

## **Overcoming The Shadow and Achieving Individuation through a Hero's Journey in Tunku Halim's "A Sister's Tale"**

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### **ABSTRACT**

In Jungian psychology, Individuation is the process of achieving psychological maturation wherein individuals are able to integrate their conscious and unconscious mind to create a balanced psyche. One aspect of the unconscious mind that needs to be integrated with the conscious is the Shadow, a psychological component consisting of all rejected and repressed aspects of one's personality. The process of dealing with the Shadow aspect is analogous to the journey of the Hero archetype, and the goal of this journey is Individuation, whereby one becomes connected to their Self, an archetype that represents wholeness and totality. In Tunku Halim's "A Sister's Tale" (1999), Jessica has been pulled into a Hero's journey because of an unaddressed repressed guilt that ultimately becomes her Shadow. This paper aims to examine Jessica's Heroic journey in attaining her Self through the integration of her unconscious component, the Shadow, with her consciousness. To achieve this objective, the text is analysed through Jungian's concept of the Shadow and Hero archetypes. The findings reveal that Jessica's Shadow had become too dense for a successful integration to occur and therefore, she failed to achieve Individuation.

*Keywords:* Archetypes, hero, individuation, Jungian, self, shadow

### **ARTICLE INFO**

*Article history:*

Received: 10 October 2016

Accepted: 18 July 2017

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### **INTRODUCTION**

The concept of the Self as the centre of human psyche was developed by Carl Jung in analytical psychology. Considering Jung's history and apprenticeship under Sigmund Freud, this concept is noticeably distinctive from Freudian psychoanalysis which proposes that the centre of the

psyche is the Ego. While the centre of the psyche in Freudian theory mediates one's instinctive uncontrollable desire (id) and acquired societal rules (superego), Jungian centre of the psyche lies on a deeper level. The Self needs to be discovered through a process called Individuation. Once the Self is discovered, the individual is considered to have attained a wholesome personality, thus becoming complete.

The process of achieving Individuation mimics the Archetype of Hero and Hero's journey. Archetypes are collective images shared among people regardless of their cultures. These images imprint themselves onto folklore, myth, fairy tales and such. In almost every heroic cultural tale, the heroes share similar characteristics, going through similar patterns or stages. While not all tales may follow the exact same patterns, they are generally similar in outline (Johnson Jr., 1973). The heroes will go through a journey, complete tasks, and achieve their goal. For this reason, the journey of Individuation is equated with the Hero's journey - an individuating person needs to address the elements of their unconscious in order to discover their Self, thus receiving enlightenment at the end of their journey.

One element of the unconscious that needs to be addressed is the Shadow. The Shadow refers to all thoughts and traits rejected by the conscious mind which are then repressed in the unconscious mind. Shadow that is not addressed will eventually become dangerous to an individuals' psychological health and may lead to neurosis (Jung, 1958). In mythology,

the Shadow is often represented by the villainous monster that the Hero needs to defeat (Jung, 1959b). Only through a triumphant battle against the monster can the hero gain his boons and return as a wiser person. Similarly, individuals who have successfully integrated their Shadow will reach Individuation and gain access to their Self, thus achieving psychological maturation.

A similar journey can be traced in Tunku Halim's "A Sister's Tale" (1999) which tells the story of guilt and overcoming the said guilt to achieve enlightenment. The short story narrates the tale of two sisters, Jessica and Anna, fighting for the love of one man, Kia Seng. Kia Seng, who was initially Anna's romantic partner, left her to marry Jessica. In a fit of rage, Anna decided to avenge Jessica's betrayal by poisoning her, but accidentally poisoned herself instead. Moments before her death, Anna told Jessica that she will return to kill her if she does not remain faithful to Kia Seng. After years of being loyal to her husband, Jessica started having an extra marital affair which thrust her into a psychological journey for Individuation, wherein she has to deal with her repressed guilt that has become her Shadow. While undergoing this journey, she had to assume the role of a Hero in order to slay her inner demon, her Shadow, to achieve psychological maturation or in Jungian term, Individuation. This paper aims to examine Jessica's Heroic journey in order to determine whether her Individuation journey is successful. Being unwittingly pulled into a psychological journey akin to

a mythical hero's adventure, Jessica must face and deal with her version of mythical monster, her Shadow, in order to achieve psychological victory, which is the balance in her psyche and psychological maturation.

## LITERATURE REVIEW

For this paper, Jung's concepts of Shadow and Hero archetypes are applied to study the character of Jessica. In previous studies, Tunku Halim's works have been analysed through the lens of the gothic and the grotesque theories. His novel, *Dark Demon Rising* (1997) has been assigned with the characteristics of global gothic, which is defined as a national, regional or localised version of Gothicism (Byron, 2015). Byron asserts that the portrayal of the supernatural in this novel is an amalgamation of the local and Western images. Meanwhile, the grotesque is observed in the act of deviant sexuality through which the characters engage in sexual relationships that defy both cultural and religious norms (Ahmad Jafni, 2015). Psychological interpretation of *Dark Demon Rising* was suggested by Byron (2008) who pointed out certain ambiguities in the narrative. Even though Byron's comment was in regards to *Dark Demon Rising*, other Tunku Halim's works, like "A Sister's Tale", also shared similar narrative ambiguities that may be best tackled through psychological reading.

In Jungian depth psychology, the archetype of Self represents wholeness and completeness. In an individual, the Self can only be attained through Individuation. The process of Individuation can be associated

with the archetype of Hero, in which the Hero has to undergo a journey and complete tasks to achieve victory. In this case, victory represents the attainment of Self, and the tasks are linked to the integration of the elements of the unconscious into the conscious - the elements being the Shadow, which is the core element employed in this study, and the Anima (feminine aspect in men) or Animus (masculine aspect in women), two other other unconscious elements that are outside the scope of the current study.

The Hero's journey has been observed in Henry James' short story "The Great Good Place". Three main stages of a hero's journey as described by a Jungian-influenced mythologist, Joseph Campbell, in *The Hero with a Thousand Faces* are highlighted in this short story (Herx, 1963). The stages are departure, initiation and return. The character George Dane, who felt he was losing his spiritual identity, departed on his heroic journey with the assistance of a young man. Herx claimed that Dane had lost his life in the real world when he was transported into the dream world, suggesting that death and rebirth are common themes in heroes' journeys. This marked the beginning of the initiation stage. In this dream world, Dane was able to discover his Self. Upon returning to the real world, he was reinvigorated and began to see the world anew. Dane's new outlook, according to Herx, resulted from his ability to illuminate his soul, and restored what he had gained from his journey in the fantasy world into the real world.

Herx's study, however, had failed to pinpoint any specific actions that can be equated to the integration of the unconscious elements with consciousness. As previously mentioned, the Shadow and the Anima or Animus are the unconscious archetypes that are usually addressed in order to reach the Self. The failure to individuate has been observed in regards to the Shadow in Dana Brooke Thurmond's (2012) analysis of Henry James' *The Turn of the Screw*. She pointed out that strong rejection of the Shadow may aggravate the condition of the Shadow. In this novella, the protagonist of the story projected her Shadow as the ghosts of Peter Quint and Miss Jessel, the deceased employers of the house. The more she rejected the apparitions, the more they took control of her life. Indeed, when the Shadow leaked into the consciousness, it usually appeared in the form of projection. As observed in Edgar Allan Poe's "The Cask of Amontillado", Montresor, an unreliable narrator, described Fortunato as the bad person when in fact, he was projecting all his own negative attributes onto his friend to maintain the idea that he is the nice one (Lau & Wan Yahya, 2013).

Meanwhile, Taghizadeh (2015) explored the role of the Shadow in the hero's journey through Joseph Conrad's *The Heart of Darkness*. He examined two characters from the novella, Marlow and Kurtz, to explain the role of the Shadow in the attainment of the Self. While Taghizadeh described both characters as being on their respective hero's journey, it was Marlow who had to face his Shadow to achieve Individuation. Marlow's Shadow is projected as Kurtz.

Taghizadeh argued that by meeting with Kurtz, Marlow was able to gain self-knowledge which helped him achieve a whole new personality—the wholeness of his Self. He had achieved his heroic goal, namely to understand the human nature. Kurtz had also achieved similar goal although Taghizadeh mentioned that the nature of their enlightenment differed. He played the role of a sacrificial hero in order for Marlow to receive enlightenment.

### CONCEPTUAL FRAMEWORK

In psychology and alchemy, Jung (1953) described the Self as the circumference encompassing both the conscious and the unconscious. As an archetype, it represents totality and wholeness. This totality is achieved when there is unity of both the conscious and the unconscious, thus creating a complete human personality which is balanced in all aspects of the psyche. The conscious is represented by the persona which consists of behaviours that conceal one's true nature (Jung, 1966b), and the ego which is the centre of the consciousness (Jung, 1954a). The unconscious is represented by the Shadow which is the collection of repressed desires (Jung, 1989) and the Anima or Animus, the image of one's opposite sex (Jung, 1954b). In the centre of all these elements is the Self. To tap into the Self, one has to go through a quest, similar to the journey of a Hero archetype, in a process called Individuation.

Individuation is a process in which the individual recognises his / her own individuality and becomes a whole,

integrated personality (Jung, 1959a). This was echoed by Jacobi (1973) who explained that Individuation occurs when the individual "know[s] himself for what he naturally is" and not "what he would like to be" (p.132). It involves conscious effort on the part of the individuals who want to come to terms with the Self (Von Franz, 1964). The process is usually jumpstarted by conflicts before the individual becomes conscious of it. When conflict arises, the individual is thrust into the journey. This is in accordance with Jung's idea that individuation is developed through conflict between two fundamental psychic facts—the conscious and the unconscious (Jung, 1959a). Therefore, it can be observed that there is a parallel between the process of Individuation and the archetype of Hero. Both require the individuals to undergo a quest in order to be transformed and reborn.

Connolly (2002) mentioned that during the quest of Individuation, individuals will encounter several images that correspond to their unconscious elements. In fiction, these images are usually the projection of either the character's Shadow or Anima/Animus. It is therefore, necessary to trace these unconscious aspects which will usually create significant challenges for the character. For this study, the Shadow will be examined as a part of Jessica's Heroic quest.

## SHADOW

The Shadow represents the repressed aspects of one's personality that are not allowed to surface onto the conscious mind (Jung, 1989). Most humans are unaware

that they are suppressing these thoughts and desires into their unconscious, or that they even have a dark component in their psyche. Indeed, Jung mentioned that humans are rarely aware that they have a Shadow, thereby suggesting that the mere existence of the Shadow is frightening (Jung, 1966a). The act of continually repressing or ignoring the Shadow may cause even the "little weakness" and "foibles" (Jung, 1966a, p. 30) to become "blacker and denser" (Jung, 1958, p. 76) and grow into "a raging monster" (Jung, 1966a, p. 30). In fact, the more aggressively the Shadow is rejected, the more destructive it becomes. Human's rejection of the Shadow is aligned with Whitmont's (1979) notion of the Ego ideal. The Ego has an ideal personality; by ignoring the weakness or unwanted aspects, the Ego ideal is satisfied.

In the quest for Individuation, the Shadow is one of the aspects that needs to be addressed. The individual becomes whole only when their unconscious is integrated with the conscious and when they come to terms with the disowned facets of themselves. In this aspect, the Shadow can be described as being the opposite of, yet compensates the archetypes of the Persona (Trouba, 2002). In dealing with unwanted aspects of oneself, the Persona and the Shadow both play a role. The Persona works by masking the rejected desires away from the public eye through conscious and deliberate actions. In contrast, the Shadow works at a deeper level. These undesirable characteristics are repressed into the unconscious involuntarily, becoming

the Shadow that remains hidden until it is acknowledged and dealt with.

Dealing with the Shadow involves moral effort. Jung (1959c) explained that the Shadow is a moral problem and becoming conscious of the Shadow requires significant moral effort. The relationship between the Shadow and moral is deeply interwoven. Jung further commented that to become conscious of the Shadow, one must be willing to recognise the dark aspects of oneself. This involves confronting the thoughts that are against one's moral beliefs, for the Shadow itself was born out of moral constraints created by society. Dealing with the Shadow also involves moral efforts because it is one's moral responsibility to become conscious of one's Shadow—failure to do so would result in “negative projection into the social world” (Leibing & McClean, 2007, p. 4). Projection is a defence mechanism that refers to the psychological reaction towards anxiety involving the projection of the said anxiety onto external objects (Freud, 1911). Jung claimed that individuals who are not aware of their Shadow have a tendency to project their unconscious traits onto others (Jung, 1967). With this understanding, one can concur that projection occurs when the Ego feels threatened by the Shadow and therefore finds comfort in ascribing one's Shadow characteristics onto others instead. By doing so, it creates an illusion that one is a nice person. Therefore, by projecting these traits onto others, one inadvertently reveals one's Shadow—the part of oneself which one refuses to acknowledge but projects onto others. When individuals are

able to withdraw all their projections, it means they are conscious of their Shadow. Becoming conscious of the Shadow is the initial step in managing it. When individuals realise that their Shadow is dangerous, they can learn to control it and therefore, be able to accept their weaknesses and anxieties without relying on psychological projection to comfort their Ego.

The Shadow, consisting mostly of dark desires, also has positive aspects that contribute to the development of the psyche, if dealt with properly. This notion was noted by Jung's follower, Von Franz, who pointed out that it is one's own decision to make the Shadow one's enemy or one's friend. Halverson (1963) elaborated that the Shadow initially is frightening to the Ego because it consists of ideas that the Ego has repressed. However, once the Shadow is accepted, it becomes a “helpful friend, helping bring up to consciousness those elements of the unconscious ... necessary to the wholeness and health of the self” (p. 438). Jung (1959b) also stated that a hero's main accomplishment is to overcome the monster of darkness. In this aspect, the Shadow, despite its monstrous attributes, is a necessary component in the quest for Individuation. A hero needs to defeat the monster to achieve his goal; an individuating person needs to deal with his Shadow to achieve enlightenment. Without the villain, there will be no hero.

### **ARCHETYPE OF HERO**

A Hero is an individual who undergoes a life-changing journey and successfully

completes the said journey. The universality of this image can be traced throughout the ages, from the ancient myths like the Epic of Gilgamesh, to modern day entertainment figures like Superman. Jung (1956) said that the Hero is the symbol of the unconscious Self and that several other archetypes can be subsumed into the role of the Hero. To name a few, the archetype of the Father can assume the role of a Hero and the archetype of the Wise Old Man can be the result of a completed Hero's journey. In this fashion, the Hero can be considered as almost divine in nature. The divine characteristic of the Hero has been discussed by Jung who further explained that the Hero has a higher stature than a human, and has a godlike quality. This godliness results from the Hero having attained the Self, which is in itself, numinous.

A Hero's main purpose is to triumph over the monster of darkness, or for individuating individuals, the triumph of integrating the unconscious and the conscious (Jung, 1959b). Interestingly enough, Jung mentioned that humans are unconsciously inclined towards the journey of discovering the Self. The quest for Self attainment and the Hero's quest parallel each other in that both involve heroic struggle to bring forth a state of wholeness. The struggle is a major component of being a Hero, as Jung (1963) asserted that individuals are not a hero if they have not faced any challenge or refuse to acknowledge the challenge. Moreover, overcoming challenges would have to be followed by victory before one can be considered a Hero. Achieving

Individuation means to face, acknowledge, and integrate one's Shadow and Anima or Animus—the Ego's villains.

The hero's journey has been described by Joseph Campbell in *The Hero with a Thousand Faces*. Beforehand, it is worth noting that Campbell's idea is the expansion of Jungian Hero archetype, being described as "the kindred soul of C.G. Jung" (Segal, 2000, p. 12) and a classic of the Jungian analysis of the Hero. While current analysis will not focus much on Campbell's expansion of the Hero archetype, his three stages of hero's journey are significant enough to be foregrounded. Campbell (2008) asserted that every heroic tale followed the separation-initiation-return outline. Separation occurs when the hero is called away to adventure, initiation follows when the hero faces trials and challenges, and finally the hero returns after ending his journey and gaining new knowledge. Johnson Jr. (1973) stated that a hero begins his adventure in a normal world before being transported into a realm of supernatural wonder. Through trials and tribulation, the hero will return a victor, bringing with him something beneficial. This general pattern can be traced in almost every heroic tale even though there may be slight variations among them.

Upon finishing the journey, a hero will acquire self-confidence and have the right to feel confident about tackling future problems because he has experienced the journey before (Jung, 1963). Therefore, individuals who have experienced Individuation will gain self-confidence from having

encountered the worst of themselves—the manifestation of their personal Shadow or Anima/Animus and integrated these elements with their conscious Ego and Persona to create a wholesome, united personality.

## ANALYSIS

What appears to be a classic story of jealousy and rivalry among siblings which ends in tragedy can be interpreted differently using Jungian concept of the archetype. Jessica is depicted in the short story as a conflicted character who is pulled into a journey similar to the journey of an archetypal Hero. The source of her mental conflicts can be traced to her Shadow—her repressed thoughts that she refused to acknowledge. True to Jung's description, a Shadow that is continually ignored will grow into a monstrous form and damage the person's psyche. For Jessica, her Shadow manifested into a grotesque vision of her deceased sister, Anna, who supposedly came back from the dead to exact revenge. Jessica was haunted by the guilt she experienced after leaving Anna to die in an incident that had happened 17 years before. However, her refusal to acknowledge her guilt resulted in the thoughts to fester in her unconscious mind. The more adamant she was in ignoring this Shadow, the stronger it became until it manifested into her conscious mind as a monster. Similar to the Hero's journey, her personal psychological journey required her to slay this monster in order to attain victory—which is to her, a psychological maturation, or the Self.

Jung mentioned that a person with dense Shadow will use projection to channel out their undesirable thoughts. This behaviour is observed in Jessica who was dissatisfied with her married life. She felt that "her sister's words had kept her faithful to Kia Seng, the sister that tried to kill her, the one that wanted Kia Seng to herself. What a joke!" (Tunku Halim, 2016, p. 404). Jessica blamed her dead sister, Anna, for her dissatisfied life even though she herself had made the decision to marry Kia Seng. She claimed to only love Kia Seng even though she knew she could never be faithful to him. She projected her own failure onto Anna. It is hinted here that Jessica had a fixation towards Anna even before she started having an affair with her new lover, Weng Feh. She had remained faithful to her present husband, Kia Seng, because of Anna's presence in her mind. It appeared to be a relatively harmless form of projection since her anxiety was projected towards a dead person. However, by refusing to let go of the memory of Anna, Jessica unwittingly allowed Anna to linger in her unconscious mind, and slowly it turned into a formidable Shadow.

Once her affair with Weng Feh started, Jessica began experiencing more intense disturbances which can be attributed to the Shadow leaking into her conscious mind. It was subtle at first, taking the form of a shadowy twisted face in a painting and a whisper in the wind. Jessica chose to reject the tell-tale sign of a festering Shadow in her psyche. Her rejection of the Shadow is evident in her claim that "she wasn't going



to let Anna curse her. So she bought [the painting] from the hotel to show she wasn't afraid. Anna was dead and she would stay dead" (p. 403). Her defiance in refusing to address the Shadow stems from her denial of guilt—she had deliberately let her sister die. Jessica's actions illustrate Jung's notion that humans are rarely aware they are carrying a Shadow that can be of a "positively demonic dynamism" (Jung, 1966a, p. 30). Jessica's Shadow was beginning to assume a demonic form and her decision to ignore it might have stemmed from the fact that she was oblivious to its danger.

Jessica's next encounter with her Shadow is a pivotal part of the story. This is when the Shadow appeared before Jessica as a tall, shadowy feminine figure. This figure fits the description that Jung had ascribed to the physical manifestation of Shadow in one's dream. He said that the Shadow often appears in dreams as an actual shadow and more commonly of the same sex as the dreamer (Von Franz). Despite having had a face-to-face encounter with her Shadow, Jessica continued to reject the Shadow, claiming that "she must have imagined the woman-thing" (Tunku Halim, p. 404) and resumed her evening seemingly undisturbed, albeit briefly before another encounter propelled her into a Hero's journey.

The main purpose of a Hero's journey is to defeat the "monster of darkness" (Jung, 198, p. 167). Jessica was pulled into this journey by a monster of her own creation and once she embarked on her journey, her main goal was to overcome this monstrous

Shadow. Initially, she did not show any intention in undertaking the journey. The initial awareness of her distress can be traced to her dissatisfaction even though she was "seemingly contented with life" (Tunku Halim, p. 388). This is also the point in which Tunku Halim introduced symbols which illustrate the condition of Jessica's psyche. It was dusk, there were overhanging branches (p. 388) and "heavy threatening clouds hanging low in the sky" (p. 390). All these images conjure the sense of darkness and shadow which culminate in the appearance of the shadowy figure.

Despite the destructive nature of the woman-thing entity, it plays the role of an usher for Jessica into the realm of adventure. In myths, this role is usually played by a crone, a godmother, hermit or a ferryman (Herx, 1963). The usher is the agent that carries the Hero into the spiritual world. Aided by the entity, Jessica drifted into the world of a Heroic adventure. In reality, she was comatose after the encounter with Anna the woman-thing, and she experienced her Heroic journey in a dream state. In contrast to most myths wherein the adventure is commenced by the aid of a character with the specific role as an usher, Jessica was pulled in by her Shadow—her enemy. As Von Franz had pointed out, the Shadow is not always evil and can also take on a friendlier role. In this case, the woman-thing plays the positive function by jumpstarting Jessica's journey through the attack.

The readers' insights into Jessica's journey can only be observed through an external perspective. Falling into a

stupor throughout the psychological Heroic journey, the plot focus shifted to Kia Seng, her husband. Even though the journey was not explicitly narrated because of the shift in focus, the readers are given several tell-tale signs of the battle with the Shadow through Jessica's autonomous actions as witnessed by Kia Seng. These signs follow two of the three steps of dealing with the Shadow: acknowledging the Shadow, mastering the Shadow, and finally assimilating with the Shadow. This is in agreement with Henderson (1964), one of Jung's immediate disciples, who stated that Heroes must acknowledge that the Shadow exists and they must be able to master and assimilate the Shadow in order to achieve victory.

The first step is to acknowledge the Shadow and this occurred before Jessica was pulled into the dream world. Jung mentioned that the Shadow is a moral problem—it takes considerable moral effort to face one's dark side in order to acknowledge the Shadow. This posed a challenge for Jessica because she was unable to embrace her dark side. Her mind had "strayed many a time" and "thought never become action" even though "there was the odd remark, the odd look, the odd touch," she dismissed them as "nothing" (p. 404). This exemplified that Jessica knew that she could not remain faithful to her husband and she was not willing to address that. Furthermore, she did not feel guilty about her extra marital affair with Weng Feh. When she thought, "Damn Weng Feh! Damn that wife of his!" (p. 404), she was unconsciously refusing to address her guilt by projecting it onto Weng Feh and

his wife instead. These examples show that she did not have enough strength to face her own morality. Jung (1964) mentioned that healing will not come as long as individuals try to convince themselves that only their opponents are wrong. In Jessica's case, she was unwilling to acknowledge her Shadow until the Shadow pulled her into the journey.

The next step is to master the Shadow. This step occurred after Jessica entered the dream world when she was in a vegetative state. Even under partial wakefulness, Jessica was psychologically deep in her Heroic adventure, trying to master her Shadow by learning its behaviour. This psychological action was sometimes translated onto bodily movements which Kia Seng took special interest in. The first of these episodes was her physical response to the sounds of gecko. The doctor who was tasked to treat Jessica had mentioned that it could be a reaction towards the "high pitch of [the sound] or maybe that particular sound" itself (p. 411). Jessica responded to the sound because the woman-thing produced high-pitch giggles similar to the sound of the gecko. "...She heard high-pitch giggling" (p. 406) right before she was attacked and knocked herself out. Her reaction towards the sound indicates that she was trying to face her Shadow, actively searching for its presence.

Later, Jessica began to actively re-enact her fight against her Shadow. She was actively killing mosquitoes even though she was still unconscious. The mosquito, being a blood-sucking creature, represents the woman-thing which Jessica believed to

be a blood-sucking monster. The woman-thing was described as having a "cavern of sharp teeth punctuated with two long ugly fangs" (p. 391). The readers are also led to believe that the creature had killed Weng Feh because of the "two dark gaping puncture marks sat on his neck" (p. 406). Therefore, the blood-sucking characteristics of mosquitos and the high-pitch sound came to represent the woman-thing in the real world. This episode illustrates that Jessica's inner battles with her Shadow in her dream world were translated into her actions in the real world.

The final step in coming to terms with the Shadow is assimilation. The Shadow is assimilated when individuals accept the Shadow as a part of themselves. In myths, the slaying of Dragons or other monsters signifies the assimilation of the Shadow (Henderson). Upon successfully slaying the monster, the hero will complete his goal. Therefore, assimilation of the Shadow will bring individuals closer to Individuation and the attainment of Self. This would have been Jessica's last trial in her Heroic journey. The process of assimilation is translated into Jessica's struggle to integrate her consciousness with her Shadow. Similar to the previous step, the inner battle manifested into the real world through physical actions. It is a violent struggle, as Kia Seng noted "her eyes were wide open, staring blankly at the ceiling, lips twitching" (Tunku Halim, p. 416). Subsequently, Jessica woke up from her stupor, seemingly gaining her consciousness. At first glance,

the assimilation process appeared to be successful.

However, Jessica's behaviour afterward indicates otherwise. There was "a strange expression in her eyes," she looked at her sons "awkwardly" (p. 417) and refused to have ice cream, her favourite food (p. 418). She had assumed a different personality. Therefore, it can be concluded that Jessica failed her Heroic journey. In the dream world, she was defeated by her Shadow and she failed to become a Hero. The consequence in the real world is she had fallen into a psychosis. Psychosis is an extreme dissociation of the personality which is caused by the activity of the unconscious complexes (Jung, 1976). For Jessica, it is her unresolved Shadow complex that caused her to become psychotic. Falling into psychosis, she failed to achieve Individuation because she had created a potent and formidable Shadow in her unconscious mind. A Shadow that is continually suppressed and ignored will erupt in period of extreme duress and Jessica's refusal to acknowledge her Shadow became the cause of her destruction. Her Shadow proved to be an indomitable adversary and she was ill prepared for the journey. This is in accordance with Jacobi's statement that any solitary attempt at Individuation is "extremely dangerous" (p. 107). Jessica's fate in the end concurred with this statement.

## CONCLUSION

The attainment of the Self is an ideal, which humans instinctively strive for. To

be reborn into a new, whole personality is considered a victory that only a few humans accomplish. Treading the path of Individuation is often an arduous and perilous task which requires heroic effort. The most challenging part of the journey is having to face one's dark side, the Shadow which is every part of oneself rejected by the conscious mind. Meeting face-to-face with the disowned parts of oneself requires tremendous effort, especially after the long ignored and suppressed Shadow becomes a monstrosity. However, once individuals are able to overcome these trials and successfully integrate their unconscious and conscious, they will achieve totality and wholeness in character.

Unfortunately, not all individuals who embark on this Heroic journey succeed. Jessica in this short story is an example of an individual who failed to achieve Individuation. Her failure was caused by her unwillingness to face her Shadow. Due to her insatiable sexual desires and promiscuity, and wilful act which led to her sister's death, she had formed immense guilt which she constantly ignored. The repressed guilt decayed into a dark and sinister Shadow.

Her Shadow grew in intensity until it finally manifested as a demonic entity that threatened to kill her. This catapulted her onto a journey of Individuation. However, by that time, her Shadow had grown too strong for her to overcome. Moreover, her refusal to acknowledge the Shadow right before she was pulled into the quest did not give her much time to mentally prepare

herself. It was only during the quest that she began to acknowledge and tackle her Shadow. Unfortunately, her attempt to assimilate the Shadow failed and the Shadow took over her psyche. Towards the end, Jessica's personality was consumed by her Shadow, and she fell into psychosis due to her unresolved Shadow complex. In a nutshell, Jessica was not able to overcome her Shadow and therefore had failed in her Heroic journey towards Individuation.

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