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**Women in Twentieth-Century Literature: A Jungian View.** Bettina L. Knapp. University Park, Pennsylvania: Pennsylvania State University Press, 1987, 249 pages, \$24.95.

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*Women in Twentieth-Century Literature: A Jungian View* is a collection of ten essays that depends on Jung's "analytical technique and vocabulary." At the same time the author, Bettina Knapp, reevaluates and revises Jung's "concepts when the need arises," thus keeping "pace with changing times and different customs," and avoiding "a single-minded inquiry" (p. 2). Arranging her essays in a cycle-of-life pattern, Knapp examines literary works from throughout the world and focusses primarily on women's experience in the twentieth century in order to gain some understanding of "the mysteries of the *eternal feminine*" (p. 2).

Knapp's first essay, "Fredrico Garcia Lorca's *Yerma: A Woman's Mystery*," is a discussion of *Yerma's* barrenness and of her efforts to bring life into the world. Her barrenness is caused by patriarchal notions of women that are repressive, failing as they often do to consider the feeling side of life and leading to narrow conceptions of women as saints or sinners. Against these notions *Yerma* at last rebels, bringing chaos into the patriarchal world and freeing herself from it. Through her rebellion she gives "birth to a new life force" (p. 23).

"Elizabeth Bowen's *Death of the Heart: A Teenage Archetype*" deals with the fall of a young girl, Portia, into the world of experience. Over the course of the action of the novel, she encounters the polarities in herself, an encounter that leads ultimately to greater consciousness. Basically, Portia grows out of her "child's world with its illusions and fantasies," and, following "the signs and signals her unconsciousness" yields "to her in her dreams and reveries," begins "the upward path of creating an identity for herself . . ." (p. 46).

Successive essays (on works by Isak Dinesen, Natalie Ginzburg, Flannery O'Connor, Jean Rhys, Nathalie Sarraute, Pa Chin, Fumicho Enchi, and Anita Desai) deal with other aspects of woman's experience in her passage through life—transformation, sacrifice, identification, alienation, and death.

In "Pa Chin's *Family: The Patriarchate Dismembered*," for instance, Knapp examines "the root causes of severe injustices perpetuated against women in China—women who are victims of a severely patriarchal regime" (p. 153). Knapp argues that Confucianism and Taoism (in the stultified form practiced under the ruling patriarch) cause

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men to look "upon the feminine as a negative and threatening force" and so divest themselves "of *eros*, that factor which encourages" men to relate to women with tenderness and love (p. 165). Because of this one-sided view of life, the lives of women are often destroyed. Of the four feminine characters Knapp discusses, the lives of Mei, Jui-chueh, and Ming-feng are destroyed. Raised by a non-nurturing mother and forced into a marriage against her feelings by the family patriarch, Yeh-yeh, Mei remains introverted and passive, never becomes an individual, never rises above the "*participation mystique*—an identification with the negative image of the feminine principle imposed on women in a patriarchal society" (p. 170). Widowed, Mei draws more and more into herself. In her desire to escape the pain of her life and in her detestation of herself as a woman, Mei starves herself to death. Jui-chueh, likewise passive and introverted, dies in childbirth, exiled from the patriarchal world (the only one she knows and hence the only one in which she can find nourishment) because of masculine fears of " 'the curse of the bloodglow,' " the fear, that is to say, that "blood spilled during the birth process" will attack the corpse of Yeh-yeh during his long and intricate burial ceremony (p. 172). Ming-feng, psychologically speaking, is stronger than either Mei or Jui-chueh. She is a servant and so knows that she can never marry Chueh-hui, whom she loves, because he is the son of Yeh-yeh. Ming-feng has developed the persona of the bondmaid successfully and so knows how to behave in public to best protect herself; she knows though that she wears a mask and removes it at night when she is safe and not under the dominion of the patriarchy. Then, her persona serves its mediating function with her feelings. Nevertheless, she is victimized by her society because she cannot marry the man she loves. Rather than follow the dictates of Yeh-yeh and become a rich man's concubine, she commits suicide. Ming-feng serves as an anima figure for the man she loves and consequently makes him more sensitive to and aware of his "*feeling domain*." His awareness causes him to strike against the social system that was so destructive to women. Only Chin, the fourth woman Knapp discusses, survives the restrictions of the culture. Chin is the daughter of a nurturing mother and "represents the integrated girl who feels, wants, understands, and also reasons" (p. 176). Although she too has many difficulties in the society, she refuses to take the well-trodden road that would keep her in the collective and prevent her from realizing herself as an individual. She has developed an

androgynous psyche: She is masculine in her determination and feminine in her warmth of feeling. . . . Chin has integrated her masculine and feminine sides. A strong ego engages her in life's struggles, but her deeply sensitive nature alerts her to the feeling world. Neither repressed nor depressed, she learns to work in harmony with both polarities of her instinctual domain, dealing with the objective facts of the workaday world with compassion and love.

Unlike Ming-feng's fatalism, or Mei's negativism, or Jui-chueh's passivity, Chin's psyche helps her maintain meaningful relationships while retaining her own identity. Never unyielding or basking in extremes, Chin considers others and herself—not one without the other—before making decisions. (p. 181)

And after the death of the patriarch, she is able to forge her own life and to help change the cruel system that so restricted women. Knapp argues that Chin's ability to function androgynously, to consult both her thinking and feeling sides, makes her "An embodiment of China's great cultural past and its catalytic present," as well as the "paradigmatic woman of the future" (p. 182).

The last essay in the book, "Anita Desai's *Fire on the Mountain: A Rite of Exit*," is a study of Nanda Kaul, an "archetypal Old Woman," as she goes through the initiation processes that leads to her illumination and death. As the story opens, Nanda "looks forward to the slowing-down process" (p. 211). She has been a "model" woman,

fulfilling her function as wife and mother, even though "her sexuality had remained untouched, barren, and cold" (p. 215). Into her life comes her grand daughter, Raka. She is the archetypal child, "emerging in all of her innocence as if from the collective womb of nature, whereas the aged woman is preparing to return to the earth/tomb. The collision of these two forces and the hurt that is to ensue will prepare Nanda for the painful illumination preceding the completion of her initiation ritual" (p. 218). Nanda, more reflective in her orientation toward life and its stages, is at first resentful of having to care for Raka, whose orientation to life is more visceral. Raka, Knapp argues, may be seen as embodying un-lived aspects of Nanda's life and is thus a shadow figure. Ultimately, Nanda begins to love her grand daughter and has therefore "warmed up to her own qualities—to her shadow forces. What had formerly been cast out is now returning, integrating itself into her life" (p. 225). It is through the development of this long suppressed visceral side of herself that the "feeling sensate dimension has awakened in her being. Perception through the mind is now accompanied by understanding via the body" (p. 225). At last, then, Nanda has truly matured. Here, she is to be contrasted with her friend, Ila, who remains a *puella*, perpetuating the illusions about her life as Nanda had done. When Ila dies, Nanda realizes that she has been living lies and that she has perpetuated the lies by repeating them to her grand daughter. Illusions faced and abandoned, Nanda now finds "joy in Raka," who, "her shadow factor, has made it possible for Nanda, the observer, the remote rationalist, the perfect wife and mother—the role model—to reconnect with her world of instinct, to feeling into things, to experience *eros*. Accepted by the little Raka whom she had feared and rejected in the beginning, Nanda has been awakened to a new feeling dimension" (p. 227).

In her conclusion, Knapp stresses that one way of counteracting the "almost total disorientation in regard to the ends of human existence" [Jung's words] is to study the creative process because it helps us to understand "in part the authors' inner climates, moods, and glyphs—in sum, their psychological condition" (p. 229). Knapp's hope is that her readers may go beyond her study of the psyches of fictional characters to the study of their own psyches so that they might realize, if only in part, how both positive and negative archetypes affect their lives. To study "the psyches of fictional characters, as they live in novels, tales, or plays . . . , is to encourage revelation—illumination—in the reader" (p. 230). While not everyone can be as creative as the writers in her study, Knapp asserts that within each of us is "an inner chamber where polarities fuse, conception occurs, and an embryo forms. Each one of us can fashion a labor room to facilitate the coming into the world of the new, the revolutionary, and the never before experienced" (p. 230). Through the study of the creative process, then, the reader may "discover her or his own means of building a bridge to the outer world, and the wisdom necessary to convey unconscious and conscious feelings, values, archaic images, pulsations and introjected opinions—energies crucial to the construction of a bridge leading within" (p. 231).

Nominally concerned with the psyches of fictional women, Knapp really is concerned with the human psyche. Knapp's readings are sensitive and insightful, suggesting ways to look at ourselves as well as at fictional characters and testifying once again to the power of a Jungian approach to human behavior. The essays in the book effectively encourage readers to pursue greater understanding of the self through the study of literature and provide models that suggest useful directions to take. This excellent book will thus be of interest to analytical psychologists, to counselors with a Jungian orientation, to students of literature, to feminists, and to readers generally acquainted with or interested in Jungian notions and their applications to human lives. It may prove to be a welcome addition to the libraries of many readers.