

اللاشعور الجمعي في مسرحيتي "بيجماليون" و "الإنسان والرجل الخارق" لجورج برناردشو

ديانا دسوقي*، إيمان لبابيدي**

*طالبة دراسات عليا (ماجستير) قسم اللغة الإنكليزية، كلية الآداب، جامعة حلب

**قسم اللغة الإنكليزية، كلية الآداب، جامعة حلب

الملخص

تبين هذه الدراسة أثر نظرية يونغ في مسرحيتي "بيجماليون" و "الإنسان والرجل الخارق" لجورج برناردشو إذ تعكس شخصيات المسرحيتين المدرستين الأبعاد النفسية والروحية للبشر في القرن العشرين.

كما تظهر هذه الدراسة العلاقة بين المسرحيتين من خلال تسليط الضوء على توظيف الأساطير والأنساق. وتوضح الدراسة أثر نظرية يونغ في برناردشو من خلال الكشف عن معاني مضمرة وصراعات نفسية. ويكشف البحث الأنساق التي استخدمها برناردشو في المسرحيتين المذكورتين مثل نموذج الأم والذي يمثل حاجة الإنسان لعاطفة الأمومة.

وأخير توصل البحث إلى أن نظرية يونغ "اللاشعور الجمعي" تتداخل مع مسرحيات برناردشو، حيث تثبت هذه الدراسة أن برناردشو استعمل نظرية يونغ ليوضح أن البشر قد ورثوا تجاربهم وأخطاءهم وعاداتهم وأفعالهم من أجدادهم القدماء.

ورد البحث للنشر بالمجلة بتاريخ 2018/2/20

قبل للنشر بتاريخ 2018/3/13

The Collective Unconscious in George Bernard Shaw's *Pygmalion* and *Man and Superman*

Iman Lababidi , Diana Dasouki***

*Postgraduate Student (M.A), Dept. oF English, Faculty of Arts and Humanities,
University of Aleppo

** Dept. oF English, Faculty of Arts and Humanities, University of Aleppo

Abstract

The study reveals the impact of Jungian psychology on George Bernard Shaw's *Pygmalion* and *Man and Superman*. In focusing on these two plays, the characters of the plays chosen reveal the psychological and spiritual dimensions of human beings in the twentieth century. The study also examines the relationship between the two Shavian plays by highlighting the heavy use of mythology and archetypes. The main objective is to show how the use of archetypes reflects Jung's impact on Shaw revealing hidden meanings and psychological conflicts.

This study explores the archetypes used by Shaw in the two plays in question such as the mother archetype which represents man's need for maternal love. Moreover, the study finds that Jung's theory of the collective unconscious is incorporated within Shaw's plays. It proves that Shaw also utilized the Jungian theory to point out that humans have inherited their experiences, sins, customs and actions from the ancient ancestors.

Keywords: Shaw; The unconscious; Jung; Psychology; archetype.

Received: 20/ 2 / 2018

Accepted: 13 /3/ 2018

George Bernard Shaw was born in Dublin, Ireland in 1856. He wrote more than sixty plays, including major works such as *Man and Superman* (1903), *Major Barbara* (1905), *Pygmalion* (1912) and *Saint Joan* (1923) which established him as a leading dramatist in the world of drama. In 1925, he was awarded the Nobel Prize in Literature, while in 1938 he was awarded an Oscar for his work in the film *Pygmalion*. Shaw died in 1950 at the age of 94 while writing another play.

George Bernard Shaw's use of mythology directs the reader to Carl Jung's use of the same in his psychoanalytic research into the self. His knowledge of the myths affects meaning which emerges in his drama through its interaction with myth. Yet many critics believe that Shaw's drama does not have any psychological depth. However, some works reveal unexpected psychological sides in Shaw's personality. *Pygmalion* and *Man and Superman* are direct evidence of the Jungian influence on Shaw.

Pygmalion is one of the most important English comedies of the twentieth century. It is named after the Greek myth of the sculptor who hates women, but falls in love with a statue of his creation. He prays to Aphrodite that his statue comes to life. His wish is fulfilled and he marries the statue which he names Galatea ¹. There are similarities and differences between Shaw's *Pygmalion* and Ovid's myth of *Pygmalion*. Shaw's *Pygmalion* also tells the story of the Professor of phonetics, Henry Higgins who has *Pygmalion's* view of women, " *I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a damned nuisance... Women upset everything*". ² The sculptor creates a beautiful creature out of stone i.e. Galatea while Shaw's *Pygmalion*, Professor Higgins takes a flower girl "out of the gutter and make[s] a lady of [her]". ³

Pygmalion tells the story of Henry Higgins, a professor of phonetics who meets Eliza Doolittle, a flower girl by accident. After hearing her strange dialect, he states that he can change her into a lady. Eliza comes to the professor's house asking him to teach her how to speak properly like a lady. During six months, Eliza is taught the good manners of the upper class, so that Higgins wins his "bet" during the

¹ STOCK, Jennifer and Kim HUNT, eds. 2009_ *U.X.L Encyclopedia of World Mythology*. Gale, New York, 904.

² SHAW, George Bernard. 2004_ *Pygmalion*. London, Electronic Classics, (II.29).

³ SHAW, George Bernard. 2004_ *Pygmalion*. London, Electronic Classics, (II.26).

garden party where people think she is a noble lady. Higgins treats Eliza badly giving her orders and ignoring her wishes and that makes her rebel against him. She tells Higgins *"I wouldn't marry YOU if you asked me"*.¹ *She prefers Freddy Hill to be her husband because he loves her.*

Pygmalion's sculpture is a symbol of the human self that is embedded in the Greek mythology from a Jungian perspective. According to Jung, the self is an archetype of the collective unconscious which appears in myths, legends, dreams and fairy tales in the figure of "superordinate personality" such as a prophet, king, hero, saviour or in the form of a totality symbol such as the cross, square or circle.² For Jung, myths, symbols and archetypes are means of understanding the collective unconscious. Greek myth allows Shaw to convey meaning through retelling myths. There is an obvious difference between the original myth and Shaw's myth. Each of the myths presents a creator and a creation. Shaw speaks through Higgins who is introduced as a professor of phonetics.

Thus from a Jungian perspective, *Pygmalion* is the "superordinate personality" that has deep and complex influence within the human psyche i.e. the collective unconscious. Shaw uses Ovid's myth to convey his hidden meaning which proves the presence of the Jungian archetype of the self in his work. The connection between the sculpture who carves an ivory statue and consequently turns it into a beautiful human being and the professor who *"take[s] a human being and change[s] her into a quite different human being by creating a new speech for her"*³ is represented by both Ovid and Shaw. So both art and language create the universal self which is an archetype within humanity's collective unconscious.

Dr. Carol S. Pearson, a Jungian specialist, in her *Awakening the Heroes Within*, expands the hero archetype into twelve archetypes: the Orphan, Creator, Lover, Caregiver, Innocent, Warrior, Seeker, Destroyer, Ruler, Sage, Magician and Fool. According to Pearson, these are characteristics of the hero yet they are archetypes by themselves because the hero can be Creator, Lover or Fool. She

¹ SHAW, George Bernard. 2004_*Pygmalion*. London, Electronic Classics, (Act V.79).

² FLEMING, James S. 2005_ "*Jung's Analytic Psychology and the Self*". Web. 5 April. 2017. P. 14

³ SHAW, George Bernard. 2004_*Pygmalion*. London, Electronic Classics, (III.54).

distinguishes archetypal characters from their experiences and journeys. The Caregiver is the one who is generous and helps others while the Orphan is the one who is victimized and exploited by others.¹ In this context, Shaw's *Pygmalion* has many archetypes such as the Creator, the Caregiver and the Orphan.

Professor Henry Higgins is the archetype of the Creator because he decides to take the flower girl "*out of the gutter and ...make a lady of [her]*".² The Creator is the person who has the power and controls everything in the story. He treats Eliza as an object ignoring her feelings as a human being. In other words, he treats Eliza Doolittle as the sculptor treats his statue in Ovid's myth. He wants to change her personality, to pass her "*as a duchess*" not caring about her wishes or desires.³ Higgins plays the role of the professor of phonetics who changes the ignorant girl into an educated lady. His knowledge of language enables him to demonstrate the power of the creator through the play.

On the other hand, in Ovid's tale, Pygmalion creates an ivory statue which turns into a beautiful woman. Shaw's Pygmalion, the linguist Henry Higgins changes the flower girl into a lady by teaching her how to speak good grammar whereas Ovid's Pygmalion changes the statue into a beautiful woman by praying to the goddess of love. Moreover, both tales use the archetype of the Creator with the name of *Pygmalion*. The sculptor and the professor create beautiful women out of art and language.

Eliza Doolittle represents the archetype of the "Orphan" in the play. She is a poor girl who sells flowers to live, but she refuses to be humiliated, "*I won't be called a baggage when I've offered to pay like any lady*".⁴ She quests to regain safety throughout the play, yet she fears to be exploited by the other characters. She is treated badly because of her appearance as a flower girl. When she is turned into a lady, she is respected and admired even by Higgins. "Inventing new Elizas" is what Higgins cares for ignoring her feelings and whims. Yet Eliza rebels against her Creator refusing to be just a "bet" he has

¹ PEARSON, Carol S. 1991_ *Awakening the Heroes Within*. New York: Harper & Row, 40.

² SHAW, George Bernard. 2004_ *Pygmalion*. London, Electronic Classics, (II.26).

³ SHAW, George Bernard. 2004_ *Pygmalion*. London, Electronic Classics, (I.16).

⁴ SHAW, George Bernard. 2004_ *Pygmalion*. London, Electronic Classics, (Act 2.21)

won.¹The "Orphan" regains power at the end when she discovers that *"the difference between a lady and a flower girl is not how she behaves, but how she's treated"*.²She defies Higgins, the Creator who calls her *"this thing"*.³She becomes independent deciding to marry Freddy Hill who loves her.

Eliza may represent the archetype of the persona in the play. For Jung, the persona is the outward appearance that one creates and as a result the person loses contact with one's real self. ⁴Eliza's entering the world of the upper class makes her feel split i.e. she is lost between two different worlds: the world of the upper class and the world of the lower class. When Henry states in the beginning of Act 1 *"You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days"*.⁵ Eliza decides to change her appearance, personality and speech in order to appear as a lady. As a result, she is torn between what she was in the past(a flower girl) and what she is now(a lady). Eliza believes that becoming a lady is like acquiring a foreign language for her when she tells Higgins that *" I am a child in your country. I have forgotten my own language, and can speak nothing but yours"*.⁶

Shaw also uses symbolism to convey hidden meanings to the reader. The flower is a symbol of youth, hope and vitality. Eliza is called the flower girl at the beginning of the play. She sells flowers to people i.e. she provides hope and vitality to other people although she is humiliated by them. Moreover, the garden is another symbol in the play. According to Jung, the garden is the archetype of paradise within the collective unconscious, *"the garden of paradise"*.⁷Higgins bets that he will *"pass [Eliza] off as a duchess in six months"* during the *"garden party"*.⁸ So the garden represents paradise because without Eliza's transformation from a flower girl to a duchess, she cannot enter

¹ SHAW, George Bernard. 2004_Pygmalion. London, Electronic Classics, (Act3.59)

² SHAW, George Bernard. 2004_Pygmalion. London, Electronic Classics, (Act5.73)

³ SHAW, George Bernard. 2004_Pygmalion. London, Electronic Classics, (Act5.72)

⁴ FLEMING, James S. 2005_ "Jung's Analytic Psychology and the Self". Web. 5 April. 2017. P. 11

⁵SHAW, George Bernard. 2004_Pygmalion. London, Electronic Classics, (Act 1.16)

⁶ SHAW, George Bernard. 2004_Pygmalion. London, Electronic Classics, (Act 5.74)

⁷ JUNG, Carl. 2006_Psychology of the Unconscious. New York, Norton, 375.

⁸ SHAW, George Bernard. 2004_Pygmalion. London, Electronic Classics, (Act 3.44)

the paradise. In other words, the garden represents the upper class which is paradise for Eliza.

Throughout *Pygmalion*, many archetypes are represented in a way that connects Shaw's story to Ovid's myth. This supports Jung's theory because old myths are still alive in the collective unconscious of mankind. The Pygmalion myth affects Shaw so that he relates the professor to the sculptor so that they look the same although they come from different cultures and countries. Both the professor and the sculptor create their women and as a result the women are supposed to satisfy the creators' wishes. Galatea in Ovid's *Pygmalion* is at the whim of her creator, but Shaw's Eliza rebels against the professor refusing to obey his orders. Society has placed Eliza at the mercy of an upper class gentleman because her value is attached to her class. Eliza is a heroine because she dares to become a lady and gain power over her teacher.

Throughout the play, it is clear that because of the collective unconscious, Shaw uses mythology to give the readers a clear picture of his view. He portrays the professor in a very mythological way; a god-like man who creates a wonderful woman and expects her to obey him. Yet Shaw presents a different image of the woman showing the independence and freedom in her. Eliza's personality is revealed in contrast to that of Galatea. Shaw demonstrates Eliza's conflict between her past as a flower girl and her present as a lady through the "Orphan archetype". Moreover, the archetypes in the play such as the "Orphan", "Creator", "Caregiver", "Persona" and "Self" are the contents of the collective unconscious.¹

Dr. Joan Relke defines myths in his essay, "**The Archetypal Female in Mythology and Religion: The Anima and the Mother**" as "*the dreams of cultures*". He states that myths "*are open to interpretation and can have personal meaning or convey archetypal truths about human nature*".² Shaw's *Pygmalion* may be interpreted in two ways i.e. the play can be understood as personal view of the English language and its dialects especially when in his Preface, Shaw attacks the English for having "*no respect for their language*". Shaw states that "*English is not accessible even to Englishmen*", so England

¹ JACOBI, Jolande. 1996_ **The Psychology of C. G. Jung**. London: Routledge & KeganPaul, 35.

² RELKE, Joan. 2007_ "**The Archetypal Female in Mythology and Religion: The Anima and the Mother**". Europe's Journal of Psychology. Web.6 July 2017, 1-16

needs " *an energetic phonetic enthusiast*" and he makes Henry Higgins *the hero of a popular play*".¹ The use of mythology in the play especially when Shaw names his hero after Ovid's Pygmalion makes the reader understand the play in a Jungian way. But of prime importance is the heavy use of the archetypes and symbols in the play which reveals Shaw's collective unconscious especially when he connects Eliza with Galatea and Higgins with the sculptor.

On the other hand, ***Man and Superman***, subtitled "A Comedy and A Philosophy" is one of the most complex plays which deals with Shaw's philosophical personality in a comic way. The play consists of four acts, but the third act, "Don Juan in Hell" is the most important of them because it is often staged as a separate play. The dream makes Act three as a different play so that it forms a play within a play. The action of the play is conceived in two different structures i.e. Act one and two reveal a comic love story between Octavius Robinson and Ann Whitefield. The third act is mythological and presents a dream which takes place in hell. The last act goes back to the romantic comedy which ends with two marriages.

Man and Superman is about Ann Whitefield and John Tanner who are the main characters. According to the will of her deceased father, Ann has two guardians: Tanner and Ramsden. Shaw portrays Ann and Tanner in a very comic way: the woman pursues the man whose flight is in vain. Another love story is between Violet Robinson, Octavius's sister and Hector Malone, a wealthy American who refuses to obey his father's wish i.e. to marry a girl of the upper class. Tanner travels to Europe, but he is captured by Mendoza and his group. He has a dream in which he is the mythological Don Juan and he is sent to hell. In hell, Don Juan meets three characters: his beloved Dona Ana de Uloa who is Ann Whitefield, the Statue who is Roebuck Ramsden and the Devil who is Mendoza. They have a long philosophical conversation over many universal issues such as marriage, life, death, women's roles and love. Don Juan decides to leave hell to continue his work in the world. Tanner wakes up and finds that Ann has found him. In the final act, Ann manages to marry Tanner while Violet reveals her secret marriage with Hector. Female domination of the male is shown through Ann and Violet.

¹ SHAW, George Bernard. 2004_**Pygmalion**. London, Electronic Classics, (Preface 3).

John Tanner represents the archetype of the hero who is the protagonist in the play. Shaw calls *Man and Superman* a "Don Juan play".¹ This reveals the Don Juan myth which Shaw uses as a method to write his play. Yet Shaw's Don Juan has neither adventures nor relations with women unlike the myth. Shaw defines Don Juan as "a man who ...follows his own instincts without regard to the common statute, or canon law".² The difference between Don Juan the myth and Shaw's Don Juan is that he "is no longer, like Don Juan, victor in the duel of sex".³ Shaw states that "my Don Juan is the quarry instead of the huntsman".⁴

Tanner flees from Ann's trap to Europe ,but he is captured by Mendoza and his gang who want money. The same dream which Tanner and Mendoza see is part of the collective unconscious. Tanner represents Don Juan, the Spanish nobleman while Mendoza is the Devil in the dream. They meet in hell with the Old Woman who represents Ann and the Statue who represents Roebuck Ramsden. The four characters have a long argument in hell where "the Devil is the leader".⁵ Shaw gives a depiction of hell that is "the home of honor, duty, justice, and the rest of the seven deadly virtues"⁶ while heaven is "the most angelically dull place in all creation".⁷ For Jung, heaven is the place of light i.e. the sky while hell is the place of darkness i.e. the bottom of earth. Thus Shaw's contradictory depiction of heaven and hell may be his conscious reaction to Jung's theory of the collective unconscious. Tanner talks about women's chase of men and their instinctive nature, but he also supports Violet who marries secretly and the father of her expected child is unknown. Here, he seems to reflect the Shavian psyche i.e. Shaw defended women as a Socialist.

¹ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (Preface 3).

² SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (Preface 6).

³ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (Preface 9).

⁴ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (Preface13)

⁵ SHAW, George Bernard. 2004_ *Pygmalion*. London, Electronic Classics, (ActIII.106)

⁶ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (ActIII.107)

⁷ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (ActIII.115)

Mendoza echoes Robin Hood, the legendary bandit of England who steals from the rich to help the poor. Furthermore, Robin Hood's life in the forest with his fellow outlaws seems like Mendoza's. Mendoza says, "*I am a brigand: I live by robbing the rich*".¹ He captures both Tanner and Straker, his driver while they are on the way to Europe. He sees the same dream as Tanner while sleeping and he appears as a wise devil. Shaw portrays Mendoza as the Devil in the dream where he argues with the Don Juan over "the Life Force" and warns him of "*the pursuit of the Superhuman*" because "*it leads to an indiscriminate contempt for the Human*".²

Shaw exhibits a clear fascination towards the concept of a Superman. This concept was first introduced by Nietzsche. Shaw wants to create a better world through the creation of great men such as Nietzsche who "*raked up the Superman*".³ His dream of the Superman Superman is an inherited idea that "*was ever present with men*".⁴ Thus the creation of a world of supermen needs the mythological marriage between the Mother Goddess and the hero i.e. the combination of intellectual force of man and instinctive force of woman to create the Superman. Shaw describes the intellectual force of man and the instinct of woman, "*what is true of the great man who incarnates the philosophic consciousness of Life and the woman who incarnates its fecundity, is true in some degree of all geniuses and all women*".⁵ In *The Cambridge Companion To George Bernard*, Sally Peters writes, "*Shaw explores the intersection of male artistic creation and female self-creation*".⁶ She means the connection between the intellectual abilities of man and the instinctive knowledge of woman.

Ann Whitefield reflects the archetype of the Great Mother who plays a vital role in dominating and seducing the other characters. The Great Mother is an archetype of feminine mystery and power and Ann

¹ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (ActIII.96)

² SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (ActIII.143)

³ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (ActIII.143)

⁴ MUGGE, Maximilian A. 1990_ "**Eugenics and the Superman: A Racial Science and a Racial Religion**". The Eugenics Review: 184-193

⁵ SHAW, George Bernard. 2004_ **Pygmalion**. London, Electronic Classics, (Preface15)

⁶ PETERS, Sally. 1996_ **The Cambridge Companion to George Bernard Shaw**. London: Yale U.P.7

appears as a powerful woman who controls men. Shaw admits that Ann is the Great Mother or the Mother Goddess who determines the fate of men. Moreover, Shaw calls Ann "Everywoman" which gives her universality.¹ Sally Peters Vogt in her essay, "**Ann and Superman: Type and Archetype**" identifies the play's characters in the dream with their mythological prototypes i.e. Tanner /hero, Ann/ goddess, Mendoza/ Devil, Ramsden/ Holdfast. Vogt suggests that Ann incorporates a number of roles, those of daughter, sister, virgin, temptress, bride, mother. In other words, Ann becomes "*Queen Goddess of the World*".²

Moreover, Vogt notices that Ann is described as a snake in the play and she connects the snake with Eve.³ Jung describes the snake in his *Psychology of the Unconscious*:

*The snake in Paradise is usually considered as feminine, as the seductive principle in woman, and is represented as feminine by the old artists...Through a similar change of meaning the snake in antiquity becomes the symbol of the earth, which on its side is always considered feminine.*⁴

Tanner compares Ann to the lioness, the cat and the queen bee. Vogt suggests that the lioness is a symbol of the Great Mother while the queen bee symbolizes the Mother Goddess and the Virgin Mary.⁵ Marie Von Franz points out that "*Greek mythology is full of animal symbolism...the cat is sacred to the goddess Freya*".⁶ So Ann is both a woman and a goddess and Tanner's flight from her is similar to the earlier rejection of the goddess by the hero i.e. when Ishtar offers to marry Gilgamesh, he rejects her insulting the goddess.⁷ Like Gilgamesh, Tanner descends into hell, but Vogt sees this journey as

¹ **SHAW**, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (Preface22)

² **VOGT**, Sally Peters.1987_ "**Ann and Superman: Type and Archetype**". Ed. Harold Bloom. New York: Chelsea Book Publishers, 114

³ **VOGT**, Sally Peters.1987_ "**Ann and Superman: Type and Archetype**". Ed. Harold Bloom. New York: Chelsea Book Publishers, 115

⁴ **JUNG**, Carl. 2006_ **Psychology of the Unconscious**. New York, Norton, 172

⁵ **VOGT**, Sally Peters.1987_ "**Ann and Superman: Type and Archetype**". Ed. Harold Bloom. New York: Chelsea Book Publishers, 114

⁶ **JUNG**, Carl. 2000_ **Man and His Symbols**. New York, Doubleday, 235.

⁷ **STOCK**, Jennifer and Kim **HUNT**, eds. 2009_ **U.X.L Encyclopedia of World Mythology**. Gale, New York, 480

Tanner's "*descent into his unconscious*".¹

Tanner's mythic journey into hell parallels the underground journeys of Gilgamesh. He undertakes this spiritual journey during his sleep and when he wakes up he is united in a sacred marriage with the Mother Goddess(Ann):

RAMSDEN. *When you say Ann, you mean, I presume, Miss Whitefield.*

TANNER. *I mean our Ann, your Ann, Tavy's Ann, and now, Heaven help me, my Ann!(Act I.36).*²

Ann's marriage of Tanner is a triumph for the maternal archetype that she represents. The marriage between the Mother Goddess and the Don Juan becomes a "*mystical marriage*".³ Thus the Superman can evolve through the union with Tanner:

ANA. *That is not what I stopped you for. Tell me where can I find the Superman?*

THE DEVIL. *He is not yet created, Senora.*

.....
ANA. *Not yet created ! Then my work is not yet done... I believe in the Life to Come. [Crying to the universe] A father _a father for the Superman!.*⁴

This marriage is the result of Tanner's journey into hell. Jung states in *Man and His Symbols* that man "*produces symbols unconsciously and spontaneously, in the form of dreams*".⁵ Thus Tanner's journey is a symbolic quest for the "Life Force". Ann represents the "Life Force" that makes Tanner marry her. In the dream, Ann ,the Mother Goddess decides to return to earth and marry Tanner in order to complete her duty in life, to be a mother and give birth to children so that the Superman is created. Shaw describes women's desire for maternity, "*Woman must marry because the race*

¹ VOGT, Sally Peters.1987_ "**Ann and Superman: Type and Archetype**". Ed. Harold Bloom. New York: Chelsea Book Publishers, 118

² SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (Act I.36).

³ VOGT, Sally Peters.1987_ "**Ann and Superman: Type and Archetype**". Ed. Harold Bloom. New York: Chelsea Book Publishers, 122

⁴ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (Act III.144).

⁵ JUNG, Carl. 2000_ **Man and His Symbols**. New York, Doubleday,21.

must perish without her travail".¹ This desire for maternity and pregnancy is within the collective unconscious of women. In other words, it is the force that carries women through *"the risk of death and the certainty of pain, danger and unutterable discomforts"*.² Moreover, Ann and Tanner reveal Shaw's psyche: Tanner represents the intellectual side of Shaw while Ann represents the feminine sexual side in him. This suggests that Shaw is a union of intellect and sex.³ Ann and Tanner represent the anima vs. the animus archetype. Ann represents the anima within Tanner and he represents the animus in her psyche. They appear to complement each other.

Roebuck Ramsden corresponds to the archetype of the "Caregiver" who treats Ann with compassion and generosity. He wants her to marry a good man not a Don Juan so he tries to convince her that Tanner is a careless seducer who is not a suitable husband. Moreover, Ramsden represents the Statue, Ana's father, in the dream scene. Shaw describes him as *"a living statue of white marble, designed to represent a majestic old man...His voice... is so like the voice of Roebuck Ramsden"*.⁴ The Statue appears to hate heaven and wants to change his position because *"A number of people sit there in glory, not because they are happy, but because they think they owe it to their position to be in heaven."*⁵

Heaven and Hell are archetypes within the collective unconscious of mankind. Heaven represents the place of virtue and light while hell is the place of sin and darkness. Shaw depicts heaven as the epitome of hypocrisy and corruption while hell is *"the only refuge from heaven"*.⁶ Yet Shaw's depiction of heaven and hell remains a conscious reaction against religion. For Shaw, heaven may symbolize Christianity and the people of heaven are turned to marble statues such as Ana's father. Moreover, the Statue tells Ana that he is

¹ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (Preface14)

² SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (Preface15)

³ HART, Thomas E. 2006_ **"Myth, Archetype and Complex in Man and Superman"**. Web. 6 May 2017. 16

⁴ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (ActIII.111)

⁵ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, Classics, (ActIII.116)

⁶ SHAW, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, Classics, (ActIII.118)

hypocrite like people in heaven, *"I was hypocrite; and it served me right to be sent to heaven"*.¹

On the other hand, hell is described by Shaw as *"the home...of the seekers for happiness"*.² Shaw presents the opposition between heaven and hell through the Statue and the Don Juan who tell the difference between the two entities. Shaw attacks Christianity and praises pagan people. He turns the unconscious into conscious when he reverses the roles of the two archetypes (heaven and hell). Instead of portraying hell as the archetypal pit of fire and darkness , Shaw depicts hell as *"a pit of philosophers"*.³

According to Jung, "The Journey" is one of the situation archetypes which connects the present with the past in order to find meaning in life. Tanner is transported to a psychological hell to gain a deeper philosophy of life through the spiritual journey which is, according to Jung's theory, a manifestation of the underlying human psychology. The hero's journey is a mental adventure through an unknown world where he finds supernatural things. This kind of journey is part of the collective unconscious and Shaw's use of mythology i.e. the Don Juan is a clear evidence of Jung's influence in this play.

The dream scene is the most important of the play. Jung writes in his book, *Psychology of the Unconscious* about the importance of dreams: *"Dreams are symbolic in order that they cannot be understood; in order that the wish, which is the source of the dream, may remain unknown"*.⁴

The dream is a Jungian method which expresses the collective unconscious of man. Shaw's characters embody archetypes from the collective unconscious and they appear in the dream. Jung considers that dreams may be drawn from the individual unconscious and from the collective unconscious. In other words, dreams are produced by the individual experience and the racial experience. Jung identifies dream images which come from the collective unconscious not from the

¹ **SHAW**, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (ActIII.114)

² **SHAW**, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (ActIII.118)

³ **SHAW**, George Bernard. 2004_ **Man and Superman**. London, Electronic Classics, (Preface22)

⁴ **JUNG**, Carl. 2006_ **Psychology of the Unconscious**. New York, Norton, 75.

person's personal unconscious .¹ Tanner's dream turns him to the past where he is the Spanish Don Juan . So his dream comes from the collective unconscious not from a personal experience. Shaw's use of myths, legends and dreams in *Pygmalion* and *Man and Superman* proves Jung's assumption that mythology exists within the collective unconscious of mankind. Wilfred Guerin describes the importance of myths in highlighting the collective unconscious of mankind:

*"...the study of myths reveals about the mind and character of a people. And just as dreams reflect the unconscious desires and anxieties of the individual, so myths are the symbolic projections of a people's hopes, values, fears, and aspirations....Myths are by nature collective and communal; they bind a tribe or a nation together in common psychological and spiritual activities."*²

Shaw also uses symbolism in *Man and Superman* which is a clear proof of the collective unconscious. The dream is a symbol of the hero's journey to hell. Moreover, number four symbolizes the four characters who appear in the dream scene (Ana, Don Juan, The Statue and The Devil). Jung in his study of mythology and religion discovered that number four is associated with wholeness of the individual. He states that in *The Archetypes and the Collective Unconscious*:

*"Between the three and the four there exists the primary opposition of male and female, but whereas fourness is a symbol of wholeness, threeness is not".*³

In other words, the four characters in the dream represent the "symbol of wholeness" which Jung talks about. They complete each other i.e. they ask and give answers to universal questions. So these four characters may represent Jung's concept of wholeness. Shaw uses marriage as a symbol of the creation of the Superman i.e. the creation of great men. Jung in his essay "**Marriage as a Psychological Relationship**", regards marriage as part of the collective unconscious, not personal unconscious. He describes marriage as a similar relationship between men and women :

¹ LU, Kevin.2012_ "**Jung, History and His Approach to the Psyche**". Journal of Jungian Scholarly Studies,10.

² GUERIN, Wilfred L. 2005_ **A Handbook of Critical Approaches**. Oxford, Oxford U.P.183-4

³ JUNG, Carl. 2000_ **The Archetypes and the Collective Unconscious**. New York, Doubleday, 234.

"Seldom or never does a marriage develop into an individual relationship smoothly and without crises. There is no birth of consciousness without pain...First it was passion, then it became duty, and finally an intolerable burden, a vampire that battens on the life of its creator".¹

Jung assumes that marriage is a universal concept which is part of the collective unconscious. Passion and desire change into duty in marriage. Shaw also talks about marriage as man's duty *"to produce something better than the single-sexed process can produce"*.² Shaw is against marriage in which the woman's role is just a chaser of a husband to supply her financially. Tanner reflects Shaw's mind in the play and through him Shaw reveals his hidden meaning (Shaw's mother archetype is presented as a wife, mother, independent and free woman who can give birth to the Superman). In other words, Shaw dramatizes the good characteristics that makes a woman worthy to be a mother of the Superman who may be Shaw himself. The mother that Shaw really needs does not exist except in his plays.

The Devil may represent the archetype of the Shadow which is the opposite figure of the Hero. Guerin mentions this archetype in ***A Handbook of Critical Approaches***:

"The most common variant of this archetype, when projected, is the Devil, who in Jung's words, represents "the dangerous aspect of the unrecognized dark half of the personality".³

The Good Mother is the female image which is fertile, nurturing and protective. Jung assumed that the term mother archetype came from ancient women who have become symbols of femininity within religion such as Virgin Mary and figures in mythology such as the goddesses of Venus, Aphrodite and Artemis. The Good Mother is related to symbols which represent nature, birth and fertility such as gardens, trees, flowers and animals. Moreover, the Good Mother dominates and seduces others. Ann Whitefield represents the Good Mother in the play. She is the powerful female who dominates Tanner and other males. Shaw mentions in his Preface that the female controls

¹ JUNG, Carl. 2000_**The Collected Works of C.G.Jung. Vol 17** New Jersey, Princeton U.P.193.

² SHAW, George Bernard. 2004_**Man and Superman**. London, Electronic Classics, (ActIII.124)

³ GUERIN, Wilfred L. 2005_**A Handbook of Critical Approaches**. Oxford, Oxford U.P.,200.

the male, *"Don Juan had changed his sex and become Dona Juana"*.¹ Moreover, Octavius, Ann's lover, describes her as an eternal female or as Eve after the Fall from Paradise:

"To Octavius she is an enchantingly beautiful woman, in whose presence the world becomes transfigured, and the puny limits of individual consciousness are suddenly made infinite by a mystic memory of the whole life of the race to its beginnings in the east, or even back to the paradise from which it fell".²

Tanner also talks about the Mother archetype describing woman's relation to the intellectual man as "treacherous and remorseless". Jung also pointed out that the Mother archetype has both positive and negative sides. This negative side shows itself through symbols such as death, danger and sensuality. Ann also represents the negative side of the Good Mother which is called by Jung the Terrible Mother. This negative side is described by Tanner, *"that's the devilish side of a woman's fascination: she makes you will your own destruction"*.³ Tanner also calls Ann names such as *"Lady Mephistopheles"* which reveals the evil spirit in the Good Mother.⁴ The Good Mother is associated with the "Life Force" while the Terrible Mother is associated with the "Death Force".

Both *Pygmalion* and *Man and Superman* are connected through mythology and Jungian psychology. Eliza Doolittle refuses to marry her Creator and chooses her lover Freddy as a husband while Ann refuses to marry her lover and chooses Tanner the Don Juan as a husband. So both Eliza Doolittle and Ann Whitefield represent the powerful female or the Mother archetype. Moreover, Higgins-Eliza and Tanner-Ann represent the anima vs. the animus archetype. So the use of many archetypes through the plays reveals Jung's impact on Shaw. His characters prove Jung's collective unconscious especially in the dream scene.

References:

1- FLEMING, James S. 2005_ "Jung's Analytic Psychology and

¹ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (Preface8).

² SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (ActI.41).

³ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (ActI.47).

⁴ SHAW, George Bernard. 2004_ *Man and Superman*. London, Electronic Classics, (ActI. 56).

- the Self".** Web. 5 April. 2017.
- 2- **GUERIN, Wilfred L.** 2005_ **A Handbook of Critical Approaches.** Oxford: Oxford U.P.
- 3- **HART, Thomas E.** 2006_ **"Myth, Archetype and Complex in Man and Superman"**. Web. 6 May 2017.
- 4- **JACOBI, Jolande.** 1996_ **The Psychology of C. G. Jung.** London: Routledge & KeganPaul.
- 5- **JUNG, Carl.** 2000_ **Man and His Symbols.** New York, Doubleday.
- 6- **JUNG, Carl.** 2006_ **Psychology of the Unconscious.** New York: Norton.
- 7- **JUNG, Carl.** 2000_ **The Archetypes and the Collective Unconscious.** New York: Doubleday.
- 8- **JUNG, Carl.** 2000_ **The Collected Works of C.G.Jung. Vol 17** New Jersey: Princeton U.P.
- 9- **LU, Kevin.** 2012_ **"Jung, History and His Approach to the Psyche"**. Journal of Jungian Scholarly Studies.
- 10- **MUGGE, Maximilian A.** 1990_ **"Eugenics and the Superman: A Racial Science and a Racial Religion"**. The Eugenics Review.
- 11- **PEARSON, Carol S.** 1991_ **Awakening the Heroes Within.** New York: Harper & Row.
- 12- **PETERS, Sally.** 1996_ **The Cambridge Companion to George Bernard Shaw.** London: Yale U.P.
- 13- **SHAW, George Bernard.** 2004_ **Man and Superman.** London: Electronic Classics.
- 14- **SHAW, George Bernard.** 2004_ **Pygmalion.** London: Electronic Classics.
- 15- **STOCK, Jennifer and Kim HUNT,** eds. 2009_ **U.X.L Encyclopedia of World Mythology.** Gale: New York.
- 16- **VOGT, Sally Peters.** 1987_ **"Ann and Superman: Type and Archetype"**. Ed. Harold Bloom. New York: Chelsea Book Publishers.