

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Woman at Point Zero (Arabic: امرأة عند نقطة الصفر) is a novel by Nawal El Saadawi, published in Arabic in 1975. The novel was translated into English in 1983 by Sherif Hetata. It is a novel based on Saadawi's encounter with a female prisoner in Qanatir Prison. It is a first-person account of Firdaus, a murderess who has agreed to tell her life story before her execution. The novel explores the issues of the subjugation of women, female circumcision, and women's freedom in a patriarchal society. Nawal El Saadawi is a writer, and a psychiatrist.

Chinua Achebe's *Things Fall Apart* (1958) is a postcolonial novel that depicts the life of Okonkwo, a wealthy local leader and warrior of the fictional Nigerian village; Umuofia. The novel is split into three parts; the first two describing the Igbo people and their culture and the third describing the British and the colonial conquering of Umuofia.

This intellectual inquiry is to dig into one of the Jungian psycho-analytical models, *shadow figure* (archetype), what constitutes it, to use this in examining the major characters (Firdaus and Okonkwo), their actions in our primary texts: Saadawi's *Woman at Point Zero* and Achebe's *Things Fall Apart* respectively. The choice of working with Jung's idea of the *collective unconscious* as a tool is made because it is adequate for studying the unconscious and motivations of the characters and their perceptions and actions based on those perceptions, instead of the unconscious and motivations of the writer, as in Sigmund Freud's assumptions.

"The individual work of art, says Heidegger, is a significant production, but in some ways still more significant is the phenomenon of art itself. It connects to whatever makes man

who he is; and so is found wherever man settles his existence. Its promptings are in fact what are called in Sewall “the deepest questions of existence” (ibid): “who man is and where he is settling his existence”, the conditions that govern and shape this settlement, which comprehend “the magnificent”, as well as “the terrible” (quoted in Akwanya 53). In line with this, T.S. Eliot relates the art of poetry to the unconscious racial memory. For him, “the pre-logical mentality persists in civilized man, but becomes available to or through the poet”. The primordial image which enables this pre-logical mentality is what Eliot calls the archetype. And this concept (archetype) is very important to this research. In Eliot, the term “pre-logical mentality” is closely connected with *primitive culture*. And he used the term poet in the same sense as Aristotle (in the sense of a creative writer of any of the forms of literature).

The term *archetype* as we use it today was borrowed from analytical psychology of Carl Gustav Jung. He postulates that: behind each individual’s unconscious lies the collective unconscious of the human race. “This unconscious racial memory makes powerfully effective for us as a group, the primordial images shaped by repeated experiences of our ancestors, and are expressed in myths, religion, dreams, fantasies, and powerfully in literature.” (Holman 40). With the above postulations by Eliot, Jung, and Holman, we may say that the *pre-logical mentality* along with man’s experience throughout recorded history are part of the constitution of the *collective unconscious* without which there cannot be literature or even a literary tradition.

The concept of archetype, which is an indispensable correlate to the idea of the *collective unconscious*, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. In mythology they are called “motifs”; in the psychology of primitives, they correspond to Levy-Bruhl’s concept of “representations collectives”, and in the field of comparative religion they have been defined by Hubert and Mauss as

“categories of the imagination”. Adolf Bastian long ago called them “elementary” or “primordial thoughts”. From these references, it should be clear enough that the idea of the archetype - literally a pre-existent form does not stand alone, but is something that is recognized and named in other fields of knowledge. Archetypes, says Jung, are found everywhere, as their symbols are a language of the mind, taken to different frequencies of thought and connected to each other by the collective unconscious. The collective unconscious so far as we can say, appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious.

Furthermore, the *shadow* figure is one of the four main archetypes which Jung identifies. The shadow, he says, represents our darkest desires, our untapped resources, or even rejected qualities. It can also symbolize our greatest fears and phobias. A close reading of Jung’s idea of shadow reveals that shadows could also be seen, basically, as where all of a person’s repressed traits go to; anything that the *ego* does not want to associate with itself.

Jung reveals that the search into the unconscious involves confronting the shadow, man's hidden nature; the *anima/animus*, a hidden opposite gender in each individual; and beyond, the archetype of meaning. These are archetypes susceptible to personification; the archetypes of transformation, which express the process of individuation itself, are manifested in situations. As archetypes penetrate consciousness, they influence the perceived experience of normal and neurotic people; a too powerful archetype may totally possess the individual and cause psychosis (an extreme dissociation of the personality). The “shadow” is described as composed of the dark elements of the personality, having an emotional and primitive nature which resists moral control. The most resistant elements are usually associated with certain emotionally toned projections; since projections are attached to external objects; it is unlikely that the individual involved in them will recognize their

sources within his own unconscious. In extreme cases of projection, the individual may become completely cut off from his environment and will live in a self-perpetuating world of illusion (becomes estranged). It is noted, however, that the most intense projections arise not from the shadow, but from the animus in a woman or the anima in a man.

Therefore, this research will focus largely on the *shadow* archetype identified by Jung, its workings, and effects on the major characters in the primary texts. We remember that in Aristotle's *Poetics*, character is as important in a literary work as the *mythos* (plot) on which it depends. That is why Barthes assigned it the primary place in narrative, because it is in the doings (actions) of characters that the whole text comes to be. Characterization in literature moves a step beyond the ordinary level of personage representation up to the embodiment of thought, as we shall see in the analysis of our selected texts. In Aristotle's discussion of tragedy, he identifies character as one of the six most essential elements that determine the quality of tragedy (*Poetics*, 5). For Aristotle, character "holds a second place" (after plot). At the level of textual significance, character is modelled on myth; therefore the attitudinal and personage distinctiveness of characters in a text is primarily on the basis of their varying mythic embodiments. We can also conclude from the above that the mythic posture of a character in a text determines its textual values or significance; and at length, defines the entire text. Also, since we read in Jung that "the symbols of archetypes are a language of the mind, taken to different frequencies of thought and connected to each other by the collective unconscious", one could say that myth, archetypes, and character are narrowly separated in the making of a text. This may have been the reason why professor Akwanya writes:

If certain cultural phenomena are found to share the same identical characteristics, this fact cannot be mere chance; if they form a series, one preceding another, they must relate together by a law of derivation and repetition. The oldest in this series is therefore the *arche*, the origin, the primordial one, and the source from which all the others derive (*Verbal Structures* 149).

The above quotation justifies the assertion that “the symbols of archetypes are a language of the mind, taken to different frequencies of thought and connected to each other by the collective unconscious.” We shall draw heavily from Jung’s *Archetypes and the Collective Unconscious* in the interpretation of characters, their motivations, actions and perceptions within the texts we are investigating.

1.2 Statement of the Problem

While most of the studies already done on the selected texts are feminist, eco-critical, and postcolonial oriented, minimal critical attention has been received by these texts from the dimension of psychoanalysis. This study undertakes to investigate the selected literary works in the light of shadow archetype and the collective unconscious which is a principle of depth psychology. This research therefore is an exploration of the shadow archetype in Nawal El Saadawi’s *Woman at Point Zero* and Achebe’s *Things Fall Apart* within the Archetypal approach.

1.3 Significance of the Study

The overriding importance of this research is multi-dimensional, being that “there would be no literature as we understand the term without literary criticism”. This study, when completed, will be an immense contribution to the criticism of the literary works of Nawal El Saadawi and Chinua Achebe. Moreover, the research will draw more attention to the shadow figure (shadow archetype) and its representation in literature. It is argued that “ideally, writing a research paper is intellectually rewarding” (*MLA Handbook 4*). It intellectually rewards not only the immediate researcher, but also the prospective researchers on the same texts, topic or, other related topic (s). It will also serve tremendously as an additional reference material for researchers on Nawal El Saadawi, Chinua Achebe, and on the shadow figure. Scholars in other disciplines can also read this work and discover insights on the

shadow figure; discover that everyone has shadow materials in varying degrees, and this could become denser and dangerous to their existence if not properly handled.

1.4 Purpose of the Study

The primary purpose of this research is to explore and explicate how integral and subsumed the collective unconscious and its archetype of “shadow” (shadow figure) have contributed immensely to the formation of the texts under study. We also intend to examine how the shadow materials in our hero and heroine (Okonkwo and Firdaus respectively) made them resistant to moral control, and how it ultimately led to the tragic demise of the two characters we have mentioned in the texts we are dealing with.

1.5 Scope of the Study

The scope of this study is limited to: Nawal El Saadawi’s *Woman at Point Zero* and Chinua Achebe’s *Things Fall Apart*. Carl Gustav Jung’s archetypal approach to literary criticism will be applied as our critical tool. We shall have an in-depth reading of the texts to identify the traces of the “shadow figure” in its various shades.

1.6 Limitations of the Study

This research is limited to library research and textual evidence. Since “every literary work of art displays itself and encloses itself within a radical intransitivity” (Foucault, qtd in *Verbal Structures* 110). It is also limited to psychoanalytic criticism in which Jung’s ideas of archetypes and the collective unconscious is our approach.

CHAPTER TWO

LITERATURE REVIEW

A number of critics have written critical works on the novels of Saadawi and Achebe. But in Frye we understand that literary texts are “inexhaustible”. So these critical works already written by no means have exhausted these novels because literature is about perspectives. In this mode, we turn to Akwanya to see that literary criticism is “shaped by what one understands literature as” (“Aristotle’s Double” 35). The works reviewed below show that these critics have investigated some aspects of the novels. This part therefore, opens up a critical review of scholarly works on Saadawi and Achebe, emphasising the views of these scholars on the primary texts, the theories their studies are hinged upon, their findings, and contributions to literary studies.

Bawa Kammampool in his essay entitled “A Woman’s Revisitation of Social Norms: Bigotry versus Feminism: the Case of Nawal El Saadawi’s *Woman at Point Zero*”, suggests that the novelist advocates for a secular government with the prime conviction that secularization is the only reliable way to freedom, emancipation and self-fulfilment. Although most of the issues affecting women in her world are rather cultural constructs. This paper examines her protagonist, Firdaus’ rebellious attitude, against the institution of marriage, which for her, is related to class domination, slavery and patriarchy. Kammampool is also of the opinion that, through Firdaus, the author offers to demonstrate the confidence she has in the ability of women to be fulfilled outside unfettered marriage.

Kammampool stresses further that Nawal El Saadawi uses prostitution as a powerful means to empower her character although in that society, bigots contest vehemently that kind of life. With this, the major character becomes fulfilled and self-realized. For the novelist, he noted, prostitution works as the most efficient tool in challenging the traditional and religious discourse that have a strict view on the female body. In using her body as a source of revenue, Firdaus achieves her freedom and becomes self-reliant. In the process, the money she earns from her prostitution spree, gives her the power of choice: she chooses at the restaurant to eat

whatever she wants and this power is also extended to the waiter. Not only does this bewilder him but it also prevents him from staring at her.

He concludes that, *Woman at Point Zero*, as the writer sees it, is a novel which is not only directed to the Arab world, but to the world at large and Africa in particular. In the world over, women undergo violence and this is used by bigots to deny them their rights. In many cultures, just like the one we have in the novel, for instance, women are regarded and treated as inferior human beings. The prejudices against them are therefore deeply rooted in the patriarchal systems. Gender based violence in all its forms is a perpetuating problem for women in the world. Women do not have chance to express themselves freely. In one word they are the “others” in feminist definition, and unknowingly accept subjugation, contends Bawa Kammampoal.

Roselezam Wan Yahya et al, in an essay entitled “Kristevan Abjection in Nawal El Saadawi’s *Woman at Point Zero*” follows Kammampoal in rendering a feminist appraisal of the novel. We read that abjection according to Julia Kristeva, is “a process of expelling and rejecting what is ‘other’, what hurts and disturbs the identity.” Thus, abjection is considered as a strategy for identity formation as far as it expels things that obstruct the subject from identifying himself/herself and acquiring subjectivity. In Nawal El Saadawi’s *Woman at Point Zero*, the heroine suffers from hysterical symptoms which prevent her from developing her identity. The essay which looks at abjection and its many forms, such as bisexuality in the first place, also refers to prostitution and rejected marriage which are introduced due to their relatedness to abjection in *Woman at Point Zero* to indicate the way the hysterical heroine gains her subjectivity through these forms by expelling the things which are considered “other” to her.

The essayists assert that Kristeva is one of the prominent figures who presented Abjection as a concept that helps women to be normal, and this is believed to be the reason

why it has been adopted in their interpretation of this novel. They also feel that El Saadawi in presenting Firdaus as a prostitute, who owns herself, body, and desire, is condemning the patriarchal society which keeps women in a dark corner and brings them to light only to satisfy their desires. It is also argued that through the character of Firdaus, El Saadawi reveals a new order based on, understanding, acknowledging, and uniting with the “other”, and not based on, excluding, jettisoning and expelling the other.

Roselezam Wan Yahya et al, conclude that lesbianism/bisexuality is a technique female folk resort to in order to destroy the patriarchal hegemony.

Chukwumezie T.M.E. and Agu Okechukwu, in their essay, “Beyond the Emancipated Woman: Revisiting Fictional Experiences in Nawal El Saadawi’s *Woman at Point Zero* and Chimamanda Ngozi Adichie’s *Purple Hibiscus*” reveal that in Nawal El Saadawi’s *Woman at Point Zero*, Firdaus the female protagonist tells of her illiterate father, who marries away his virgin daughters for a dowry at the slightest opportunity; beats his wife almost every night; who at the death of a female child, eats his supper, after having his wife wash his legs, and goes to bed; but when a male child dies, he beats his wife before going to bed. They also pointed out that Firdaus, against the backdrop of a painful childhood that is filled with domestic and sexual violence and abuses from her father and uncle respectively, and economic exploitation from perceived helpers, develops a thick skin for the various crises she comes across. Justifying her decision, she declares that, “a successful prostitute was better than a misled saint” (86). Her choice of livelihood transforms her from a submissive and subservient woman into a defiant, assertive and purposeful woman. They noted that: For Firdaus, emancipation is achieved through making a purposeful and positivist choice to defy the prevalent social institutions wherein they are devalued and exploited.

Chukwumezie and Agu assert that, Firdaus refuses to let down her defiance, but fearlessly, waits what might come next. Unfortunately, her death is the resultant effect, while

Beatrice after successfully bringing down the tyranny of her husband sinks more and more into depression. They finally submit that the African adage that no man can win a battle against his clan (culture) seems to stand as a witness against this new female posture, and emancipation from the novels reviewed, according to them, thrives practically within the family setting but suffers a great setback in the larger traditional society.

Similarly, in her essay, “Womanhood as a Metaphor for Sexual Slavery in Nawal El Saadawi’s *Woman at Point Zero*”, F. O. Orabueze thinks that El Saadawi shows that the lowest position of women is prostitution, not wifehood. Orabueze confirms that in prostitution “a woman becomes a rolling stone without any anchor. At least a married woman can quit her marriage without the husband molesting her”. But, Orabueze misses the point that El Saadawi keeps underscoring prostitution as something better than wifehood and, by this, she is satirizing the social circumstances wives live in such communities. El Saadawi mocks wifehood position and considers it as crippling the woman more than prostitution. This comes at the tongue of Firdaus who speaks thus: “Now I realized that the less deluded of all women was the prostitute. That marriage was the system built on the cruellest suffering of women”. El Saadawi is not encouraging prostitution, but in comparison with marriage life, based on what Firdaus went through, prostitution is considered more honourable to the female. It is not a call to hold prostitution, conversely; it is a call to pay more attention to women as wives.

In Blazing the Path: Fifty Years of Things Fall Apart edited by Chima Anyadike and Kehinde A. Ayoola, there are varieties of essays written by many scholars which portray their different perceptions with reference to Okonkwo’s personality, but non took the trouble to study him based on Jung’s assumptions of the shadow figure, though enough glaring opinions about Okonkwo’s attitude abound. In his essay titled “Suicide Falls through the Cracks: A

Symptomatic Reading of Chinua Achebe's *Things Fall Apart*", Meagan MacDonald upholds that the death of the hero is a symptomatic that constitutes a larger problematic in the text. He argues that Okonkwo establishes a peculiar tribal ideology through actions that conflict belief system. He writes:

The universe created in Achebe's *Things Fall Apart* consists of multiple orbits, whose constant and deliberate interactions are both languid and rigid at the same time. The ideologies of language, masculinity, the law of the father and politics of burial congregates around the character of Okonkwo, a respected man in the clan. Ultimately, the very walls of Okonkwo's universe cannot hold: he commits suicide. Suicide is quite literarily a "self-defeating" subversion of tribal ideology for Okonkwo (he dies at the intersection of free choice and self defeat), but exists outside the ideology.

We learn in MacDonald's essay that Okonkwo identifies with the ideology and communal coexistence of the clan, but as an individual he has gained specific experiences that exonerate him from his society. These experiences appear to have been informed partly by his inflexible will which is internal to him. He has a mental perception of his own ideal world which clash with the society's collectivist ethos. Hence MacDonald opines that "a brief examination of Okonkwo's world serves to illustrate the 'abomination' of suicide in the novel" (176). Following MacDonald's opinion, we discover that he still lingers in the same logic that Okonkwo has his own belief in contradistinction to the universal: that which draws from the people's collective memory. He says that "Okonkwo's universe cannot hold; he commits suicide" (176). Obviously, the issue of suicide is worth philosophical question and something more philosophical than a symptomatic reading. It is a thing of the mind. Although Macdonald strikes his point, yet he does not probe the in-depth driving force that propels Okonkwo's final resort to taking solace in suicide.

Furthermore, in his essay, “Listening to the Voice: Rhetorical Strategies in *Things Fall Apart*”, Chima Anyadike quotes Achebe’s statement in an interview, which Achebe granted to the quartet of Okey Ndibe and other men of great erudition. We read:

...There is nothing else wrong with Okonkwo, except his failure to understand that the gentleness, the compassion that we associate with women, is even more important than the strength... And that is what Okonkwo was not able to learn, and I want others after him to learn it: that women, compassion, music... these things are as valuable- more valuable- than war and violence... this is in fact where Okonkwo makes his biggest mistake and Igbo culture is partly responsible because it makes a lot of strength and power and success- and Okonkwo heard this from his society. He heard it all the time, you know, this importance of strength and being manly... (qtd in Anyadike 311-12).

Following Achebe, it is clearly perceptible that the structure of Okonkwo’s society (Igbo society) has helped in shaping the view of the way of his world, and how one should rally round acclimatize and readjust to one’s utmost surroundings for one’s supreme survival. But the way Achebe brings to the fore Okonkwo’s inability ‘to understand and to learn that gentleness and compassion attributed to women are more important than the strength makes it seem that even if Okonkwo is adjured to do so, he would fairly flexibly be adjustable to put himself in that frame of mind. Our opinion on this is to see Okonkwo’s failure to understand and inability to learn as some of the factors that inform his rigidity which in the long run is part of his identity, personality, without which his sense of being would have been in doubt. Therefore to instruct or compel him to understand and to learn is analogical to subjecting him to wear a facade of his masculine ego which may form a low opinion of himself.

Consequently, Benedict Onuorah Nweke also embarked on a deep study of Okonkwo in his work entitled “From Repression to Displacement: A Psychoanalytical Re-examination of the Hero in Chinua Achebe’s *Things Fall Apart*.” In his *abstract* to this work, he writes that he seeks to attempt a close examination of Okonkwo’s childhood or his past; the paper attempts to explore how the repressed materials in the protagonist’s memory, become a propelling force for his actions of heroism or villainy. But his manifest overall contention is to disqualify the protagonist as an Igbo hero. He declares in his essay thus: “This paper proceeds in an attempt to demonstrate the protagonist of Chinua Achebe’s *Things Fall Apart* as a failed hero before undertaking a psychoanalytic re-examination of his character traits in order to unravel the unconscious determinants of his behaviour” (15). As his argument progresses, emphasis is shifted basically to the justification of Okonkwo as a failed hero in lieu of the declared interest to unveil the unconscious determinants of his behaviour or psychological make-up which ought to have constituted the larger part of his argument. He asserts:

Undoubtedly, Okonkwo, the protagonist of *Things Fall Apart* fits adequately into the African heroic model. The fact that his birth was not noble is a discursive strategy by Achebe to demonstrate that the Igbo society did not emphasize kingship or sole rulership from where such births would have emanated. Okonkwo rises from a common birth and from poverty to a position of influence in order to make himself unapproachably distant and different from common people. This is common place in delineating most African heroes. To all extent, Okonkwo is an African hero. Nevertheless, there are ways in which his heroism fails to meet the standard of heroism of the people he supposedly leads or sacrifices his life to protect from alien forces (17).

The writer, Benedict Onuora Nweke, is of the opinion that in the African heroic model, Okonkwo qualifies as a hero, but in Umuofia, he abruptly fails beyond his people's utmost recognition; so that in African perspective, he is seen as a typical hero of a kind, but in Umuofia he is not. The writer contends that Okonkwo fails to possess most of the qualities associated with a true and successful hero; that instead, what we have is a very aggressive and violent, and irrational character.

Accordingly, Chinyere Nwahunanya attributes Okonkwo's action as "repulsive", "brutal", and "violent", while Kofi Owusu accepts the fact that the hero in Achebe "exercises absolute power in his household through a combination of implacable will and brutal force". Ikenna Dieke argues that Okonkwo is a loose cannon and that he embodies some excellent and superb study of the human ego. Dieke describes egoism as "a teleological theory of ethics that sets as its goal the benefit, pleasure or greatest good of the self" (Lecture Notes). A lot of scholars have attempted to give reasons for the motivating factors propelling Okonkwo's major actions. Clement Okafor claims that Okonkwo is a man, who harbours so much hatred against his father, that "he instinctually hates everything that reminds him of Unoka" (qtd in Onuora 20).

He concludes that what Okonkwo suffers is a pathological disease resulting from the image of his father, to which he suggests that most of the violent actions he takes, including the killing of Ikemefuna are caused by this paternal imago. This conclusion launches us into another critical argument carried out by Marx Okolie in his essay "Paternal Imago: Okonkwo's tragedy in *Things Fall Apart*".

Marx begins with the elucidation of the term "Imago" which signifies, according to him, "An unconscious idealized representation of an important figure usually a parent, formed in childhood and retained uncorrected in adult life. It acts as a model of character or

as a control of standard in a child's later life. The imago has a determinant role to play in the formation of a child's symbolical universe and consequently in his destiny." (44). Marx asserts that Okonkwo's "promptness in actions fits of anger, rash decisions or mirthlessness were traits of a new mask of character which was meant to make him different from his father" (47).

Apart from the excellent insight which Marx opens up, there appears to be a linguistic blunder which he commits, namely, he did not render his account in the simple present tense which governs critical analysis of this kind in the literary sphere. Marx's account is rendered in the past tense. He however submits that whether he (Okonkwo) beats Ojiugo in the week of peace, shoots at and nearly kills Ekwefi, accidentally kills Ezeudu's son, hacks Ikemefuna to death, murders a court messenger, insults Ojiugo, violates the rule of kinship or commits suicide, Okonkwo is a man on the run from his own father without knowing it (51).

Emeka Nwabueze in his "Theoretical Construction and Constructive Theorizing on the Execution of Ikemefuna in Achebe's *Things Fall Apart: A Study in Critical Dualism*", an essay in his collection entitled *Visions and Revisions: Selected Discourses on Literary Criticism*, agrees with Marx's position when he argues that it is indeed necessary to examine Okonkwo's career and psychoanalytic situations that led to what Damian Opata describes as 'instinctive action'. For Nwabueze, we read:

The origin of the psychic pattern that portrays Okonkwo's behaviour should be to the Paternal imago [an argument drawn from Mark Okolie]. To doubt the contemptible life and shameful death of his father, Unoka, exerts much force over his emotion and thinking, and in fact, philosophy of life (206).

Venturing further into psychoanalysis, two scholars, namely: Abida Parveen and Samina Yasmin, in their essay, “A Psychoanalytic Study of Okonkwo by Chinua Achebe and Macbeth by William Shakespeare” write that ‘after the killing of Ikemefuna, Okonkwo could neither eat nor sleep; and this is where he resembles Macbeth who is unable to control his unconscious, after murder. Okonkwo remains physically and also economically disturbed for two whole days. They argue that, “in planning murder, Ego is not working, rather Id and Superego of irrational impulses synonymous that caught the great warrior. Mosquito bite shows that great warrior’s superego is working as it awakens (sic) him from sleep so he is between conscious and unconscious mind”. They conclude that Okonkwo commits suicide as he becomes unable to come to terms with his predicament, unable to satisfy the high moral demands of his superego.

In the course of this research, we discovered that a lot of references have been made as it concerns comparative studies of *Things Fall Apart* and other literary works. In comparison of the character of the heroes of Achebe and Hardy, Eustace Palmer, in *An Introduction to the African Novel* states thus:

Things Fall Apart is a novel of character and environment but in a slightly different sense than the novels of Hardy. In Hardy’s novels a character’s destiny depends on social circumstances. But in Achebe’s case, environment is character. Okonkwo is what his society made him, for his most conspicuous qualities are a response to the demands of his society: if he is plagued by fear of failure and of weakness, it is because his society puts such a premium on success; if he is obsessed with status it is because his society is preoccupied with rank and prestige; if he is always itching to demonstrate his prowess in war, it is because his society reveres bravery and courage, and measures success by the number of human heads a man has won; if he is contemptuous of weaker men it is because his society has conditioned him into

despising cowards. Okonkwo is the personification of his society's values and is determined to succeed in this rat race.

In *The Breast of the Earth*, Kofi Awoonor posits that on the question of theme, Achebe's preoccupation is to recreate out of the despised history of Africa, the story of its dignity and integrity. He writes:

African people did not hear of culture for the first time from Europeans; their societies were not mindless but frequently had a philosophy of great depth and value and beauty, they had poetry and, above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this they must regain.

Consequently, one may say that, for Awoonor, *Things Fall Apart* is a novel which attempts to recapture Igbo (African) traditional life in its unpolluted state.

However, the studies on Nawal El Saadawi and Chinua Achebe have revealed that these critics reviewed have adopted Post-colonialism, Feminism, Marxism, and even Psychoanalysis, but no attention is given to Jung's assumption on Archetypal criticism, especially the shadow archetype, which is the gap this research will explore and fill in.

CHAPTER THREE

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1. Archetypal Criticism:

Carl Gustav Jung postulates that humankind has a “collective unconscious”, a kind of universal psyche which is manifested in dreams and myths, which harbours themes and images that we all inherit. Literature, therefore, imitates not the world, but rather the “total dream of humankind”. Jung calls mythology “the textbook of the archetypes” (qtd. in Walker 17). In Jung’s description, the personal unconscious “is made up essentially of contents that have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed” (*Archetypes* 42). On the other hand is the collective unconscious which is related to the deeper layers of the unconscious. We also learn in Jung that the collective unconscious is made up of archetypes with “determining influences which, independently from tradition, guarantee in every single individual a similarity and a sameness of experience and also of the way it is represented imaginatively” (*Archetypes* 58). Jung posits that the collective unconscious does not yield innate ideas, but inborn possibilities of ideas (“On the Relation” 246). For Jung, archetype ‘is a figure, whether it be a demon, man, or process that repeats itself in the course of history whenever creative fantasy is freely manifested’ (“On the Relation” 246).

Jung reveals that: the search into the unconscious involves confronting the shadow, man's hidden nature; the *anima/animus*, a hidden opposite gender in each individual; and beyond, the archetype of meaning. These are archetypes susceptible to personification; the archetypes of transformation, which express the process of individuation itself, are manifested in situations. He writes:

Every man carries within him the eternal image of the woman, not the image of this or that woman, but a definite image. This image is fundamentally unconscious, an hereditary factor of primordial origin engraved on the living organic system of the man, an imprint or archetype of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by women...since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion (*Archetypes* 338).

The first archetype that is encountered in personal unconscious is what Jung calls the “shadow”, which represents those tendencies in a personality which the conscious ego is unable to accept as a part of the Self. In most cases these are dark impulses in a personality which Goethe calls “earthly remnant, painful to bear” (qtd in Mario Jacoby 153). Jung writes thus: “The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly, for instance, inferior traits of character and other incompatible tendencies” (*Archetypes* 285).

Just as certain instincts are inherited by the lower animals (for example, the instinct of a chick to run from a hawk’s shadow), so are more complex psychic predispositions inherited by human beings. Jung believes, contrary to the eighteenth century Lockean psychology, that “the human mind is not born as a *tabula rasa* (a clean/empty slate). Like the body, it has its pre-established individual definiteness; namely, forms of behaviour. They become manifest in the recurring patterns of psychic functioning” (*Psyche and Symbol* 15). Therefore what Jung calls “myth-forming” structural elements are always present in the unconscious psyche; he refers to the manifestations of these elements as “motifs,” “primordial images,” or “archetypes.”

Jung was also careful to explain that archetypes are not inherited ideas or patterns of thought, but rather that they are predispositions to respond in similar ways to certain stimuli. “In reality, they belong to the realm of activities of the instincts and in that sense; they represent inherited forms of psychic behaviour” (16). In *Psychological Reflections*, he maintains that these psychic instincts “are older than historical man, and have been ingrained in him from earliest times, and eternally living, out-lasting all generations, still make up the groundwork of the human psyche. It is only possible to live the fullest life when we are in harmony with these symbols; wisdom is a return to them” (42).

Furthermore, in *The Archetypes and the Collective Unconscious*, he posits that myths do not derive from external factors such as the season or solar cycle [as in Frye], but are in truth, the projections of innate psychic phenomena:

All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection -- that is, mirrored in the events of nature. (6)

Although Jung himself wrote relatively little that could be called literary criticism, what he wrote leaves no doubt that he believes literature and art in general, to be a vital ingredient in human civilization. His theories have expanded the horizons of literary interpretation for those critics concerned to use the tools of the mythological approach and for psychological critics who have felt too tightly constricted by Freudian theory. A good deal of Jung's work overlaps that of Frazer. But, as we have already indicated, Jung is not merely a derivative or secondary figure; he is a major influence in the growth of myth criticism. For one thing, he provided some of the favourite terminology now current among myth critics. The term

“archetype” itself, though not coined by Jung, enjoys its present widespread usage among the myth critics primarily because of his influence. Also, like Freud, he was a pioneer whose brilliant flashes of insight have helped to light the way in exploring the darker recesses (inner hidden parts) of the human mind.

One major contribution is Jung’s theory of individuation as related to those archetypes designated as the *shadow*, the *persona*, and the *anima*. Individuation is a psychological growing up, the process of discovering those aspects of one’s self that make one an individual different from other members of the species. It is essentially a process of recognition, that is, as one matures, the individual must consciously recognize the various aspects, unfavourable as well as favourable, of one’s total self. This self-recognition requires extraordinary courage and honesty, but it is absolutely essential if one is to become a well balanced individual. Jung theorizes that neuroses are the results of a person’s failure to confront and accept some archetypal component of the unconscious. Instead of assimilating this unconscious element to their consciousness, neurotic individuals persist in projecting it upon some other person or

The shadow, the persona, and the anima are structural components of the psyche that human beings have inherited, just as the chick has inherited its built-in response to the hawk. We encounter the symbolic projections of these archetypes throughout the myths and the literature of humankind. The persona, the anima, and the shadow are projected respectively in the characters of the hero, the heroine, and the villain. The shadow is the darker side of our unconscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress. “Taking it in its deepest sense, writes Jung, the shadow is the invisible saurian [reptilian] tail that man still drags behind him” (*Psychological Reflections* 217). The most common variant of this archetype, when projected is the Devil, who, in Jung’s words in *Two*

Essays on Analytical Psychology, represents the “dangerous aspect of the unrecognized dark half of the personality” (94).

3.2 Research Methodology

Studies have shown that everyone has shadow material in varying degrees, and all of that depends on how open one is and how much one is willing to admit to one’s “shadow traits”, because the less one is able to associate one’s ego (sense of identity and existence) with the traits that one does not want to be associated with, the denser and heavier one’s shadow is going to get. And this, according to Jung, is going to cause a problem, because one’s shadow material is going to have autonomous control over one’s actions. It sort of points to those situations where one can really see the splinter in someone else’s eye, but can’t see the log in one’s own eye. This way, one becomes selectively unconscious to those traits within oneself. So the more “shadow material”, and more dense it is, the lower someone’s consciousness has to get.

When this kind of thing is going on, it might seem that the individual involved is taking that trait and putting it in some dark place, but in reality this is false. The reality is that the individual is dimming the light of his own consciousness, so that he does not have to see those undesirable and disappointing traits or those traits that he or she deemed unfavourable. And it is like dimming down a lamp, every time one represses a trait. Also when these traits are repressed, Jung says, it insulates one from feeling strong emotions, which includes love, bliss, ecstasy, and all the best emotions that one can feel in life. Jung also posits that, “the thing about the shadow (repressed feeling) is that it really wants to be re-integrated”, so the shadow will intuitively put you in different situations where you have to look at the shadow traits that you are trying to keep repressed.

We have already stated that according to Jung, the unconscious is divided into two: personal and collective. It has also been mentioned that “the first archetype that is encountered in personal unconscious is what Jung calls the “shadow”, which represents those tendencies in a personality which the conscious *ego* is unable to accept as a part of the *self*”. In line with this, we shall attempt an in-depth reading of the texts to identify the traces of these repressed shadow materials, whatever they are, in Firdaus (the protagonist in *Woman at Point Zero*) and Okonkwo (the protagonist in *Things Fall Apart*), what these shadow materials are composed of, how repression made the hero and heroine (Okonkwo and Firdaus respectively) resistant to moral control, and how it ultimately led to the tragic demise of both heroes of the texts we are dealing with.

CHAPTER FOUR

TEXTUAL ANALYSIS:

Firdaus is an interesting character; a tragic character in every sense of the word. The first time she appears in the novel, in her prison cell, she says:

They are coming to take me at six o'clock this evening. Tomorrow morning I shall no longer be here. Nor will I be in any place known to man. This journey to a place unknown to everybody on this earth fills me with pride. All my life I have been searching for something that would fill me with pride, make me feel superior to everyone else, including kings, princes and rulers.

The above statement by Firdaus shows that she is not afraid of death.

However, Firdaus' actions are all provoked by the feelings and aspirations which are repressed and as a result become part of her "shadow" material. These repressed shadow materials are what made it possible for her to take decisions that are not well guided, but simply based on intense emotions such as: anger, fear, hate, and a sense of frustration against men and the society she finds herself in. As a child, Firdaus' first encounter with men in his society was with her father. And the account she gives of this encounter reveals what her first shadow material consists of. Her account of her father's conduct and life style churns the stomach and stirs up anger, disgust, and hatred, which if not guided could become very disastrous and deforming; and in fact it did. She speaks of her father for the first time:

My father, a poor peasant farmer who could neither read nor write, knew very few things in life. How to grow crops, how to exchange his virgin daughter for a dowry when there was still time, how to be quicker than his neighbour in stealing from the

field once the crop was ripe. How to bend over the headman's hand and pretend to kiss it, how to beat his wife and make her bite the dust each night. (9)

Also among the repressed materials in Firdaus' psyche are images of her father's pretentious life, and attitude towards people, her father's attitude towards the death of a girl child; and his violent behaviour towards his wife when a male child dies in his home. For we read that: "When one of his female children died, my father would eat his supper, my mother would wash his legs, and then he would go to sleep, just as he did every night. When the child that died was a boy, he would beat my mother, then have his supper and lie down to sleep" (17).

The society where Firdaus grew up is a patriarchal society, which is controlled by the ideologies and narrow mindedness of men who are insensitive to the plight of women. This society is structured in a way that women have no access to education above the basic level. And this is done with the intention of keeping women down. This is clearly captured in the conversation between Firdaus and her uncle: "What will you do in Cairo, Firdaus? And I would reply: I will go to El Azhar and study like you. Then he would laugh and explain that El Azhar was only for men" (14). All the ugly life experiences which Firdaus suffers as a child were not lost rather they became part of her shadow and remained in her subconscious.

Jung also reveals that: the search into the unconscious involves confronting man's hidden nature; the *anima/animus*, a hidden opposite gender in each individual. These are archetypes susceptible to personification; the archetypes of transformation, which express the process of individuation itself, and are manifested in situations. In *Woman at Point Zero*, Firdaus did not strike a balance between the "persona" and the "shadow" early in life. She did not allow the *animus* (the masculine aspect of a female) to be operational in her, instead she repressed it becomes part of her shadow. That is why she suffers so much in her demure nature as a woman. But when she finally decides to reveal what has been hidden, she

becomes a wild animal in human form. This happens because the “animus” has been repressed at a very early stage of her life. We learn in Jung that striking a balance between the *shadow* and the *persona* will help an individual to live a balanced life. But when one allows either the unconscious (shadow) to overshadow the conscious (persona), a dangerous situation is presented. As he puts it:

Consciousness and the unconscious do not make a whole when either is suppressed or damaged by the other. If they must contend, let it be a fair fight with equal right on both sides. Both are aspects of life. Let consciousness defend its reason and its self-protective ways, and let the chaotic life of the unconscious be given a fair chance to have its own way, as much of it as we can stand (*The Integration* 13).

In the light of the above quotation, it is very clear that when any of the aspects or elements of personality is repressed, the individual suffers a deficiency. And in most cases, the individual goes through a whole lot of crises that may be beyond redemption. Firdaus represses her animus and made it become part of her “shadow material.”

Similarly, what we find in *Things Fall Apart* is related to this. Okonkwo is a character who refuses to strike a balance between the “shadow” and the “persona”. He represses the anima (the feminine side of a male) in him and emphasizes only the masculine aspect of personality. And this repression happened in his formative years. We read in the novel that:

Perhaps down in his heart Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and of the forces of nature, malevolent, red in tooth and claw. Okonkwo’s fear was greater than these. It was not external but lay deep within himself. It was the fear of

himself, lest he should be found to resemble his father. “Even as a little boy” he had resented his father’s failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was *agbala*. That was how Okonkwo first came to know that *agbala* was not only another name for a woman, it could also mean a man who had taken no title. And so Okonkwo was ruled by one passion- to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness (11).

Okonkwo resented his father, even as a boy and this resentment of his father’s personality becomes the little spark that ignited his ruin. He hated and never wished to be associated with “gentleness”, which is a feature usually associated with “the anima”. From then on, this becomes his guiding principle. But what he does not know is that gentility does not mean the same as idleness, which is another thing he resented his father for. Okonkwo lacks the sort of patience required of a human being in dealing with others. He does not think well, but depends on strength rather than intellect for most of his actions. He does not understand that the gentleness and compassion which are usually associated with women are prized qualities of every reasonable human being.

In his attempt to dissociate himself from his father, he detaches himself from the creativity which his father, Unoka is known for. This has great effect on him; hence he is not very creative. The reason for this is simple: he repressed the anima and other traits he sees as inferior traits of character and made them become part of his shadow material, then emphasized only the animus, which his conscious ego acknowledged and wants to associate with the self. Despite the novel’s emphasis upon the masculine attributes and successes of Okonkwo, the anxiety caused by the distaste for his father is all too apparent. For “He had no patience with unsuccessful men, he had no patience with his father” (3). We learn of the protagonist’s distaste for his father; a distaste which motivates the protagonist to overcome

his father's poverty. Unoka is a gifted musician that loves good fellowship, Unoka is portrayed as a man who lacks ambition, yet is gentle and sensitive to nature's ever changing beauty. However, Okonkwo's "life was dominated by fear, the fear of failure and weakness... It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father" (11). It may be suggested that despite his failings, Unoka is a sensitive man and a loving father (something Okonkwo is not to Nwoye). This is deducible from his words to Okonkwo during the terrible harvest month: "Do not despair. I know you will not despair. You have a manly and a proud heart. A proud heart can survive a general failure because such a failure does not prick its pride" (20). These are not the words of a resentful father, nor adversary, but rather a father who despite his son's vengeful attacks offers him a loving, guiding and supporting hand, as any loving parent would.

The shadow archetype is frequently thought of as negative, being the repository of unwanted and unaccepted qualities in ourselves; but the shadow has another side, where hidden gifts and abilities may lie dormant until the shadow is confronted. For example, Firdaus remained a sufferer of the actions and wickedness of men until she confronted her shadow, first by doing the things that men in the society she lives in find abhorrent. It was only then that she could ask a man like Di'aa out of her house; takes charge of her life, and decides to do away with men who have tormented her all her life. In her encounter with Di'aa, he tells her that she is not "respectable" she says:

When he tried to brush his lips against mine, his words were still resonating in my mind. I pushed him away from me and said, "My work is not worthy of respect, why then do you join in it with me?" He tried to take me by force, but I repelled his advances, then went to the door and opened it, and he immediately left... before that moment, my mind had been calm, tranquil, undisturbed. Every night I used to lay my head on the pillow and sleep deeply, right through the night until morning... a sound

like the roar of an angry sea went back and forth from my ears to the pillow, and from the pillow to my ears (Saadawi 77).

Now, when we think about the shadow, we generally, think of it as being all of our negative traits. But the shadow can also have positive traits. For example, if a person happens to grow up in a family that is very pragmatic and very sensible, but the person happens to be a very creative kind of person, the person might actually repress that creativity, therefore, creativity will be part of the shadow. This may be the reason why Jung asserts that, 'the shadow is the seed of creativity', because it contains so many hidden treasures that we don't really actively associate with our ego or our *persona* (our outward behaviour; a part of the personality which others see). Okonkwo is the kind of man he is because he left untapped the hidden treasures which his shadow contains, namely the anima and logical reasoning. He even dismisses the stories his mother told him in his childhood days (his only memory he has of her) to be "as silly as all women's stories" (60).

Throughout the novel, Okonkwo keeps treating and making reference to women as insignificant entities with whom a serious minded man should not be associated. The manner of treatment he gives to his wives, his resentment for his father, and so on. His attitude towards himself too in most cases points to the idea that he is a man and should not be found behaving like a woman. After the killing of Ikemefuna for example, he finds himself thinking and feeling uneasy. Then the next thing he did is to ask himself:

When did you become a shivering old woman, you, who are known in all the nine villages for your valour in war? How can a man who has killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed (51).

These are some of the ways in which Okonkwo keeps repressing his anima for “fear of being thought weak”. And in doing this, his shadow became darker. And according to Jung,

everyone has shadow material in varying degrees, and all of that depends on how open one is and how much one is willing to admit to one’s “shadow traits”, because the less one is able to associate one’s ego (sense of identity and existence) with the traits that one does not want to be associated with, the denser and heavier one’s shadow is going to get.

If this eventually takes place in an individual, it is going to cause a problem, because one’s shadow material is going to have autonomous control over one’s actions. It sort of points to those situations where one can really see the splinter in someone else’s eye, but can’t see the log in one’s own eye. This way, one becomes selectively unconscious to those traits within oneself. So the more “shadow material” and dense it is, the lower someone’s consciousness has to get. And this is what led to Okonkwo’s tragic death.

The novel throws light on Okonkwo’s emotional sides from time to time. But each time he ponders a situation or problem, he ends halfway. He does this because of his wrong understanding of things, namely that being emotional is not a manly attribute. Obviously, Okonkwo does not know that there is nothing wrong with a man behaving in a way that is typical of a woman when that is required, and vice versa. He fails to deal with these issues before trying to emphasize and sustain his harsh external persona at the expense of his emotional nature, which he suppresses and makes part of his shadow. Even the more he keeps this emotional side of him down, the more powerfully it thrusts itself back on him. Even his treatment of his “degenerate” and “effeminate” son, shows that he wants Nwoye to be a “flaming fire” like himself. He does not understand that “living fire begets cold, impotent ash,” even when he makes the utterance himself.

Okonkwo is not known for much thinking because he chooses to suppress the aspect of his personality that makes thinking possible. This makes reflection on important matters impossible for him. For instance, when his uncle, Uchendu, asks him a question that one could easily answer, but he could not even attempt the question:

Can you tell me, Okonkwo, why it is that one of the commonest names we give our children is Nneka, or “Mother is Supreme?” We all know that a man is the head of the family and his wives do his bidding. A child belongs to its father and his family and not to its mother and her family. A man belongs to his fatherland and not his motherland. And yet we say Nneka — “Mother is Supreme.” Why is that? ... “I do not know the answer”, Okonkwo replied.

Furthermore, the “persona” also referred to as “civilised consciousness” is always a false image. The reason it that in every situation the individual finds himself, he keeps putting up and readjusting to suit every situation. And there is a constant interaction between the persona and the shadow. When a particular element is repressed in the life of an individual, it becomes part of the person’s shadow, while the elements which the person wishes to keep manifesting and showing the world is what Jung calls the persona. The shadow, also called the “disowned self” is always suppressed by the individual, but this does not remain repressed forever. As we learn from psychoanalysis that there is nothing which enters the mind that ever disappears. This situation leads us to what is called the return of the repressed which we find in Okonkwo and Firdaus.

Firdaus tries to cage her animus and not express it, even when the men she met in the textual universe all abused her sexually and otherwise. This repression is as a result of patriarchy in the Islamic world of the text which keeps women down. This is achieved by the use of institutional violence (religious, educational, and so on). This is why Firdaus

repressed the aspect of her real personality and was unable to marry up her persona and the shadow; she did not provide the constant interaction needed between the persona and the shadow. Okonkwo also did the same thing by not allowing his anima to operate at all, and even goes as far as hating that aspect of his own personality. For we read that “he hated gentleness” which is usually associated with the anima.

The heroine of Saadawi’s *Woman at Point Zero* lived in a perpetual world of illusion until she kills Marzouk. She also suppressed the fact that she is living a life of prostitution. This she did believing the delusive lie she is told by Sharifa Salah el Dine: “A man does not know a woman’s value, Firdaus. She is the one who determines her value. The higher you price yourself, the more he will realize what you are really worth” (58). When Firdaus discovers that the result expected from “pricing oneself higher” is not forthcoming, she suffers a nervous breakdown. This is evident in the following conversation between the heroine and a male character she introduces as Di’aa in her inner chamber:

“Let’s talk a little. I prefer talking to anything else.” “Nevertheless you will have to pay me like they all do. The time you can spend with me is fixed, and every minute counts as money.” “You make me feel I’m in a clinic. Why don’t you hang up a price list in the waiting room? Do you also have emergency visits?” There was a note of irony in his voice, but I could not see why, so I said, “Are you being sarcastic about my work, or about the medical profession?” “Both,” he said. “Are they similar to one another?” “Yes,” he said, “except that a doctor while carrying out his duties feels he is worthy of respect.” “What about me?” I exclaimed. “You are not respectable,” he replied, but before the words “not respectable” had reached my ears, my hands rose to cover them quickly, but they penetrated into my head like the sharp tip of a plunging dagger. He closed his lips tightly. A sudden deep silence enveloped the room, but the

words continued to echo in my ears, took refuge in their innermost depths, buried themselves in my head, like some palpable material object . . . (76)

It is Di'aa's words that shed some light on the delusional life in which Firdaus had been involved. From that moment, she becomes a different person and sought to earn a living by an honest and respectable means. But the rage which overwhelmed her when she perceived the words "not respectable" shows she realised that her profession is not respectable, but suppresses it in her mind thinking that it will go away; sort of what we have stated in our chapter one that: "When one suppresses a feeling or trait, it might seem that the individual involved is taking that trait and putting it in some dark place, but in reality this is false." The reality is that the individual is dimming the light of his own consciousness, so that he does not have to see those undesirable and disappointing traits or those traits that he or she deemed unfavourable.

The return of the repressed is seen in Firdaus' life when after she becomes a successful prostitute, has tested freedom from men, and becomes capable of independent existence, a pimp named Marzouk comes to threaten, exploit, and control her life and income. He tells her that she is but "a woman and a slave to men" (103). This brought back the memories of all the men she has ever come in contact with (ugly memories). Hence she relays to us: "I'm not a prostitute. But right from my early days my father, my uncle, my husband, all of them taught me to grow up as a prostitute" (108). The tension gets to its climax when she fights and kills Marzouk. The passage where the fight happened is worth quoting in part to exemplify the return of the repressed:

I caught hold of the latch of the door to open it, but he lifted his arm up in the air and slapped me. I raised my hand even higher than he had done, and brought it down violently on his face. The whites of his eyes went red. His hand started to reach for the

knife he carried in his pocket, but my hand was quicker than his. I raised the knife and buried it deep in his neck, pulled it out of his chest and plunged it deep into his belly. I stuck the knife into almost every part of his body. I was astonished to find how easily my hand moved as I thrust the knife into his flesh, and pulled it out almost without effort. (104)

Here we can see that aggression causes the shadow figure in Firdaus to appear. The return of the repressed awakens and forced the beast in her to manifest itself. And from that moment on, she became a different person; a dangerous killer and a norm breaker.

Okonkwo in his own part believes himself to be the “roaring fire” he is popularly called (123); the very opposite of his father. Therefore anything that may come to deprive him of this pride is not allowed. But the truth is that Okonkwo is weaker than his father, but refuses to admit it. This he does by wearing the mask (persona) all the time, to avoid being thought weak. Even when the court messengers arrive at the venue where the meeting of Umuofia men is being held, Okonkwo acted in the same fear of being thought to resemble a woman, therefore he acted just to protect the same false image he has of himself; the image of a great warrior. He “kills the court messenger” in the face of what he feels is a challenge to his dignity. In the novel, we read that when the court messengers arrives the scene of the meeting, he says:

The white man whose power you know too well has ordered this meeting to stop. In a flash Okonkwo drew his machete. The messenger crouched to avoid the blow. It was useless. Okonkwo’s machete descended twice and the man’s head lay beside his uniformed body. (163)

Immediately after the above incident, Okonkwo goes away and commits suicide. The message delivered above by the messenger is not enough for Okonkwo to have killed him,

but it is an action occasioned by what Jung calls the “return of the disowned self.” This is how Okonkwo is destroyed by what he fears the most: being thought weak.

Moreover, both Firdaus and Okonkwo are tragic characters and tragic characters. In line with Arthur Miller’s treatise on tragedy, “tragedy is assured when the common man is unwilling to remain passive in the face of what he conceives to be a challenge of his dignity, his image of his rightful status” (“Tragedy and the Common Man”). This is true of Okonkwo and Firdaus. Okonkwo refuses to bow to the foreign authorities in Umuofia, but rather he commits suicide in the face of what he considers a challenge to his dignity. Likewise, Firdaus refuses to send an appeal to the president in request for presidential pardon. She instead prefers to die for the crime she has committed. This may have been the reason why Akwanya writes that,

The hero realizes himself by not submitting meekly to the order of the world, and far from letting this order plunge him into inaction, as it does Shakespeare’s Hamlet, takes up arms against an outrageous fortune. Thus is the one who commits sacrilege and suffers nonetheless cheerful (*Discourse Analysis* 32).

The above quotation is equally true of the hubris we find in Firdaus and Okonkwo who challenged the powers that be and defied the best advice of their time and plunged into darkness (death and destruction).

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1 Summary:

We have examined the shadow figure in its different shades as it appears in *Woman at Point Zero* and *Things Fall Apart*, focusing on the characters of Firdaus and Okonkwo as the protagonists of these literary texts. From our analysis, we have established the presence of the shadow figure in our primary texts and have used Jung's psychoanalytical perspective to probe the issue. Also, we have stated that the characters mentioned above are tragic characters who died of hubris as a result of the suppression of their genuine, natural feelings, and initial adoption of societal views which made them wear the false masks that loosened when the tension reached its climax. They could no longer sustain and keep projecting the false images of themselves. Thus they are destroyed by it.

In a similar manner, it is our opinion that Firdaus and Okonkwo are tragic characters who died as a result of the return of what Jung calls "the disowned self" or "the dark twin brother" (their untapped resources, or even rejected qualities; their greatest fears and phobias). Following Jung, we advocate that one should allow a synergy between the shadow and the persona (conscious and unconscious self) to help them live a balanced life.

5.2 Conclusion

It cannot be denied that there is evidence of the shadow figure in the primary texts we have examined in this research. This concept is seen to have been built into the text, and has helped in character and text formation. This should not in any way present a surprise to literary scholars since,

Literary criticism has clearly grown out of philosophy. Literature is even more expansive, entering every domain, and carrying away materials for new constructions... There is no doubt that if it has carried away material from other domains, these and their functions in the original context must weigh in, in determining their functioning in the literary work (Akwanya 69).

As already enunciated, when some think about the shadow, they generally, think of it as being all of their negative traits. But the shadow can also have positive traits. For example, if a person happens to grow up in a family that is very pragmatic and very sensible, but the person happens to be a very creative kind of person, the person might actually repress that creativity, therefore, creativity will be part of the shadow. This may be the reason why Jung asserts that, 'the shadow is the seed of creativity', because it contains so many hidden treasures that we don't really actively associate with our ego or our *persona* (our outward behaviour; a part of the personality which others see). This is one of the trends that we hope to correct with our position in this research.

All in all, the issues or problems which are encountered immediately in reading fictional works tend to hold and sustain reading attention. Critical reading therefore goes with analysis and interpretation, in search of deeper patterns and meanings. With respect to Saadawi's *Woman at Point Zero* and Achebe's *Things Fall Apart*, what has mainly guided interpretation is the intention of the playwright. As it concerns *Things Fall Apart*, there have also been concerns about the handling of Igbo cultural materials. The comparative reading of these texts undertaken in this study has led us to ask questions which are beyond cultural affiliations and individual intentions.

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