

Loved into Wholeness, Made Whole to be Loved:

Discovering the Animus in C.S. Lewis's

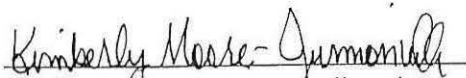
Till We Have Faces

by


Sarah E. MacFadyen

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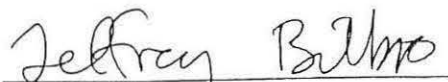
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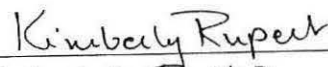
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Discovering the Animus in C. S. Lewis's *Till We Have Faces*

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To be beautiful, whole, and truly loved are the longings of Orual, the protagonist and narrator of C. S. Lewis's final novel, *Till We Have Faces* (1956). The process by which she is able to realize these desires is illustrated throughout the novel through the image of being given a face—that is, a complete psyche or soul, —and Orual must know and accept this face before she can stand in the presence of the gods; the question, “How can they meet us face to face till we have faces?” (Lewis, p. 257) is central to her spiritual and psychological development. While the question seems rather obvious, the process that it prompts is certainly not easy or painless. Orual's narration traces a highly complex process of development that, without close examination, is easily misunderstood. As the culmination of Lewis's fictional works and, in many ways, a capstone to his life and career, *Till We Have Faces* is a beautiful and intricately woven tale that can give abundant enjoyment, but which also deserves and requires exacting analysis.

A method by which to delve into the world of Orual's mind is to study and apply the psychoanalytic theory of Swiss psychotherapist Carl Gustav Jung to Orual's developmental process and journey to completion. Orual's personal and spiritual growth is inextricably connected to her struggle with gender and the conflicting qualities existing within her unconscious mind; by recognizing these qualities and seeking to trace their movement from her unconscious to her conscious mind by applying Jung's theory of archetypes—and, more specifically, of the animus—it is possible to discern how Orual, with the direction of the gods, is able to gain a face and to commune with the gods as a beautiful, complete, loved, and fully individuated character.

The Animus Archetype

According to Jungian theory, there exist within each individual a set of archetypes; that is, primordial images that have been engrained within the psyche and inherited by each generation from the last. In their introduction to Jungian psychology, Hall and Nordby (1973) describe these archetypes as “the contents of the collective unconscious” (p. 41), abstract forms that are generally understood at birth but not necessarily experienced yet in a concrete, physical reality. These archetypes are similar to instinct in animals, which are born with some understanding about such things as what food is good to eat, how to attract a mate, and how to avoid predators. In humans, these innate ideas are countless, but Jung cites God, magic, the hero, the demon, the persona, the anima, the animus, the shadow, and the self as some of the central archetypes embedded within the human psyche (p. 41-42). Humans tend to initially judge actual experience based upon their conception of these archetypes, yet in a mature psyche, the concrete experience will alter the archetype before serious discomfort ensues as a result of disunity between archetype and reality.

Although the archetypes form combinations as they relate to one another, and therefore often influence each other, a single archetype stands as particularly prominent in *Till We Have Faces*. The archetype of the animus is “the masculine side of the female psyche” (Hall & Nordby, 1973, p.46) and has a considerable influence upon the development of the character of Orual. Her inability to integrate her femininity with her masculinity (her animus) causes discord within her psyche and keeps her from achieving individuation or, in Lewis’s terms, from having a true face. The personal wholeness that occurs at individuation, as D. L. Hart (2008) explains, “is achieved not by any psychic structure which occurs unconsciously, but rather . . . only in the context of *becoming*

conscious of those conflicting elements which make up the psyche” (p. 101). Jung himself explains the archetype of a woman’s animus—and of a man’s anima, or internal feminine personality, —in *The Relations Between the Ego and the Unconscious* (1938), where he states that one must “bring these contents into the light; and only when this task has been completed, and the conscious mind has become sufficiently familiar with the unconscious processes reflected” in the animus will it function as it ought (p. 181). The story of *Till We Have Faces* is therefore an account of Orual’s battle with her animus and the process by which she is able—with the intervention of the gods—to uncover her animus and bring it into consciousness.

The integration of the contra-sexual aspect of a human psyche is, although necessary for each gender, decidedly different in a male and a female. Although the animus, the masculine personality that exists within a woman, is of primary importance here because of the central role of women in *Till We Have Faces*, a comparison of the two is helpful in defining the role that the animus plays in the development of a woman’s Self. R. Robertson, in *C. G. Jung and the Archetypes of the Collective Unconscious* (1987) compares the two, saying: “While Anima is Greek for soul, Animus is Greek for mind or spirit” (p. 122). A man, therefore, must learn to unite his soul—his feelings, passions, and emotions—with the rest of his Self, and a woman must learn to integrate her spirit—her ideas, beliefs, and thoughts—with her Self. Robertson gives an account for this difference, stating that the discrepancy exists “because the course of development has already forced a man to integrate his mind, a woman her soul” (p. 122). The task of anima or animus integration is therefore to restore that part of oneself which is missing or is underdeveloped.

There arises in this interpretation, however, the uncomfortable and currently much debated question of gender roles and social expectation of belief and behavior based solely upon one's sex. Are women less likely to develop their spirit because they truly lack it, or because so many societies have historically and continue to place upon women the judgment that they are naturally less rational, logical, and reasonable than men? Are men less likely to develop their souls because they are less emotional, affectionate, and intuitive or because they are generally regarded with disdain for exposing this side of themselves? In her essay "Anima/Animus," V. Kast (2006) presents her belief that "in describing anima and animus, Jung is basically using the established gender stereotypes of his time to define what is female and what is male" (p. 113). In addition to this, Jung tends to depict the anima—the part of a man associated with the feminine—as weaker than the male part of women, the animus. Jung's wife, Emma, helped him extensively in his understanding and interpretation of the animus for, being a man, he was less able to present an accurate description of the animus. In "On the Nature of the Animus", Emma Jung (1957) explains the task of men, who "have to accept what is regarded as less valuable, what is weak, passive, subjective, illogical, bound to nature—in a word, femininity" (p. 41). Such a definition of the word "femininity" certainly seems to suggest sexism in the Jungian evaluation of the animus and anima.

These two complaints—too great a reliance upon gender roles and the presence of sexism in Jung's theory of the animus and anima—can, however, be evaluated and accepted without having to dismiss the main tenets of the theory. It must be seriously considered that men and women are psychologically different as well as physically different and that, although many societies have assigned the attributes most commonly held by women less

importance than those held by men, it may be objectively true that these qualities actually do belong more to one gender than to the other. Therefore, Jung could be correct in saying that women are more likely to have integrated their emotional sensibilities than their rational sensibilities and that men are more likely to have integrated reason than intuition, but this need not mean that one gender is accordingly of more or less significance than the other. Without both reason and intuition, no one is whole; both are important regardless of the judgments traditionally held by most societies. In the aforementioned statement made by E. Jung, this is acknowledged in the word “regarded.” She is not, then, saying that weakness, passivity and illogicality are feminine attributes, but that because of accepted gender roles, such qualities are generally “regarded as less valuable” (p. 41) and are clothed in negative language; therefore, to accept feminine characteristics, men must overcome the social stigma that the qualities possess.

Jungian Psychoanalysis in the Thought of C.S. Lewis

There is certainly no necessity when applying the work of one person to that of another for there to be any direct influence or knowledge between the two. A faithful interpretation of one text by another will rely only upon the legitimacy of the texts themselves in conjunction with one another and the usefulness of the conclusions drawn from the study. However, in such a case as evaluating Jungian elements in the fiction of C. S. Lewis, it ought to be noted that Lewis was very familiar with the work of Jung (Myers, 2004, p. 7). In her detailed study of *Till We Have Faces* entitled *Bareface*, Dorothy Myers makes note that “Lewis’s study of Jung was lifelong” (p. 197). Such an extensive influence should not be ignored, for in addition to lending legitimacy to the interpretive approach, it also has the potential to lend further insight to the study by allowing for other of Lewis’s

own writings to aid in the Jungian interpretation of his final novel. *Till We Have Faces*, although not strict allegory in the same manner as Lewis's *Chronicles of Narnia*, certainly contains allegorical elements. It speaks directly to the human condition and employs many themes that are central to Christianity, such as the idea of followers of Christ being His bride (as Psyche becomes the bride of a god) and the centrality of sacrificial, self-giving love. Myers notes the complexity of the various elements that interact in *Till We Have Faces* by recognizing that "the story is complicated by the integration of the Jungian process with Christian spiritual wisdom" (p. 202). These different aspects of Lewis's work need not, however, stand in opposition with one another; they are most fully integrated in one of the central themes of Lewis's life and thought: myth.

The Significance of Myth in Jung's Archetypes

Jung's archetypes are based on the idea of engrained, ancient ideas existent within each person's unconscious mind. Because of their primordial nature, they are often best expressed and described in the realm of myth. In his essay "Archetypes and Gender: Goddesses, Warriors, and Psychological Health," C. Z. Enns (1994) explains, "archetypes appear most frequently in the myths and primitive lore of cultures" (par. 3). The ancient quality that defines the archetype is communicated most accurately through myth. Lewis himself supports this in his direct analysis of Jungian theory entitled "Psycho-Analysis and Literary Criticism" (1969), stating, "Myths, or at any rate the older and greater myths, are such images recovered from the collective unconscious" (p. 297). These images, of course, are Jung's archetypes, and are of such a nature that they are inseparable from the mythical form.

Jung understood the importance of myth in the comprehension of archetypes. In *Aion: Researches Into the Phenomenology of the Self*, Jung (1959) offers an explanation of why myth must contribute to one's understanding of archetypes:

It is possible to describe this content in rational, scientific language, but in this way one entirely fails to express its living character. Therefore, in describing the living processes of the psyche, I deliberately and consciously give preference to a dramatic, mythological way of thinking and speaking, because this is not only more expressive but also more exact than an abstract scientific terminology, which is wont to toy with the notion that its theoretic formulations may one fine day be resolved into algebraic equations. (p. 13)

Although, as Lewis concedes, it can be tempting to accept Jung's theory too unreservedly because of its beauty and the emotive power of such an idea (creating a connection between ourselves and the ancient past through myth is certainly poetic regardless of its veracity), this same emotional poignancy serves as "proof that he is quite right in claiming that certain images, in whatever material they are embodied, have a strange power to excite the human mind" (Lewis, p. 299). It is, therefore, more than possible that in writing *Till We Have Faces*, his retelling of the myth of Eros and Psyche, Lewis had these archetypal images in mind and was conscious of their presence in his story. To decipher these archetypes—as the animus archetype is here being analyzed—is therefore not only to discover Jung's influence upon Lewis, but also to discover the influence of these archetypes upon humanity. Myth functions as a medium through which the archetypes of each human unconscious can be revealed.

The Four Stages of the Animus

Demonstrated in Lewis's myth are both examples of how the animus can remain detached from a woman's psyche and how it can be integrated, for although Orual denies her femininity throughout most of the novel—and in doing so allows her animus to possess her, —the story is also Orual's journey to individuation and a full unification of animus with psyche. Before embarking upon a chronological study of Orual's path to individuation and animus integration, a general study of how possession by the animus and, alternatively, acceptance of it, will alter a person's behavior and psyche, will be very helpful for an accurate analysis of Orual's psychological state at each point in the novel.

Enns describes the state of animus possession and its consequences observing, "Jung believed that women could become possessed by the animus, a state in which the animus is often corrupted, resulting in hostility, obstinacy, dogmatism, power-driven behaviors, and irrational and opinionated perspectives" (par. 6). This reaction occurs because the animus is responsible for rationality and reason. If the animus is not allowed to become conscious and is therefore not fully developed and integrated, then, although opinions continue to be held strongly, they are often illogical and unexamined. In the same way that men, in the grip of their anima, are likely to feel things strongly and irrationally and yet not be able to identify the source of their emotions, women possessed by the animus are unable to evaluate their opinions (Robertson, 1987, p. 133).

A positive, integrated functioning of the animus can occur only when the animus is fully realized and accepted by the individual. Robertson presents further insight, remarking, "For a woman, integrating the personal contents of the Animus enables her to accept that rational thoughts are a necessary part of life. She is able to act in both the inner

and outer world with the swiftness of thought” (p. 134). Yet such integration does not occur without much effort by the individual to bring the animus into consciousness.

Anthony Storr (1973) in his introduction to Jung and his theories states, “it is only when a man or woman understands, becomes familiar with, and faces these personifications of subjective desire and emotion that they cease to operate as autonomous personalities in opposition to the conscious will” (p. 46-47). The process of understanding and accepting the animus is therefore involved, and can take much time, effort, and even sorrow.

There are four main phases through which a woman must pass before the animus can be integrated and individuation finally achieved. These phases are outlined in most detail in Emma Jung’s essay, “On the Nature of the Animus” (1957). In order to accurately explain the four phases, Emma Jung uses types of men as examples of the animus at each stage; this approach is similar to Carl Jung in using myth to describe and illustrate the archetypes. The first stage, the Man of Power, is characterized by physical strength or by strength of will. This does not mean that the woman necessarily focuses upon her own strength, but that she may be drawn to such figures as “the heroes of legend, or present-day sports celebrities, cowboys, bull fighters, aviators, and so on” (p. 3). The woman projects her animus onto such figures at this stage in particular, as the foundational and most primal stage of animus development.

Following this is a concentration on the Man of Deed, or those who focus their strength upon a particular goal. At this stage the intellect begins to assert itself for, instead of directionless power, significance is being sought. M. L. von Franz in “The Process of Individuation” (1978) gives examples of the types of men who would be embodiments of the animus at certain stages of its development. Such men would either appear in the

dreams of a woman during this phase, would exemplify the projections of the woman upon other men, or whose values would be enacted in the woman's own life. While the figure of Tarzan corresponds to the Man of Power from the first stage, von Franz assigns 19th Century British Romantic poet Percy Shelley to the second stage (p. 205). Action based on strength and reflection is most valued at this stage, and the Man of Deed image demonstrates this principle.

The third stage, symbolized by the Man of the Word assumes an even greater mental power and can now be "understood as being a spiritual guide and as representing the intellectual gifts of the woman" (Jung, 1957, p. 4). E. Jung describes this stage as one of the most important and dangerous stages, for although women at this stage are "active, energetic, brave, and forceful women" (p.4), there is also the potential for the animus to overcome the woman's psyche and stifle her femininity, causing her to become brutal and over-aggressive. In a healthy animus development, these anti-feminine, hostile elements of the animus will have been subdued in phase one with the establishment of feminine lifestyles. Positive animus development is essentially a struggle to harmonize the masculine spirit within a woman, "to learn to know these factors, to coordinate them so that they can play their part in a meaningful way" (p. 5).

Finally, the fourth stage is personified by the Man of Meaning, the catalyst of spiritual truth and wisdom, and is represented by von Franz by the figure of Gandhi (p. 205). This is the stage of individuation when the animus is fully conscious, fully examined, and fully integrated into a woman's psyche. Each stage is now present and understood, and their union forms the "*logos*, the quintessence of the masculine principle" (Jung, 1957, p. 3). By this stage, a woman will have learned to criticize and evaluate her own opinions, to

stand firm in her decisions after they have been made, and to synthesize these generally masculine qualities with her own feminine nature.

The Four Stages of Orual's Animus

The story of *Till We Have Faces* focuses not on Psyche, the central character of the original myth, but upon her sister, Orual. Orual narrates the story, and its contents form her honest account to the gods of the ways in which she believes they have wronged her. The account, because of its honesty and depth, gives unique insight into the development of Orual's own animus. Throughout the course of the novel it is possible to discern each of the aforementioned four stages of Orual's animus development. Although the phases do tend to overlap, for the sake of analysis the stages will here be defined in four particular chronological stages: (1) Childhood and Youth, (2) Post-Sacrifice, (3) Queenship, and (4) Individuation, or Receiving a Face. Stage one will include death of Orual's mother, her childhood with Redival and Psyche, her education with the Fox, and her relationship with her abusive father, the King. Stage two will include Psyche's sacrifice, Orual's anger and rage, her discovery of Psyche in the mountains, her manipulative plan to make Psyche return home, and the exile of Psyche as a result of her disobedience. The third stage—the longest, in accordance with the importance it holds—will span a majority of Orual's life and most of her time as Queen. It will cover her decision to always wear a veil, her battle with Argan, and her decision to write her complaint. Finally, the fourth stage will include the tasks she must complete in her dreams and visions, her reuniting with Psyche, and her union with the god.

Childhood and Youth

Corresponding to the first stage of animus development, the stage of strength and of will, Orual's childhood and youth are particularly formative, for it is here that she first encounters tension within her psyche, stemming from her animus. According to Jungian theory, "the first projection of the animus is on the father" (Hall & Nordby, 1973, p. 47). As a physically abusive man to all those around him, King Trom certainly fulfills the role of a Man of Power. Orual is very like her father, particularly in the early stages of her life, and the similarities are most commonly based upon strength and stubbornness. For example, when Orual becomes angry with the people of Glome for calling Psyche "The Accursed" when she is unable to heal them from their sicknesses, Orual erupts in rage declaring, "Oh, I could tear them in pieces!" (Lewis, p. 35). Psyche recognizes the anger of her father within Orual, which often manifests itself in her behavior, and rebukes Orual, exclaiming, "You look just like our father when you say those things" (p. 35). This chastisement causes Orual a severe wound that, she admits, still causes her pain sometimes, and it is largely the truth of the statement that makes it so searing. She has adopted her father's rage; her animus begins to stifle her femininity and becomes uncontrollable.

To add to this emphasis upon the masculine in her life, the narrative opens with the death of Orual's mother (p. 4). Although we are not told of the disposition of Orual's mother, the loss of such a central and formative role model is particularly significant to Orual's gender development. She has henceforth lost any stable female influence in her life. As Helen M. Luke notes in "The Way of Woman," (1992), "There is no true human woman in Orual's environment" for, now that her mother has died, she is left with only her pompous nurse Batta and her vain sister Redival as examples of womanhood (p. 45-46). In Anthony

Steven's introduction to Jung (1994), the importance of both fatherly and motherly love in a child's life is highlighted, for the two are different and each is necessary for the development of the masculine and feminine nature of a child: "the father's love is *contingent* love" or largely dependant upon the child's accomplishments and conduct, "while the mother's love is largely *unconditional*" (p. 52). He continues, associating motherly love with Eros—"the principle of love, intimacy, and relatedness"—and fatherly love with Logos—"the principle of reason, judgment, and discrimination" (p. 52). These three descriptors of fatherly love, or Logos, will be recognized from the previous discussion of the animus, for it is representative of these principles within the female psyche. In relation to Orual's family setting, therefore, she has frequently had Logos modeled for her and could easily project it upon her main adult role model, her father. This situation alone could explain her future tendency to rely too strongly upon her animus and to let it consume her femininity.

To add to the already present tendency towards the masculine, Orual has a mannish appearance, and is constantly called ugly by her father and other people of the court. King Trom harbors intense bitterness at not having been able to have a son as an heir, and releases this anger by abusing Orual. He calls her names such as "curd face" (Lewis, p. 17) and "hobgoblin" (p. 78). These outbursts leave Orual with no doubt of her ugly appearance, and certainly contribute to the harmful way in which her animus asserts itself within her psyche later in life.

In many cases, because girls are expected to assume a feminine role, "the persona takes precedence over and stifles the . . . animus" (Hall & Nordby, 1973, p. 48). The effect of this understanding of gender roles would, in such cases, cause the animus to be too weak

and undeveloped within an individual, and would create the need for the masculine to be better understood and allowed to become an accepted part of one's psyche and behavior. If this is not allowed to occur, the animus would either have too little power, or the power that it did have would be used only for ill, for the opinions it so strongly holds would be entirely unexamined. Orual's childhood is not like this, however. She is never told by her father to fulfill her feminine roles and, because of her looks, is denied the chance to even try. The King tells the Fox, a slave who is to educate Orual: "See if you can make her wise; it's about all she'll ever be good for" (p. 6). To be wise was, in the Kingdom of Glome and in many societies, a particularly masculine calling. Because of her looks, Orual never has to assume a feminine persona, such as a wife or a mother, and allows her animus to possess all aspects of her life.

In his charge to educate Orual and to make her wise, the Fox becomes another significant influence upon the development of Orual's animus. As a Greek man who was captured as a slave by the Kingdom of Glome, a civilization much less developed than that of his homeland, the Fox becomes a figure of reason and rationalism amidst the superstitious people of Glome. The Fox is the closest thing to a friend that Orual has before the birth of Psyche, and after Psyche's birth, the three of them often are often together, learning and playing (Lews, p. 20-21). The Fox, soon known as "Grandfather" to Orual, becomes to her "a second father: a wise and gentle man, a philosopher, a rationalist, the best kind of humanist who thought he had outgrown belief in the old gods and their superstitions" (Luke, 1992, p.45). His actions and attitude in many ways starkly oppose those of the King: where the King is brutal, the Fox is kind; where the King is fearful, the Fox is confident.

The Fox's influence provides for Orual a personification of the animus in its third stage, for his will has been tamed and his love is for the word, and for wisdom. Yet even the influence of the Fox is incomplete, for he cannot accept any meaning beyond an earthly realm. He denies the existence of the gods, calling the idea irrational; the reasoning of the Priest of Ungit he dismisses as "nonsense" (p. 44). At no point can Orual, despite her aptness—because of the control of her animus—to strongly rely on her intellect over her emotions, fully accept the system of belief held by the Fox. As H. M. Luke continues, Orual "remained a woman, and, try as she would, she could not simply accept the Fox's reasonings as the only truth, for intuitively she knew the gods existed" (p. 50). The Fox's rationalism, like her father's strength, urged her towards an acceptance of her animus but did nothing to demonstrate the need for a balance between her feminine sensibilities and her masculine ideas, causing disunity within her psyche.

It must not be forgotten that although Orual's animus became the most prominent part of her because of the situation in which she grew up and the choices that she made, the masculine is never the only part of Orual. Although the animus dominates her psyche, feminine qualities—and even longings to exhibit feminine qualities—do exist within her. This becomes the source of much of Orual's malice towards her sister Redival. As a beautiful girl, Redival often becomes a canvas onto which Orual projects her shadow side: "Orual, while despising Redival's vanity and meanness, displayed these buried qualities in herself" (p. 47). Redival's very feminine nature—qualities that Orual suppresses but cannot destroy—causes resentment in Orual and, although Redival is often both vain and mean, Orual accentuates these qualities, dismissing Redival's value entirely. In the account of *Till We Have Faces*, Orual speaks of Redival with contempt, and readers are rarely

prompted to remember that “[Redival] grew up with nothing to love but her own pretty face” (p. 45). Orual is able to recognize loneliness as the primary motive for her sister’s behavior years after, upon achieving individuation, all throughout her childhood and most of her adult life, Orual uses Redival as a scapegoat of sorts, upon which she projects both her feminine nature and the bitterness harbored within her at not asserting this nature.

Post-Sacrifice

It is after Orual’s beloved sister Psyche is sacrificed to the god of the Grey Mountain that the relationship between the two sisters begins to be the primary arena in which Orual’s animus issue is most evidently seen. Although her role as a character in her own right must not be neglected, it must be remembered that the story of *Till We Have Faces* is predominantly about Orual’s spiritual development and journey to individuation. It is told by her and from her own perspective; therefore, even the other characters are presented as Orual perceives them, and not necessarily as they truly are. While Orual’s story is her honest account written so that all may judge between her conduct and that of the gods, Orual does not prove to be an entirely trustworthy narrator in some instances. Most blatant is her claim in chapter twelve that she “either saw or thought [she] saw the House” in which Psyche lived with the god and which was at first invisible to Orual (Lewis, p. 118), which disagrees with her later statement that the idea that she had seen the castle was a “twisted falsit[y]” (p. 213). She is not completely unbiased in her account, a fact which ought to remind readers of the form of the novel.

Taking this form into account, one can more accurately understand how Orual’s relationship with Psyche affects her animus, and also how her animus affects the relationship. H.M. Luke describes the significance of same gender relationships according

to Jungian theory explaining, “while we project the image of the animus or anima onto the opposite sex, we are apt to project the Self onto our own, and it is this that makes love for someone of our own sex extremely dangerous as well as an intensely creative opportunity” (1992, p. 70). For Orual, the danger is always very near; she becomes so possessive of her sister that the love consumes her thoughts and her actions. In a physical way this voracious love nearly destroys her, for she is willing to kill herself if it means that she can persuade Psyche away from her new husband. This is far from a sacrificial act—although that is what Orual has persuaded herself to believe—for it serves only Orual’s own desires with no regard for Psyche’s will or duty. Yet paralleled with this danger, there also exists creativity—a constructive, beautiful passion—within Orual’s love for Psyche. Orual’s love allows her a purpose where purpose had been refused her, and brings her joy where hopelessness had abounded. Because of her appearance, Orual was denied the opportunity to have children of her own, and because of her situation, friends of her own age and gender were very scarce. With the birth of Psyche, Orual begins to know happiness and delight, acting as a mother to the child and experiencing much of the joy a mother feels: “I laughed because she was always laughing,” she acknowledges (p. 19).

Because Orual narrates her relationship with Psyche, the character of Psyche can be seen to be a part of Orual herself. In many ways Psyche is—as her name suggests—a representation of Orual’s own psyche. Upon Psyche’s disobedience to the god of the Mountain, the god banishes her to exile and aimless wandering, and declares to Orual: “You also shall be Psyche” (p. 152). Although Orual first believes that she too will be forced into exile, it becomes apparent throughout the course of the story that the declaration was less a punishment and more a promise. She will become Psyche, be united within her Self.

It is in this, the second stage of her animus development, that the destructiveness of Orual's relationship with Psyche is most evident, and, accordingly, that her animus most actively resists synthesis or cooperation with the Self. Jung explains in "The Relations Between the Ego and the Unconscious," (1938), that "A man cannot get rid of himself in favor of an artificial personality without punishment. Even the attempt to do so brings on, in all ordinary cases, unconscious reactions in the form of bad moods, affects, phobias, compulsive ideas, backslidings, vices, etc." (p. 164). The same is true of Orual, who becomes compulsively controlling of Psyche. Orual inflicts harm upon herself, forcing Psyche to choose between disobeying her husband and Orual's own life. In an attempt to persuade Psyche to return with her to the castle in Glome, Orual demands that Psyche look at her husband's face—an act forbidden by the god—when he comes to her that night. Orual believes the light Psyche uses to see her husband will expose a beggar or ruffian and, horrified at her mistake, Psyche will willingly and apologetically come to Orual for comfort. Although Psyche refuses at first, Orual threatens to kill herself and, to prove her seriousness, stabs her arm dramatically with a dagger. Because of this emotional coercion, Psyche reluctantly agrees to disobey the god—a choice that results in the exile.

This interaction, given the previous explanation of how Jung's theory of the animus can be applied to Orual's character development, reveals that the animus has now taken possession of Orual's unconscious, and is now using force—developed in the first stage—to accomplish the specific goal of controlling her psyche. The second stage of the animus, that of deeds, is therefore demonstrated primarily in Orual's interaction with Psyche. Her belief that she must emotionally coerce Psyche into disobedience, although she contemplates the action briefly, is largely unexamined, another characteristic of the Man of Deeds. At no

point does it occur to her that such an action is not love, but selfishness and oppression. Psyche does bring this to Orual's attention, stating that Orual's kind of love is no "better than hatred," "a tool, a weapon, a thing of policy and mastery, an instrument of torture" (Lewis, p. 146), yet Orual refuses to acknowledge the validity of Psyche's statement. Orual continues to act, to force Psyche's disobedience, with no further thought about her actions.

The second stage of the development of Orual's animus is certainly harmful, both to her own psyche and to her sister. Yet, in a strange way, Orual must pass through this stage to eventually achieve wholeness. H.M. Luke in "The Way of Woman," recognizes and seeks to give an account for the situation's complexity:

It is now that the paradoxes, incredible to the reasoning mind, of the way to individuation break through to us, and we begin to sense how without the worst in us, the best would remain in an unconscious state, unable to know that she knows. Orual horribly betrayed her love for Psyche; but without that betrayal Psyche herself would have continued to exist in an infantile paradise of innocence remote from human life. (p. 52)

The rise to power of Orual's animus, although its effects are wrong, unpleasant, and painful, are necessary for the eventual integration of her animus into her psyche, for "Self-knowledge is the path to self-realization" (Hall & Nordby, 1973, p. 52), and Orual must pass through each of the four stages of animus development, learning to know and understand both her masculine and feminine natures, before she can reach self-realization. To further illustrate this point, H.M. Luke points to Orual's description of the god's voice, "like a bird singing on the branch above a hanged man," (Lewis, p. 153), saying: "Those who can deeply experience the joy of the bird and the horror of the hanged man as one reality have said yes

to life and to the 'dreadful beauty' of the god" (Luke, p. 53). This explanation describes the extent of the fear and the joy that Orual's journey to individuation contains. One is not possible without the other, for experiencing the dread and pain that she does is necessary for her to deeply and consciously understand herself that she may know her true face and be able to commune with the god as a whole person.

Queenship

The third phase of Orual's animus development is the stage in which the animus exerts the most influence over her, stifling her true self almost completely under its power. Unlike the transition from stage one to stage two, the move to stage three is not vague, but can be seen to occur at a particular moment. Upon returning home from her disastrous quest to reclaim Psyche, Orual determines: "that [she] would go always veiled" (Lewis, p. 159). This veil acts as a persona, defined by Jung as "a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual" (p. 162). To more firmly grasp the extent of Orual's persona, her desired impression will first be investigated, followed by that which she desires to conceal.

Very soon after Orual returns, her father becomes ill, falls, and dies a few days later. In addition to gaining her veil, therefore, Orual also gains Queenship, and the two become inextricable in Orual's mind and in the minds of her subjects. Before her father dies, she is, with the help of her new persona, able to assert herself over him in a way in which she previously never could. Her father rebukes her for wearing the veil, calling it "frippery" and commanding her to remove it. Orual refuses, calmly and firmly, and tells us that her

father “never struck [her], and [she] never feared him again” (p. 160). The concealment of her face, what had previously been a source of embarrassment and vulnerability, allows Orual a new strength. Her goal, she explains, is “to build up more and more that strength, hard and joyless, . . . by learning, fighting, and labouring, to drive all the woman out of [her]” (p. 162). Such a goal is certainly an example of the power the animus now exerts over her for, as Jung explains, “A woman possessed by the animus is always in danger of losing her femininity, her adapted feminine persona” (Jung, 1938, p. 180). She assumes the androgynous mask of the veil, and becomes a formidable figure—for who does not feel some discomfort in the presence of one whom you cannot see, but who can see you? Yet she is a good Queen, beloved by people for her bravery, justice, and wisdom.

What the Queen represses provides a greater opportunity for Jungian evaluation. Under her veil, the Queen desires that Orual “vanish altogether” (p. 177). She explains: “the Queen of Glome had more and more part in me . . . Orual had less and less. I locked Orual up or laid her asleep as best I could somewhere deep down inside me; she lay curled there” (p. 198). Beneath her persona and the oppressive influence of her animus, Orual’s true self is suppressed. Although as a result of her animus possession she is able to grow in strength and wisdom, this growth is of no use, for it remains detached from her psyche. D. Myers discusses this process, remarking that the Queen “had developed objectivity and control of her emotions, but at the expense of living almost completely in her conscious mind. There comes a time, though, when the spiritual, transcendent part of a human being can no longer be neglected” (p. 120). Even Orual, hidden behind her veil, could not stay repressed by her animus forever.

In the evenings, when Orual would retire to her bedchamber and remove her veil, she was again aware of the struggles that had been raging within her since childhood. At this time of day, she hears the wind rattling the chains of a well outside the castle, making a sound that could easily be mistaken for a girl's wailing. Psyche's torment in exile haunts Orual in the evenings, both in wakefulness and sleep. To try to further suppress such reminders of her old life, Orual "built stone walls round the well and put a thatched roof over it and added a door" (p. 205). Orual herself understands the significance of this action, stating: "I had walled up, gagged with stone, not a well but Psyche (or Orual) herself" (p. 206). H.M. Luke agrees that Orual's "true psyche weeps as she searches for the god" (p. 58). As a door to underground, a well is a particularly significant image for such an idea, for, as J. R. Christopher explains in "Archetypal Patterns in *Till We Have Faces*," (1977), "the unconscious mind of psycho-analytic studies is popularly pictured as *beneath* the conscious mind and popularly called the *subconscious*" (p. 205). In trying to block up the well, Orual blocks up her unconscious and refuses to allow her true psyche to encroach upon the persona assumed by her overassertive animus.

Another device used by Orual's animus to suppress the feminine nature now existent mostly within the unconscious is the typically male act of sword fighting. In order to solidify her political standing upon becoming Queen, Orual chooses to enter into hand-to-hand combat with Argan in a battle which will determine the fate of the kingdom and of Prince Trunia, a political ally who seeks refuge from Queen Orual. From the time of Psyche's sacrifice, Orual has been taking sword-fighting lessons from Bardia, the head warrior of the army of Glome, and believes she can triumph over this enemy. Orual explicitly associates the power and courage to kill with the masculine persona which she

now wears, as is demonstrated when it is suggested that she slaughter the pig for the sacrifice in preparation for the battle. At the proposition, she writes: "If I shrank from this there would at once be less Queen and more Orual in me" (p. 182). Because her animus is still unwilling to allow the Self any control over her actions, Orual brushes aside her fear and is able to sacrifice the pig and to defeat her foe with relative ease.

Also significant to the presence of the animus in the battle is Orual's response to killing Argan: "I felt myself changed too, as if something had been taken away from me. I have often wondered if women feel like that when they lose their virginity" (p. 193). Although the process of recovering her Self and reducing the animus to its appropriate position is not resolved until much later in Orual's life, this is an example of the continued existence of the feminine within her. Although her masculine persona exerts a strong influence over Orual during this phase in her life, feminine feelings continue to exist underneath the mask of the Queen. Her response to the killing of Argan is one of the primary instances in which Orual begins to intrude upon the life of the Queen. Her suppressed femininity and the elements of her true Self associated therewith consistently try to assert themselves over the Queen even as her overaggressive animus attempts to subdue them.

Orual's discomfort with her assumed masculine identity is even more explicitly revealed at the celebration feast held after the fight. Here, she "could laugh loud and drink deep like a man and a warrior" (p. 196), but in giving the feast was also "all woman again and caught up in housewife's cares" (p. 195). Orual is desperately trying to deny her feminine nature, but she is unable to rid herself of it completely. For instance, while she is at first accepted as a man by the people of Glome, this image fades with time. She says of

Bardia, who has become her friend and trusted advisor: "I'm in his man's life" (p. 204).

Those around her, who know of her ugly face, come to accept her and interact with her as though she were a man rather than a woman. Those who do not know of her appearance however—a number that significantly increases by the later years of her reign—are less easily persuaded to view her as a man, as she desires to be viewed. Prince Trunia, for example, believes that she hides her face in modesty, because of extreme beauty. He compliments her on her beautiful voice and through the encounter we are told that Orual also has a nice form, for she never had children as most of the women of Glome did. As years pass it becomes more and more difficult for Orual to perpetuate the view in others that she should be treated as any man.

Contributing to the failing presentation of her animus was her love for Bardia. Although the love was never declared or reciprocated—it was not, in fact, even fully comprehended by Orual until after Bardia's death—her desire to be with Bardia in such a relationship demonstrates an aspect of Orual's being not in full congruity with her animus. Despite the authority of the animus within her, Orual is still fragmented. H.M. Luke labels her at this point as "an undifferentiated man-woman. She wants Bardia to love her as a woman, Psyche to love her as a man" (p. 58). For years Orual is plagued by her relationship with Bardia because, while he becomes one of her most trusted counselors and best friends, she knows that she can only be a part of his man world. She tells us of this woe, lamenting: "I was his work; he earned his bread by being my soldier. When his table of work for the day was done, he went home like other hired men and took up his true life" (p. 196). She is not satisfied with the ruling of her animus within her, and yet she lives in this conflict for much of her life.

It is Bardia's death that first awakens her need to acknowledge, in a minor way, her largely unconscious feminine nature. Orual visits Bardia's wife, Ansit, to pay her condolences and to offer words of sympathy. While there, Ansit is cold and angry, for she feels as though Orual monopolized her husband by exploiting his intense sense of duty and demanding too much of his time and energy. She believes that because Orual desired to be with Bardia as much as she could, she had worked him to death. Orual is astounded by Ansit's accusation, for until this point Orual has suppressed any knowledge of her true Self because of her overaggressive animus and the pain involved in beginning to bring her psyche into harmony with itself. Stunned by this first moment of clarity, she asks Ansit, "Is it possible you're jealous?" (p. 229), ripping the veil from her face to expose her ugliness to Ansit. Yet Ansit does not see ugliness; she sees love. "You loved him. You've suffered, too" (p. 230) is her response. And they both weep. This is a moment in which Orual finally admits her true nature. Although she has not reached individuation—her animus quickly reasserts itself and she hurriedly resumes the veil—this is a critical moment at which Orual begins to gain knowledge about herself.

To truly reach this self-knowledge, however, Orual must engage in a task unique to the third stage of animus development, the stage characterized by an emphasis on the word. As warned by E. Jung in "On the Nature of the Animus," the third stage is dangerous, and it paralyzes Orual's development for many years. Yet after hearing the myth of Psyche, told by a priest in a temple of Psyche, she resolves to write her complaint to the gods, a complaint that has been brewing and festering for many years both consciously and unconsciously. It is the act of writing that is an official harbinger of the third stage, for, as Jung himself states, "The purpose of the dialectical process is to bring these contents into

the light” (p. 181). Just as she must sort seeds in the first task assigned to her by the gods in her visions, in writing her book she must sort through painful memories and previously unacknowledged motives (H.M. Luke, p. 60; E.K. Gibson, 1980, p. 251; D.T. Myers, p. 202). To write is to begin the task of achieving the self-knowledge that is necessary if Orual is ever to achieve individuation.

Individuation

Occurring in the final four chapters of the book, the fourth stage of Orual’s animus development and the concluding incidents in the process of her individuation transpire largely in dreams and visions. Because the ultimate change must happen in the mind—the very sphere in which dreams operate—the events that precipitate Orual’s individuation need not, however, be any less real than if they had actually happened. In the same way that myth can often convey greater or more accurate truth than science, Orual’s dreams are more real and influential in shaping her psyche than physical events. Hall and Nordby observe, “Knowledge of the self is accessible through the study of one’s dreams. More importantly, through true religious experiences one can understand and realize the self” (p. 52). Orual encounters both dreams and religious experiences—communication with the gods—and is able to come to a complete realization of her life, her mind, and even her own complaint to the gods. This realization is the representation of the Man of Meaning of the fourth stage of animus development.

Once Orual has come to this degree of self-knowledge, she is then able to achieve individuation. It is here, perhaps, that Lewis most differs from Jung’s theory, for where Jung anticipates an individual coming to wholeness and individuation him or herself, Lewis includes the work of the gods; in fact, it is the gods that direct the entire process. Orual

does not take her veil off herself, but says: “Hands came from behind me and tore off my veil—after it, every rag I had on” (p. 253). It is the gods who aid her in reuniting her animus with her true psyche, that her psyche may be whole and that the animus and the Self may work in harmony with one another. This synthesis is illustrated in the reunification of Orual and Psyche.

After both sisters accomplish the tasks set for them by the gods—metaphorical or, more accurately, mythical, representations of their individual journeys to individuation—the two come together in the presence of the god. In this moment, Orual is “unmade,” and then remade into the likeness of Psyche (p. 268). Finally, the god’s promise, “You also shall be Psyche” (p.152), has come to fruition, and Orual is made beautiful and complete. She does not lose her animus—indeed, could not have completed her tasks without it—yet her masculine and her feminine are now in perfect balance, for “the true symbol of the Self is always a union of opposites” (H.M. Luke, p. 70). In this union, Orual is able to know herself as the gods know her, and as such is able to begin to know them.

Conclusion

The process of Orual’s individuation is lifelong and exceedingly complex. Such factors as an emotionally and physically abusive childhood and being born with a mannish appearance contribute to the overemphasis of her animus, her masculine personality, and the suppression of her femininity. Throughout her life, Orual must learn to know her own psyche, to bring what is unconscious—such as the overreaction of her animus—into her consciousness, a process which is difficult and painful, but which requires sorrow and pain in order that her eventual joy may be complete in being given a face by which to know and commune with the gods and with her beloved sister, Psyche. The opposites necessarily

existent within her mind—most significantly, masculine and feminine, —must be united in Orual's psyche that she may be truly complete. This task, although understandable without the knowledge of Jung's theories, becomes even more consequential when interpreted through a Jungian lens, for although Orual is a fictional character, the archetypes she experiences function in all human minds and psyches. *Till We Have Faces* exemplifies Jung's belief that archetypes are best understood through myth rather than through plain, scientific language. Exploring the complexities of the development of Orual's psyche and her long but fruitful journey towards unity, wholeness, and the gaining of a "face," and by viewing this journey through Jung's archetypal theory, one comes to understand the complexities of all human psyches; in the act of knowing her, we can better know ourselves.

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