on it in a letter,

To my mind this tale—written a decade ago—is too glibly *mechanical* in its [climactic] effect, & almost comic in the bombastic pomposity of its language. As I re-read it, I can hardly understand how I could have let myself be tangled up in such baroque & [wordy] rhetoric as recently as ten years ago. It represents my literal though unconscious imitation of Poe at its very height. (*Selected Letters* 3: 379)

Even though its language is pompous and highly Poe-esque “tonally and stylistically,” (Burlison, *Disturbing the Universe* 58), it has been cited as a good start to Lovecraftian fiction since it is an exemplary work of Lovecraft that “establishes the narrative arcs and literary techniques which are indicative of his work” (Jean 29). Also, in this short story one can observe Lovecraft’s “grand theme of the soul-shattering consequences of self-knowledge,” which dominates most of his literary works and thus it “remains metaphorically central to an understanding of Lovecraft’s thematic continuity” (Burlison, “On Lovecraft’s Themes” 135). It is “one of his most variously interpretable stories” (Burlison, *Disturbing the Universe* 58) and there are various interpretations of this story available, ranging from an autobiographical one to a reading focusing on homoerotic tones. When analyzed from the Jungian point of view, this story will be the last exemplary story to illustrate the modern man’s approach to his dark side, the

²² It has been observed that “The Outsider” is influenced by Edgar Allan Poe’s short stories, particularly “Berenice” and “The Masque of the Red Death” (Joshi and Schultz, *H.P. Lovecraft Encyclopedia* 207).

impossibility of a thorough integration and the endless tragedy of the 20th century individual. In this chapter, first the unnamed narrator will be analyzed as the ego, then his journey to the castle of lights will be analyzed as his individuation process and lastly his reflection in the mirror will be analyzed as meeting with his shadow. The anima archetype does not appear as a challenge in this story but it has another function. This story will also be the last step of the gradual change of focus from the monster as a completely separate being to the monster inside one's psyche. In other words, the story makes the point that the source of terror does not lie in an alien being, a stranger or an ancestor but it lies within the character himself.

"The Outsider" is again told by an unnamed narrator from the first person point of view. The narrator is a lonely recluse living in an old, dark and deserted castle and does not have any connection to other people or to the everyday life outside. He does not have a clue as to how long he has been there or how he got there. He just spends his days reading the mouldy books in his castle chambers, thinking and dreaming of the life away from his castle until the day he decides to leave his safe home behind to discover the outside world. He climbs a black tower at the end of which is a door opening up to another world quite different from his. Once he is in this other world, he starts walking without stopping until he reaches another castle which is full of lights and merry people. He is longing to be among them but when he finally joins the crowd in the castle with lights, he finds people running away from what he assumes to be a terrible monster. He cannot understand the reason of this until he accidentally sees his reflection in the mirror. As soon as he stretches his hand forward and touches the glass of the mirror, he realizes that he is actually the terrible monster that the people were running away from. The moment of self-realization comes at the end of the story and it shocks the reader while it devastates the mindset of the character. After this shocking revelation, he tries to turn back to his underground castle but the door that he climbed out of is locked for good. Therefore, he can only find peace in the safety of insanity, trying to forget about the terrible memory of him realizing that he is actually his own biggest fear.

To start with, the narrator, who is the one and only character in the story, should be analyzed in depth. It is stated that the alienated narrator of "The Outsider" is based on Lovecraft's "own unique upbringing and his antiquarian interests" (Price 32). Lovecraft

grew up in his family's mansion, reading the books in the library, which introduced him to many writers and various topics at a young age, similar to the narrator in the story. In "The Outsider" the narrator describes his dwelling as "chambers with brown hangings and maddening rows of antique books" as well (Lovecraft, "The Outsider" 43). In terms of outer appearance, it is known that Lovecraft's mother used to call him "hideous" as a child and this led to "a complex" which "caused him to avoid all contact with children his own age. It is this Lovecraft who used to walk hurriedly down Angell Street, turning his head neither to the right nor to the left but marching straight on before him for fear that others would catch a glimpse of his supposedly deformed and repulsive face" (St. Armand 87). Just like Lovecraft, his character is described as too ugly to be accepted by the public and cannot escape from his solitude even when in the crowds. St. Armand also points out that "Lovecraft always remained an outsider, looked down upon and ostracized by the same New England Yankees he loved to claim as part of his rightful and proper heritage" (78). As can be seen, the Outsider has some common traits with Lovecraft himself when read from an autobiographical point of view.

However, more importantly, it is possible to argue that the narrator represents the modern man as Jung defines him and his journey to the castle of lights as the process of individuation from the perspective of analytical psychology. Regarding the narrator, there is not much personal information in the story. Apart from the name, many other details about the narrator, such as his background, are missing as well since he has almost no memories regarding his past. From a Jungian point of view, the unnamed narrator can be associated with the ego because he is the only character in the story and the plot is based on his experience. He can also be considered to suffer from the same problem of dissociation as the modern man does and starts an individuation process only to find out that it is impossible for him to actualize the Self. The first reason for the narrator's dissociation is not being aware of his real Self. It is pointed out in the story that as there are no mirrors and nobody other than him in the underground castle, the narrator associates himself with "the youthful figures [he] saw drawn and painted in the books" (Lovecraft, "The Outsider" 44). Without knowing his own true nature, he constructs himself a persona, a mask, to be able to feel "strangely content" and to prevent his mind from reaching "beyond to *the other*" [italics in the original] (43). Therefore "the narrator's personal and cultural identity is determined not only by

memory but also by cultural objects in which a pattern becomes established between the narrator and representations of humans” (Wallace 51). For that reason, it is possible to suggest that the narrator’s persona is shaped in accordance with the cultural values, judgements and expectations; however, the truth is that the narrator cannot live up to these expectations of the society and he learns this painfully in the end.

At the beginning of the process, the narrator is in the underground castle. The setting of the story which has an important role in terms of the individuation process, is described very vaguely as well because the narrator cannot give detailed information about the exact place and time he lives in (Cannon 47). About the place and time, the narrator says

I know not where I was born, save that the castle was infinitely old and infinitely horrible; full of dark passages and having high ceilings where the eye could find only cobwebs and shadows. The stones in the crumbling corridors seemed always hideously damp, and there was an accursed smell everywhere, as of the piled-up corpses of dead generations. It was never light, so that I used sometimes to light candles and gaze steadily at them for relief. I must have lived years in this place, but I cannot measure the time. Beings must have cared for my needs, yet I cannot recall any person except myself; or anything alive but the noiseless rats and bats and spiders. (Lovecraft, “The Outsider” 43-44)

As can be understood from this excerpt, the narrator does not know who he is and where he is. He is unaware that he is in the underground because he has no recollection of what is above the ground. Even though he does not mention it, one can understand that the dark castle is situated in the depths. As mentioned in the previous chapters, the depths of the underground symbolically stand for the collective unconscious in analytical psychology (Henderson 153). The narrator says that in the underground castle “[i]t was never light, so that [he] used sometimes to light candles and gaze steadily at them for relief” (Lovecraft, “The Outsider” 43). As discussed earlier, according to Jung, the unconscious is associated with darkness because the “light” of consciousness does not permeate there. As for the numerous antique books inside the castle, the narrator says “[f]rom such books I learned all that I know. No teacher urged or guided me, and I do not recall hearing any human voice in all those years—not even my own” (Lovecraft, “The Outsider” 44). It is stated that the books in the underground castle stand for the archetypes and having no one around, the narrator has learned everything “impelled by innate instinctual forces and archetypal memories” (Mosig 61-2). Furthermore, the

underground castle is described as “infinitely old and infinitely horrible” (Lovecraft, “The Outsider” 43) by the narrator because according to Jung, the symbols of the unconscious are interpreted by the ego in accordance with its present condition (“Approaching the Unconscious” 54). In other words, whether an archetype is perceived positively or negatively depends on the individual’s state of mind. If they are ever acknowledged, they are perceived as a “horrible” threat to the ego, i. e. the narrator. The narrator explains that there are skeletons, bones and “piled-up corpses of dead generations” in the underground castle (Lovecraft, “The Outsider” 43). This is interpreted as “the countless generations of ancestors, transcending the family, going back beyond the origins of the tribe, the nation, the race, and even the species, to our subhuman and animal ancestry, and even to the primordial slime where life first originated” (Mosig 61). Therefore, the “dead generations” (Lovecraft, “The Outsider” 43) symbolically mean the archetypes in the narrator’s collective unconscious.

Mosig also points out an important detail about the underground castle. In the story it is pointed out that there are no mirrors. This lack of mirrors is explained as follows:

there can be no opposites, no mirror images, in the unconscious, before the individuation of the contents of consciousness. The principle of opposition (everything in consciousness has its opposite in the unconscious) in the human psyche always applies to a conscious vs. an unconscious system (e.g., ego vs. shadow, persona vs. anima or animus . . . feeling vs. thinking, sensation vs. intuition), but there can never be opposition between two unconscious constructs or functions. (Mosig 62)

This is why there are no mirrors or, in other words, no opposites in the underground castle. Nevertheless, when the mirror appears later on in the story, it does show the narrator the opposite of what he conceives himself to be and becomes an important step in his individuation process or lack thereof.

In contrast to the previously analyzed stories, in this particular short story the narrator, who has to go through the process of individuation, does not start his journey on the level of consciousness and then descend to the unconscious but the opposite happens. This time the narrator ascends from the unconscious to the level of consciousness. The reason for this is explained by Mosig,

As a child is conceived and later born, his psyche is composed of global, undifferentiated contents. These contents are dependent on the genetic factors which determine the unique development of his brain. During the first months, even years, of life, the unconscious contents become gradually differentiated through the process of individuation, into the psychic structural constructs characterizing the normally functioning adult psyche. It is to this slow and gradual process of psychological development that the Outsider, the archetypal prototype of the ego, is referring, when mention is made of the “years” passed in the castle, where he “cannot measure the time.” (60)

According to this interpretation, it is possible to state that where the narrator is at the beginning of the story is the symbolical womb of the Earth Mother, which is the depths of the collective unconscious (Henderson 153). The narrator is like a baby whose conscious identity is not thoroughly formed yet. After some time, the narrator feels the strong urge to see what lies above his underground castle, that is, above the collective unconscious, and decides to climb the black tower that rises from the forest around his castle. The story continues,

So through endless twilights I dreamed and waited, though I knew not what I waited for. Then in the shadowy solitude my longing for light grew so frantic that I could rest no more, and I lifted entreating hands to the single black ruined tower that reached above the forest into the unknown outer sky. And at last I resolved to scale that tower, fall though I might; since it were better to glimpse the sky and perish, than to live without ever beholding day. (Lovecraft, “The Outsider” 44)

With this climb, the narrator’s process of individuation really begins. It is possible to think of it as a birth or as the formation of consciousness in the ego. June Singer similarly states that

the goal of the individuation process as seen from the standpoint of the ego, is the expansion of awareness. From the point of view of the self, however, the goal of the individuation is quite different. *Where the ego was oriented toward its own emergence from the unconscious, the self is oriented toward union of consciousness with the unconscious.* [italics in the original] (247)

Jacobi states the same idea in *Man and His Symbols*, saying that ascending or climbing a mountain, for example, means increased consciousness (331). As a result, it can be deduced that the narrator’s climb onto the ground level might help to expand his awareness but his true goal is to actualize the Self by uniting his conscious with the unconscious.

At the end of this climb, the narrator reaches a door which opens to the ground of a graveyard and sees “boxes” around him, which are actually coffins. It continues,

Believing I was now at a prodigious height, far above the accursed branches of the wood, I dragged myself up from the floor and fumbled about for windows, that I might look for the first time upon the sky, and the moon and stars of which I had read. But on every hand I was disappointed; since all that I found were vast shelves of marble, bearing odious oblong boxes of disturbing size. More and more I reflected, and wondered what hoary secrets might abide in this high apartment so many aeons cut off from the castle below. (Lovecraft, "The Outsider" 45)

According to Burleson, this is a narrative technique that Lovecraft often uses, which arranges the narrator of the story "to be far behind the reader in realizing what is happening" (*Disturbing the Universe* 59). Since the narrator seems to remember only living in the underground all his life, he does not think that the bones or rats are extraordinary or he cannot realize what those "boxes" really are because he does not associate himself or the things he sees around him with death.

The second setting, which is the graveyard, offers various important interpretations as well. First of all, it is considered to be a threshold, "a point of contact between life and death" (Kneale 118). The narrator is leaving the world of the dead to reunite with the world of the living and live happily again, even though he does not belong there anymore. What is more, crossing the threshold is an important step in Joseph Campbell's monomyth. In his book *Hero With A Thousand Faces*, which was heavily influenced by Jung's ideas, Campbell lists the stages of a hero's adventure and explains the stage of crossing the threshold by stating

[u]pon reaching the threshold of adventure, the hero must undergo some sort of ordeal in order to pass from the everyday world into the world of adventure. This trial may be as painless as entering a dark cave or as violent as being swallowed up by a whale. The important feature is the contrast between the familiar world of light and the dark, unknown world of adventure. ("Monomyth")

In the case of "The Outsider," the threshold is his tomb which separates the "familiar world" of the narrator from the "unknown world of adventure." However, Lovecraft subverts the meanings attributed to these places, associating the dark world of the dead with the familiar and light world of the living with the unknown.

Furthermore, from a Jungian perspective, the graveyard and the tombs have important meanings regarding the individuation process. It is considered that the graveyard, which is "at the border of consciousness," represents the personal unconscious and the tombs that the narrator sees around are "the depository of forgotten and repressed material during the lifetime of the individual" (Mosig 62). As mentioned earlier, according to

Jung, the human psyche has a vertical structure; thus, the collective unconscious lies at the bottom, personal unconscious is closer to the surface and the consciousness is located above them all. This structure can be detected in the journey of the narrator as he starts his quest from the depths of the underground, climbs till he reaches the tomb and then comes out of the tomb to the graveyard.

Upon leaving his grave, the narrator realizes the Moon and its dazzling light because it is a scenery that he did not have underground. For Jung, the Moon is one of the symbols for the mother, that is, the anima (*Four Archetypes* 14-5). In this story, it does not appear as a monster, thus it does not constitute a challenge that the narrator has to overcome. On the contrary, it appears as the Moon after his “birth” or emergence from the underground and “guides” him with its light. When the moon is hidden behind the clouds, the narrator cannot see his way without its light and stumbles. The narrator explains it as,

As I did so there came to me the purest ecstasy I have ever known; for shining tranquilly through an ornate grating of iron, and down a short stone passageway of steps that ascended from the newly found doorway, was the radiant full moon, which I had never before seen save in dreams and in vague visions I dared not call memories. Fancying now that I had attained the very pinnacle of the castle, I commenced to rush up the few steps beyond the door; but the sudden veiling of the moon by a cloud caused me to stumble, and I felt my way more slowly in the dark. (Lovecraft, “The Outsider” 46)

After reaching the level of consciousness, the narrator continues his journey to find the Self because this is the ultimate goal of the ego in Jungian psychology. For this reason, the narrator is directed towards a castle full of lights by his long-forgotten memories, almost instinctively.

My mind, stunned and chaotic as it was, still held the frantic craving for light; and not even the fantastic wonder which had happened could stay my course. I neither knew nor cared whether my experience was insanity, dreaming, or magic; but was determined to gaze on brilliance and gaiety at any cost. I knew not who I was or what I was, or what my surroundings might be; though as I continued to stumble along I became conscious of a kind of fearsome latent memory that made my progress not wholly fortuitous. (Lovecraft, “The Outsider” 46)

It is possible to interpret “the journey out into light as the quest for wholeness of the psyche” (Burleson, *Disturbing the Universe* 59). There are feelings of attraction and fear, which are leading the narrator, that is, the ego, towards the castle of lights, or the

Self. Generating contradictory feelings is one of the signs of the archetypes, as explained in the previous stories.

What directs the narrator to the castle of lights is actually his unconscious and his will to actualize the Self. He has a craving for “light” and a “latent memory” is guiding him. The ego is pulled towards self-awareness, wholeness and the Self. Although the narrator does not know if it is safe for him, he is determined to leave the safety of his underground castle behind and wants to reach the unknown castle of lights. What St. Armand points out for another short story of Lovecraft is very much applicable to this one too as he argues that “there is an instinctive pulling into, as well as drawing back from . . . that which is revered and that which inspires the awe. It is the idea that the dreadful thing calls us or beckons us to become one with it, in spite of ourselves, that makes a particular experience truly horrible or dreadful” (73). The journey for self-knowledge is an underlying theme in most of Lovecraft’s stories and the “horrible” or “dreadful” thing that is calling the characters can be the shadow from a Jungian analysis because it is waiting to be realized by the ego. Thus, in order to find the Jungian true Self, the narrator also has to go through the journey of self-realization and overcome the challenge of meeting the shadow.

While the narrator is going towards the castle of lights, he makes his way through different environments. In the story, the narrator explains his journey,

I passed under an arch out of that region of slabs and columns, and wandered through the open country; sometimes following the visible road, but sometimes leaving it curiously to tread across meadows where only occasional ruins bespoke the ancient presence of a forgotten road. Once I swam across a swift river where crumbling, mossy masonry told of a bridge long vanished. (Lovecraft, “The Outsider” 46-47)

He sometimes follows “the visible road,” which can be read as “the way dictated by reason and experience,” whereas other times he goes through meadows or the “forgotten road,” which can be interpreted as the way “indicated by the unconscious wisdom of the archetypes, a path which may appear at times illogical or irrational, but is nevertheless psychically necessary” (Mosig 63). It is pointed out in the story that the narrator even passes through a river on his way to the castle of lights. In analytic psychology, “[c]rossing a river is a frequent symbolic image for a fundamental change of attitude” (von Franz, “The Process of Individuation” 211). When analyzed according to the four

modes of Jung, in order to reach the Self, the narrator has to follow both his *thinking/sensation* functions and his *feeling/intuition* functions. His journey involves all these functions even though the *feeling/intuition* modes are “forgotten” and rediscovered. Crossing the river conveys the meaning that there should be a change in the attitude of the ego, meaning the functions that have been prioritized until now should give way to the inferior ones, which are feelings, instincts, urges and others that the modern man came to disregard over the years.

At the end of his journey, the narrator reaches his destination which is the castle of lights. It is explained in the story as follows,

Over two hours must have passed before I reached what seemed to be my goal, a venerable ivied castle in a thickly wooded park; maddeningly familiar, yet full of perplexing strangeness to me. I saw that the moat was filled in, and that some of the well-known towers were demolished; whilst new wings existed to confuse the beholder. But what I observed with chief interest and delight were the open windows—gorgeously ablaze with light and sending forth sound of the gayest revelry. Advancing to one of these I looked in and saw an oddly dressed company, indeed; making merry, and speaking brightly to one another. I had never, seemingly, heard human speech before; and could guess only vaguely what was said. Some of the faces seemed to hold expressions that brought up incredibly remote recollections; others were utterly alien. (Lovecraft, “The Outsider” 47)

It is understood from the narration that the character lived or at least has been there before; however, the area has changed a lot since he left. This detail indicates “a significant passage of time” since the last time the narrator was there and that he has a “mysterious history” that is not disclosed yet (Wallace 69). Since “[t]he castle of lights stands for the Self, the unification of consciousness and the unconscious, the realization of the total psyche,” which is in Jungian psychology “the purpose of human existence” (Mosig 63), this is the place where the narrator will be challenged to integrate the separated parts of his psyche and see the Jungian true Self for the first time. Until this point, he has regarded himself only through his own perceptions and through the books that he read in the underground castle as there were no people and no mirrors to give him a glimpse of his real Self. The first alternative view that he will gain of himself is provided by the merry crowd in the castle (Wallace 70). Nonetheless, these alternative views and responses that he gets are very different from what he has expected. As the narrator explains in the story,

Scarcely had I crossed the sill when there descended upon the whole company a sudden and unheralded fear of hideous intensity, distorting every face and evoking the most horrible screams from nearly every throat. Flight was universal, and in the clamour and panic several fell in a swoon and were dragged away by their madly fleeing companions. Many covered their eyes with their hands, and plunged blindly and awkwardly in their race to escape; overturning furniture and stumbling against the walls before they managed to reach one of the many doors. (Lovecraft, "The Outsider" 47)

Since this is not the welcoming that he was expecting, the narrator is disappointed and although the terrified responses of the crowd function as a kind of a mirror reflection of his real identity, he cannot understand it, as the persona that he created for himself is totally different. For the individuation process to be successful, a union of consciousness and unconscious, or ego and the shadow should be established. Nevertheless, this is difficult because Jung believes that "[c]onsciousness naturally resists anything unconscious and unknown ("Approaching the Unconscious" 17). Having seen the real nature of the narrator, the crowd runs away and the narrator is left alone in the castle, again. It does not matter if he is in the underground castle or in the castle of lights, the Outsider is an outsider everywhere. As Louise Norlie explains, the Outsider's "first shock is not his own reflection in the mirror, but the terrorizing rejection of the revelers. This is what turns his hopefulness into the 'blackest convulsion of despair.' He is not, and will never be, inherently acceptable to others" (Norlie).

The next step is the self-realization of the narrator. In order to understand the reason behind the terror of the crowd, he needs a real mirror, which will show him the ugly truth, his dark side, his shadow. It continues as follows,

The cries were shocking; and as I stood in the brilliant apartment alone and dazed, listening to their vanishing echoes, I trembled at the thought of what might be lurking near me unseen. At a casual inspection the room seemed deserted, but when I moved toward one of the alcoves I thought I detected a presence there—a hint of motion beyond the golden-arched doorway leading to another and somewhat similar room. As I approached the arch I began to perceive the presence more clearly; and then, with the first and last sound I ever uttered—a ghastly ululation that revolted me almost as poignantly as its noxious cause—I beheld in full, frightful vividness the inconceivable, indescribable, and unmentionable monstrosity which had by its simple appearance changed a merry company to a herd of delirious fugitives. (Lovecraft, "The Outsider" 47-48)

When he is left alone in the castle of lights, the narrator tries to detect the source of horror around him and sees a monstrous being in the distance, assuming that it is the

thing from which the crowd ran away but in fact, that monster is the narrator's own reflection in the mirror. This can be considered as another example of projection, which is defined as observing one's own unconscious inclinations in other people or objects (von Franz, "The Process of Individuation" 179-181). By projecting what the ego deems undesirable, inappropriate or immoral onto another person, the ego avoids facing its shadow (181). "[T]he function of the shadow is to represent the opposite side of the ego and to embody just those qualities that one dislikes most in other people" (182) and projecting it onto others does not help the ego to reach the Self. The truth has to be acknowledged no matter how uncomfortable or unwanted it might be. The narrator tries to describe the monster, which is the projection of the shadow, as follows:

I cannot even hint what it was like, for it was a compound of all that is unclean, uncanny, unwelcome, abnormal, and detestable. It was the ghoulish shade of decay, antiquity, and desolation; the putrid, dripping eidolon of unwholesome revelation; the awful baring of that which the merciful earth should always hide. God knows it was not of this world—or no longer of this world—yet to my horror I saw in its eaten-away and bone-revealing outlines a leering, abhorrent travesty on the human shape; and in its mouldy, disintegrating apparel an unspeakable quality that chilled me even more. (Lovecraft, "The Outsider" 48)

The thing he sees in the mirror reflection is almost unspeakable and this is why the narrator says at first "I cannot even hint what it was like" (Lovecraft, "The Outsider" 48). After that, he tries to give his impressions of it and how it makes him feel. As the modern man's dark brother is primitive, instinctual, or shortly uncivilized and more animal-like, the shadow that the narrator faces in the mirror is described by him as "all that is unclean, uncanny, unwelcome, abnormal, and detestable" (48). This reflection embodies all the qualities he does not want to associate himself with. Henderson argues that "the shadow cast by the conscious mind of the individual contains the hidden, repressed, and unfavorable (or nefarious) aspects of the personality" which make the shadow an "unwholesome revelation" for the narrator (110; Lovecraft, "The Outsider" 48). As the shadow appears undesirable and unacceptable to the ego, he thinks that it should always be kept repressed in the unconscious, or "the merciful earth should always hide" them (Lovecraft, "The Outsider" 48). The narrator also defines the monster as "not of this world" (48) not only because it is the reflection of his own dead and decaying body but also because it is so alien to him. This is in agreement with

Jung's idea that "the contents of the collective unconscious seem alien, as if they came from outside" (*Psychology and the Occult* 141). The narrator continues,

I was almost paralysed, but not too much so to make a feeble effort toward flight; a backward stumble which failed to break the spell in which the nameless, voiceless monster held me. My eyes, bewitched by the glassy orbs which stared loathsomely into them, refused to close; though they were mercifully blurred, and shewed the terrible object but indistinctly after the first shock. (Lovecraft, "The Outsider" 48)

Even though he is terrified by what he sees in the mirror, he is "paralyzed" and cannot "break the spell in which the nameless, voiceless monster held" him (Lovecraft, "The Outsider" 48). Once more, it would be logical to point out that as the embodiment of the ego, he is both terrified and attracted to the archetype he sees in the mirror which is both "uncanny" and "fascinating" (Singer 71-2).

Furthermore, the mirror itself is a significant symbol in the story because in analytical psychology, the mirror represents "the power of the unconscious to 'mirror' the individual objectively—giving him a view of himself that he may never have had before. Only through the unconscious can such a view (which often shocks and upsets the conscious mind) be obtained" (von Franz, "The Process of Individuation" 218). By looking into the mirror, one might see himself/herself as one has never seen before because it shows the shadow. Thus, the mirror reflection of the narrator provides him with a more complete view of his true identity. Without access to a mirror, the protagonist used to identify with the human figures that his books contain, yet once he sees himself in the mirror, he realizes why he is "an outsider" (Wallace 14). Unfortunately, what the narrator sees in the mirror does not help him construct his identity in a more comprehensive way; on the contrary, it leads him to lose his sanity altogether. This instant tears down his persona because it enables him to see himself from the third person point of view and to realize the difference between the reality and how he has perceived himself so far (72). In the story, the moment of realization is expressed as follows:

Nearly mad, I found myself yet able to throw out a hand to ward off the foetid apparition which pressed so close; when in one cataclysmic second of cosmic nightmarishness and hellish accident *my fingers touched the rotting outstretched paw of the monster beneath the golden arch* I did not shriek, but all the fiendish ghouls that ride the night-wind shrieked for me as in that same second there crashed down upon my mind a single and fleeting avalanche of soul-annihilating memory. I knew in that second all that had been; I remembered beyond the

frightful castle and the trees, and recognised the altered edifice in which I now stood; I recognised, most terrible of all, the unholy abomination that stood leering before me as I withdrew my sullied fingers from its own. (Lovecraft, "The Outsider" 48-49)

This is the climax of the story and the turning point of the individuation process. He suddenly comes to realize that he is dead, physically *and* psychologically. Physically, he died and was buried underground where he stayed for such a long time that he does not remember, until he started having cravings for "the light." Psychologically, perhaps he has been dead even longer than that, even when he was still physically alive, because, "[w]e are psychologically dead if we live only in the world of consciousness, of science, of thought . . . Thought—logical deductive reasoning, objective scientific discrimination—must not be permitted to become the only vehicle through which man may approach the problematic of nature" (Singer 333). The Outsider was psychologically dead because he did not let any intuitions or feelings permeate into his consciousness. His shadow in the mirror shows him not only the physical but also the psychological decay inside his soul and that his soul is as irrecoverable as his body. From this perspective he can be considered as the modern man as Jung defined him and the alarming dissociation in his soul can be thought as the predicament of the modern man.

The moment the Outsider touches the mirror, he is faced with a different perspective of himself. He finally finds what has been missing in his psyche and what he has been looking for all this time; yet this new knowledge that comes from self-realization destroys his own image of himself. One of Lovecraft's grand themes emerges here again, which is the "ruinous nature of self-knowledge" (Burlison, *Disturbing the Universe* 158). What is the most horrifying in this story is that the narrator himself is the monster. The story is presented through first person narration and this, according to Nathaniel R. Wallace, gives an "inside" view of everything, thus enabling identification between the readers and the narrator (Wallace 43). This is considered to be "the best way to frighten the audience, and create the feeling of the sublime" (43). In the previous stories, the monsters, again, represented the shadow and/or the anima of the character but they were portrayed as either an alien out of this world, strangers out of the country or at least a distant relative. However, in "The Outsider," the monster is closer to the character than ever before. This time it is stressed that the character and the monster, or

the ego and the shadow are one and the same. Maurice Lévy states that “Lovecraft’s supreme skill consists in studying and presenting to the reader the progressive but ineluctable transformation of the monster-object into the monster-subject” which means that the monster is not “pure someone else” anymore, rather “he becomes ‘I’ (74). The narrator, with whom the readers have associated themselves so far, turns out to be very different from what is expected at the moment of truth. In a way, the readers are also left to face their own shadows and realize that evil is in all people (Lévy 74). Lévy argues “[a]ll the characters are, in the proper sense, potential monsters. In those tales where a being around whom the reader has identified himself is metamorphosed into a hideous or repulsive creature . . . he abolishes all absolutes, all certitude, all systems of reference. The reader is left adrift, *disoriented* in the most material sense of the term” [italics in the original] (74). It is not only the narrator’s mask that has been removed but also the reader’s because the reader, as a modern individual, still retains his animal heritage too, even if he does not wish to face it.

After the shock of the revelation fades, the readers empathize with the narrator even more, although he is a corpse because “[w]e are touched not only by the crowd’s shocking hysteria, but by the tragic condition of the hapless intruder, and by the realization that he and we are one” (79-80). After he touches the glass, the narrator tries to escape from the burden of reality. It reads,

In a dream I fled from that haunted and accursed pile, and ran swiftly and silently in the moonlight. When I returned to the churchyard place of marble and went down the steps I found the stone trap-door immovable. . . . Now I ride with the mocking and friendly ghouls on the night-wind, and play by day amongst the catacombs of Nephren-Ka in the sealed and unknown valley of Hadoth by the Nile. I know that light is not for me, save that of the moon over the rock tombs of Neb, nor any gaiety save the unnamed feasts of Nitokris beneath the Great Pyramid; yet in my new wildness and freedom I almost welcome the bitterness of alienage. (Lovecraft, “The Outsider” 49)

The narrator cannot attain the Self by integrating his shadow with his ego and thus, his process of individuation ends here. He tries to go back to his underground castle; however, he realizes that it is locked and never to be opened again. As pointed out before, “[t]he self challenges man to this task, and when it does there is no turning away from the challenge without serious consequences” (Singer 247). In other words, it is not

possible for the ego to turn back to his old blissful days when he was not aware of the truth about himself.

Mostly, at the end of Lovecraft's stories, the characters find "peace" in death or insanity. "The Outsider" is pointed out to be "cruelly ironic in that its narrator is not even afforded the escape route of last resort left open to Lovecraft's other characters, since he is already dead" (Dziemianowicz 165-166). Therefore, the story ends with the character's fall into insanity, which is the only way left to find "bliss" and "freedom." The narrator is in a desperate need to repress what has caused in him an anxiety so enduring and an awareness too painful, so he escapes into insanity in order to forget the terrifying truth. June Singer explains "the collapse of the conscious attitude" as follows:

Anyone who has experienced it knows that the collapse of the conscious attitude is no small matter. Previously ordered systems become chaotic, burdens become intolerable, the life situation seems to be completely out of control and there is absolutely nothing one can do about it. It is an anguish beyond comprehension. What has happened is that the ego has given way to the collective unconscious, which has now taken over leadership. . . . the collapse brings about a catastrophe which destroys the former life and fails to offer a new way in its place. How will the individual react to this? That is the crucial question. Jung proposes that there are several possibilities. One is that the individual will be overpowered by the unconscious and will take flight into psychosis where he no longer has to deal realistically with the morbid ideas, or into a suicidal depression. (199-200)

Before he started the individuation process, the narrator was thinking within the confines of his consciousness, whereas at the end of the process it can be observed that all his rationality gives way to madness and chaos. His repressed unconscious contents, which were separated and waiting to be acknowledged for so long, surface and take over him so powerfully that he cannot have control over them as his life breaks down into pieces. Thus, the process ends negatively as the modern man cannot overcome this challenge to solve his predicament of dissociation and it leads to an identity crisis, followed by madness.

To conclude, with this story, Lovecraft is again point out that self-realization is impossible to achieve. The mirror gives back not self-understanding but the impossibility of it (Burlson, *Disturbing the Universe* 64). In "The Outsider," as well as his other stories, Lovecraft's main character portrays Jung's perspective of the modern man of the 20th century and the alarming separateness of his psyche. As pointed out by Donald R. Burlson, "Lovecraft's stories follow one another, other Outsiders, under

other names and with other faces, reach out and touch other sorts of mirrors; but the ultimate philosophical effect is always the same, the original Outsider's loathsome form standing forever as a metaphor for the revelations of humankind's self-discovery" ("On Lovecraft's Themes" 135).

Lovecraft is unable to end the story with an accomplishment regarding individuation and a healthy unification as the modern man cannot admit and accept his own fears either. Looking into the mirror, he only sees the opposite of what he cherished all his life; irrationality instead of rationality, instincts instead of reason and chaos instead of order. However, "there is no certain self-knowledge, no certain self to be known. Since he thinks of these as a threat to his identity and to the modern Western society, he repeatedly shows that the "price of unification, of Selfhood, is too high, and it is better to live in ignorance than to accept the awful reality of the beast within, man's atavistic and unconscious nature" (Mosig 64). Therefore, it is claimed that "this is a tale of grief" (Norlie). It is the story of hopeless modern individual who cannot live a spiritually and psychologically fulfilling life neither with nor without his dark brother.

CONCLUSION

As a writer Lovecraft was not appreciated fully during his lifetime because the type of works he wrote was extraordinary and it hardly attracted the attention of critics. His works gained popularity only after his death and were praised by fellow writers only more recently. Today Lovecraft is more widely known and both critics and fellow writers acknowledge his creativity. It is stated that Lovecraft was “the Copernicus of the horror story. He shifted the focus of supernatural dread from man and his little world and his gods, to the stars and the black and unplumbed gulfs of intergalactic space. To do this effectively, he created a new kind of horror story and new methods of telling it” (Leiber 7).

Another writer, editor and critic Darrell Schweitzer states that “Lovecraft is the most important writer of supernatural horror fiction in English since Poe” (1). Robert Bloch, who was a friend of Lovecraft and the writer of *Psycho* said “no modern-day writer of fantasy and horror fiction has had more lasting influence on the field than H. P. Lovecraft. (“Notes on an Entity” 4). Whether Lovecraft was a successful writer or not may be debatable for some; however, for his readers he is surely the master of the “art of causing fear” in Louis Vax’s words (qtd. in Lévy 71).

At first sight, Lovecraft’s short stories encompass a number of different subjects. The four short stories by Lovecraft analyzed in this thesis seemingly incorporate a variety of different topics and structures as well. The first story, “The Call of Cthulhu,” deals with a monstrous god that rises from the depths of the ocean to end human rule on the Earth. The story is a collage of different people’s narratives related to Cthulhu but the narrator telling the story does not witness the rise of Cthulhu himself even though he learns about the truth. In the second story, “The Horror at Red Hook,” the events are told in third person narration and revolve around the police officer Thomas Malone and his encounter with illegal immigrants in a no longer familiar neighbourhood and his witnessing Dionysiac rites that involve sexuality, mythological figures and human sacrifice. The third story, “Facts Concerning the Late Arthur Jermyn and His Family,” is mainly about a peculiar man called Arthur Jermyn and his even more peculiar family,

the members of which have become less humanlike and more like animals with every new generation. The story, which is told from a third person point of view and has indirect references to Darwin's Theory of Evolution, follows the family history of Jermyns and reveals the source of their doom, which is the discovery of an ape great-great-great grandmother. Lastly, in "The Outsider," the narrator, who is already dead, tells his own story of his journey back to the world of the living. His journey leads him to self-discovery but when he faces his true face, even he cannot endure himself, let alone the other living beings around him. Since he cannot end his life, he tries to find solace in escaping into insanity. This story, as well as being more personal, is more intimidating to the reader who identifies himself with the narrator too. As one can observe, Lovecraft's stories make use of many different notions such as chthonic beings, "other races," (de)evolution, sexuality and the opposite sex.

Although these stories, as well as Lovecraft's other short stories, seem to be varied on the surface, they actually deal with common elements when explored more in depth. To begin with, the characterization is almost "indistinguishable" in all stories (Houellebecq 68). Almost all the primary characters are male and an intellectual or a scientist in some way. Thus, their personas appear as professors, police officers, scholars and scientists. Due to their professions and place in the society, they employ their *thinking* and *sensation* modes more than they use their *feeling* and *intuition* modes and as a result, they cannot go beyond their personas. Secondly, "the Other" that these characters are both attracted to and terrified of share many common characteristics as well. The shadow presents itself in the shape of human (such as tribespeople, immigrants or ancestors), is the same-sex of the ego, is portrayed as animal-like, uncivilized, savage and primal, and emerges as the first challenge for the ego on the surface of the ground. The anima, on the other hand, presents itself in a more deviated form (such as monsters, mutants, mythological beings), is the opposite sex of the ego, is depicted through female and sexual images, and emerges as the second and more lethal challenge for the ego from the underground. "The Outsider" is the only exception in these four stories as it does not depict the anima as a challenge but the ending of the story does not change for that character either. The journey of these characters which is supposed to lead them to wholeness, unity and the Jungian true Self, does not end positively for any of them because their process is terminated abruptly since none of the characters can accept

what they have just realized and integrate the Other into their conscious personality. They are helpless in the face of these challenges because the conflict is in their psyche and they have nowhere to hide or run away. This is why the stories all end with insanity, death or an upcoming doom. The notion of “*unus mundus*,” which means that everything in and out is one, every physical and psychological fact is connected (Salman 58-9) is not understood by the characters in the end. The characters, all of whom are slightly different representations of the modern man, cannot cope with their projections in a healthy way. As a result, all of the stories portray the negative outcome of the Jungian process of individuation and the impossibility of reaching the Self. In the end, the Self becomes nothing but an illusion in the stories, which might remind one of the criticisms made regarding the Jungian notion of the Self.

As can be observed, a Jungian analysis is very relevant to the texts written by Lovecraft. It yields many meanings and indicates the underlying common elements in almost all the stories. According to Jung, if a literary work originates from the collective unconscious and involves archetypes, it causes “a peculiar emotional intensity” (*The Spirit in Man* 95). As Lovecraft’s stories have a lot to offer for a Jungian analysis as well, it can be claimed that “the disturbing effect of [Lovecraft’s] narratives can be tied to the incorporation of archetypal motifs into the stories, or rather, to the fact that the tales seem to be built around archetypal symbols and images” (Mosig 87).

The other result of creating literary works through the collective unconscious is that these literary works represent the period of time that they were created in or the generation of people that they were created by. Jung argues that,

Every period has its bias, its particular prejudice, and its psychic malaise. An epoch is like an individual; it has its own limitations of conscious outlook, and therefore requires a compensatory adjustment. This is effected by the collective unconscious when a poet or seer lends expression to the unspoken desire of his times and shows the way, by word or deed, to its fulfilment—regardless whether this blind collective need results in good or evil, in the salvation of an epoch or its destruction. (*The Spirit in Man* 115-6)

Therefore, when explored from a broader perspective, it can be deduced that Lovecraft’s views and works actually show the deepest fears of his generation (King, “Lovecraft’s Pillow” 14). Stephen King explains this by stating that a work of weird fiction provides “valuable information about the society in which it appears. If you show us what

terrified a generation . . . then nine times out of ten a great many other decisions that were made during the time that fiction was being published—legal, moral, economic, even military—come into perfect focus” (14). The situation is true for Lovecraft’s works, as Clive Bloom argues that Lovecraft’s “personal traumas were, in fact, the social traumas of the group from which his work emerged and to which his work was addressed” (201). As a result, “[t]his shifts the focus away from Lovecraft as an individual, making his fears part of ideological struggles over class and ‘race’ in the US in the 1920s and 1930s” (Kneale 115). Thus, not only Lovecraft but also the time and the conditions in which he lived should be taken into consideration when analyzing his stories. From this point of view, while Lovecraft’s characters might be symbolical representations of Lovecraft and his fellow “modern men,” the Other in his stories must be the symbolical representations of what terrified the modern individuals the most at that time. Henderson states that the “hero is always essentially a bearer of culture rather than a purely egocentric exhibitionist” (118), and St. Armand argues that “our view of what is horrible is strongly conditioned by the events of social and intellectual history” (vi). When the social, technological, scientific and intellectual changes that happened shortly before or in Lovecraft’s time are taken into consideration, the Other in his stories becomes more familiar. The monsters that terrify the characters in the stories become very similar to the real life fears of Lovecraft such as the fear of other races and the opposite sex.

As a result, in one sense Lovecraft was the summary of his own time. Affected by the social, cultural, intellectual, scientific and the technological developments of his time, he could no longer live according to the values of the past but he could not adapt to the new world system that was evolving around him either. Leaving the safety of the old world order behind, Lovecraft was one of the modern men who lacked a sense of purpose and direction. He wrote “[a]ll is chance, accident, and ephemeral illusion . . . There are no values in all infinity — the least idea that there are is the supreme mockery of all. . . . I believe in everything and nothing — for all is chaos, always has been, and always will be” (Lovecraft, *Lord of a Visible World* 119).

The chaos of the modern world affected Lovecraft’s writing as well. Even if he wanted to, he could not write the same things as the Romantics did a generation before him.

Instead, he wrote about cities invaded by aliens, people descending from and turning back into apes and savagery taking hold of civilized and rational people's minds. He depicted monsters, demons, hellish settings and doom. Lovecraft complained by saying "What is there to write about now? Before we have *literature* we must have *life*" [emphasis in the original] (*Lord of a Visible World* 118). His literary works were the only outlet for him to express all the anxiety and despair that he felt out in a creative way. Therefore, the predicament of the characters in his works, the fear and anxiety they feel towards the Other and their inevitable failure to achieve a new understanding of themselves mirror Lovecraft's response to the new world. Both Lovecraft and his characters had to face the challenges in their changing worlds but neither of them could manage to replace their old assumptions, values and meanings with new ones and neither of them could succeed in transforming themselves on the face of the already transformed world around them. Both the characters, by going insane or committing suicide, and Lovecraft, by depicting only traumatic endings, indicate the fact that coming to terms with the necessities of the new world is out of the question.

As a result, a Jungian reading of Lovecraft's "The Call of Cthulhu," "The Horror at Red Hook," "Facts Concerning the Late Arthur Jermyn and His Family" and "The Outsider," as well as his other stories, seems to enrich the meaning by indicating the psychological depth of the stories and provide a new point of view regarding Lovecraft's works. As Lovecraft once explained "[t]he true weird tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present" ("Supernatural Horror in Literature"). It is possible to state that Lovecraft achieved this goal in his writing since the horrors he depicted are not made up of clichés but unravel the messages from the collective unconscious. The characters, their journey, the settings and the Other all symbolize the deeper workings of the modern individual's psyche.

This psychological depth might also be the reason why Lovecraft and his haunting images continue to appear in many different areas such as literature, the arts and films and there is a growing interest in his fiction. The archetypes that can be observed through a Jungian reading in Lovecraft's works can explain this ongoing influence. Jung states archetypes are impersonal and universal and this can explain why people from

different backgrounds and at different times have been influenced by Lovecraft's images. Jung also explains that archetypes present themselves through various details for each person but the basic pattern remains the same. From this perspective, it can be stated that Lovecraft's portrayal of the horrors in his stories may have traces of his own experiences; however, this does not decrease the effectiveness of his images as they still keep the general pattern that makes it possible for them to resonate with all people.

This interpretation can explain not only why Lovecraft's influence endures but also why Jungian psychology can still be an effective means to analyze literary works and the symbolic messages behind them. Even though Jungian approach has been criticized by various scholars and new theories have been suggested in its place, it still provides us with a deeper understanding of Lovecraft's fiction and why his images still continue to haunt us to this day.

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APPENDIXES

APPENDIX 1: ORIGINALITY REPORT



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF AMERICAN CULTURE AND LITERATURE**

Date: 14/07/2016

Thesis Title / Topic: MODERN INDIVIDUAL IN SEARCH OF HIS DEMONS: A JUNGIAN APPROACH TO THE SELECTED STORIES OF H. P. LOVECRAFT

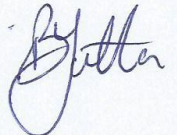
According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 14/07/2016 for the total of 137 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 6 %.

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1. Approval and Declaration sections excluded
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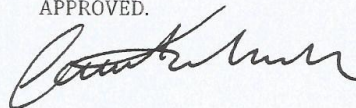
I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

	Date and Signature
Name Surname: İpek Beren YURTTAŞ	<u>14.07.2016</u>
Student No: N09127377	
Department: American Culture and Literature	
Program: American Culture and Literature	
Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.	

ADVISOR APPROVAL

APPROVED.



Assist. Prof. Cem KILIÇARSLAN

APPENDIX 2: ORJİNALLİK RAPORU



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 14/07/2016

Tez Başlığı / Konusu: KENDİ ŞEYTANLARININ ARAYIŞINDAKİ MODERN İNSAN: H. P. LOVECRAFT'IN SEÇİLMİŞ ÖYKÜLERİNE JUNGCU BİR YAKLAŞIM

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam ...137 sayfalık kısmına ilişkin, 14/...7/2016 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 6 'tır.

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- 3- Alıntılar hariç dâhil
- 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Adı Soyadı: İpek Beren YURTTAŞ
Öğrenci No: N09127377
Anabilim Dalı: Amerikan Kültürü ve Edebiyatı
Programı: Amerikan Kültürü ve Edebiyatı
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

Tarih ve İmza

14.07.2016

DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Cem KILIÇARSLAN

APPENDIX 3: ETHICS BOARD WAIVER FORM



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
AMERICAN CULTURE AND LITERATURE
TO THE DEPARTMENT PRESIDENCY**

Date: 14/07/2016

Thesis Title / Topic: MODERN INDIVIDUAL IN SEARCH OF HIS DEMONS: A JUNGIAN APPROACH TO THE SELECTED STORIES OF H. P. LOVECRAFT

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

Name Surname: İpek Beren YURTTAŞ

Student No: N09127377

Department: American Culture and Literature

Program: American Culture and Literature

Status: Masters Ph.D. Integrated Ph.D.

Date and Signature

14.07.2016

ADVISER COMMENTS AND APPROVAL

Assist. Prof. Cem KILIÇARSLAN

APPENDIX 4: ETİK KURUL İZİN MUAFİYETİ FORMU



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Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
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4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

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Anabilim Dalı: Amerikan Kültürü ve Edebiyatı
Programı: Amerikan Kültürü ve Edebiyatı
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

Tarih ve İmza

14. 07. 2016

By Jutta

DANIŞMAN GÖRÜŞÜ VE ONAYI

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