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Fulfilling the Search for Completeness in Harper Lee's To Kill A Mockingbird and Delia Owens' Where the Crawdads Sing

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Abstract: Harper Lee's *To Kill A Mockingbird* (1960) and Delia Owens' *Where the Crawdads Sing* (2018), set in the 1930s and 1960s, respectively, portray coming of age stories narrated from the points of view of two female protagonists, Scout and Kya. In *Mockingbird*, Lee conveys Scout's maturation via a first-person narrative, recounting the events she witnesses between 1933 and 1935 as a linear flashback when she is an adult, whereas Owens conveys maturation in *Crawdads*, which happens over the course of Kya's life, from a roving third-person narrative point of view, between 1952 and 2009. Both novels immerse the young protagonists in communities impacted by social phenomena, such as racism, prejudice, gender-norms, and the marital complex, all of which have a profound impact upon their lives and, subsequently, the personalities they develop as a result. Both only six years old at the onset of each novel, *Mockingbird's* Jean Louise ("Scout") Finch, and *Crawdads*' Catherine Danielle ("Kya") Clark negotiate societies and their own values in order to obtain a share of power, and reject the metaphorical and material subjugation that normally attends paradigms inherent to the Deep South in the 1930s and 1960s. Lee and Owens utilize narrative points of view, in conjunction with symbols and images that function as objects for the projection of Scout's and Kya's psychic energy, to portray the struggles of young protagonists subject to morally challenging social phenomena, and to comment on how interactions with social and cultural values can both reflect and inform identity and personality development, broadly.

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Fulfilling the Search for Completeness in Harper Lee's *To Kill A Mockingbird* and Delia Owens' *Where the Crawdads Sing*

> *Nature is aristocratic, and one person of value outweighs ten lesser ones. It is the individual who is the carrier of culture. All the highest achievements of virtue, as well as the blackest villainies, are individual.*
>
> – Carl Gustav Jung, *Collected Works*

> *The development of individuality, the discovery of what an individual really thinks and feels and believes, as opposed to the collective thoughts, feelings, and beliefs imposed on him by society, becomes a quest of vital significance.*
>
> – Carl Gustav Jung & Anthony Storr, "The Development of the Individual"

Harper Lee's *To Kill A Mockingbird* (1960) and Delia Owens' *Where the Crawdads Sing* (2018), set in the 1930s and 1960s, respectively, portray coming of age stories narrated from the points of view of two female protagonists, Scout and Kya. In *Mockingbird*, Lee conveys Scout's maturation via a first-person narrative, recounting the events she witnesses between 1933 and 1935 as a linear flashback when she is an adult, whereas Owens conveys maturation in *Crawdads*, which happens over the course of Kya's life, from a roving third-person narrative point of view, between 1952 and 2009. Both novels immerse the young protagonists in communities impacted by social phenomena, such as racism, prejudice, gender-norms, and the marital complex, all of which have a profound impact upon their lives and, subsequently, the personalities they develop as a result. Both only six years old at the onset of each novel, *Mockingbird's* Jean Louise ("Scout") Finch, and *Crawdads*' Catherine Danielle ("Kya") Clark negotiate societies and their own values in order to obtain a share of power, and reject the

metaphorical and material subjugation that normally attends paradigms inherent to the Deep South in the 1930s and 1960s. Lee and Owens utilize narrative points of view, in conjunction with symbols and images that function as objects for the projection of Scout's and Kya's psychic energy, to portray the struggles of young protagonists subject to morally challenging social phenomena, and to comment on how interactions with social and cultural values can both reflect and inform identity and personality development, broadly.

To Kill a Mockingbird takes place in the fictional town of Maycomb, Alabama, where Scout Finch, a clever and unconventional girl, lives with her older brother, Jeremy ("Jem"), and their widowed father, Atticus, a middle-aged lawyer who raises his children to be compassionate, kind, and fair. Early in the novel, for example, when Scout turns to Atticus after a disappointing first day of school, he lends the following advice: "You never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it" (Lee 33). The Finch family's black housekeeper, Calpurnia ("Cal"), helps Atticus look after the children, and raises them to live by similar values. For example, Calpurnia reiterates Atticus' idea of seeing things from other people's points of view when she responds to the children's inquiry about the way that she talks in church: "It's not necessary to tell all you know. It's not ladylike… folks don't like to have somebody around known' more than they do. It aggravates 'em" (Lee 143). Calpurnia's judgment reflects the wisdom that she uses to embody the point of view of another, and adjusts the way she behaves. Furthermore, when Tom Robinson, a black man is unjustly accused of raping Mayella Ewell, a white woman, Atticus risks everything to defend him. Scout struggles to understand Atticus' reasons, which prompts her to question why most everyone else seems to think he is in the wrong (Lee 120). He answers, "They're certainly entitled to think that, and they're entitled to full respect for their opinions… but before I can live

with other folks I've got to live with myself. The one thing that doesn't abide by majority rule is a person's conscience" (120). At the trial, Jem and Scout witness Atticus' heroism and courage, when he presents a more plausible interpretation of the evidence, but inevitably loses the case. Meanwhile, Scout, Jem, and their friend, Dill, play out their own drama of prejudice as their fascination with Arthur ("Boo") Radley, their reclusive neighbor who is the subject of local legend, grows. They feed each other's imaginations with rumors about his appearance and his reasons for remaining hidden, which are fueled by dehumanizing rumors perpetuated by local gossip. A number of benevolent acts, such as leaving gifts for Scout and Jem, and placing a blanket around Scout without anyone noticing, make Boo's presence felt, until the novel's climax, when he intervenes to prevent Bob Ewell from harming Jem and Scout.

Where the Crawdads Sing takes place in the fictional coastal town of Barkley Cove, North Carolina, where Kya Clark, a sensitive, intelligent, and resourceful girl is left to raise herself in the marsh adjacent to the town after being abandoned by her family. Kya's mother and four siblings leave to escape the alcohol fueled rage and abuse of her father. Longing for human connection and acceptance, Kya makes an effort to maintain a relationship with her father, despite his shortcomings. On the occasions that Kya frequents town, she is viewed as an outcast, treated poorly, described as "swamp" and "marsh" trash, and aggressively prevented from interacting with other children. On a trip with her father, for example, while waiting outside the diner for him to settle up, another child approaches Kya, who raises her hand to meet the girls, extended toward her (Owens 65). However, the child's mother, and wife of the Methodist preacher, Mrs. Teresa White, rushes toward them, exclaiming, "Hey there, get away!" (65). Mrs. White hurries toward her daughter, scoops her into her arms, and sets her on the sidewalk a safe distance away to warn her about going near Kya, lecturing her in the following manner: "Meryl

Lynn, dahlin', don't go near that girl, ya hear me. She's dirty" (66). In response to another woman who asks if everything is alright, Mrs. White expresses a fragment of the town's collective prejudice against Kya, and proceeds to walk away, clutching her daughter (66). She explains, "I wish those people wouldn't come to town. Look at her. Filthy. Plumb nasty. There's that stomach flu goin' around and I just know for a fact it came in with them. Last year they brought in that case of measles, and that's serious" (66). Kya and her father manage to survive together for almost four years before he inexplicably leaves as well, never to return. After her father's disappearance, Kya befriends Jumpin', a black man who owns a gas outlet and supply store, and Mabel, a black woman and Jumpin's wife. She frequents Jumpin's regularly for supplies and to fuel her boat, which Jumpin and Mabel are happy to provide in exchange for Kya's mussels and smoked fish. Despite Kya's status as an outcast, her natural beauty catches the eye of two men in town, Tate Walker and Chase Andrews, the latter of whom is Barkley Cove's hot shot. However, when Chase is found dead, Kya quickly becomes the prime suspect, and is eventually arrested and tried for first degree murder.

These coming-of-age stories revel in moral ambivalence, with a sense of uncertainty pervading both novels: that of Scout, who ponders the consequences of racism, prejudice, and gender-norms from her own point of view, as well as from the points of view of her father and the community; and that of Kya, who looks for answers to explain the town's prejudice, and questions standards of normalcy through her own experiences and by observing others. This moral ambivalence extends both novels' representations of social and cultural values, especially when it comes to racism, prejudice, and gender-norms, and to Lee's and Owens' examinations of how these values reflect identity and inform personal development. While celebrating the independence and determination of progressive, forward-thinking young female protagonists,

whom Scout and Kya represent, each novel paradoxically reminds us of the vulnerability of their ideals, pointing to the moral struggles, internal and external, facing them in two analogous portraits of the South poisoned by virulent prejudice and other problematic values which some Americans continue to hold. Though the profound influence that social conditions impart upon one's life, identity, and personality cannot be escaped, applying a Jungian psychoanalysis of *Mockingbird* and *Crawdads* suggests that it can be overcome.

Introducing Theory – Jungian Psychoanalysis in *To Kill a Mockingbird* & *Where the Crawdads Sing*

Generally, psychoanalysis claims that the human psyche consists of two parts, the conscious and the unconscious, which are constantly in conflict. Maturation (my term) refers to the process of personal development in its entirety. The psychic conflict (my term) refers to the ongoing conflict between the conscious and the unconscious. Through narrative points of view and psychic energies projected into symbols and images, Lee and Owens convey the psychic conflict over the course of maturation in *Mockingbird* and *Crawdads*. The application of Jungian Psychoanalysis to the processes of Scout's and Kya's personal development illuminates social and cultural values that come into conflict with their own, which evolve over the course of maturation. Without turning away from the adversity that social and cultural values impose upon the young protagonists, applying a Jungian psychoanalysis to Scout's and Kya's maturation sheds a romantic light upon the human spirit for its unique facility to overcome even the most challenging and problematic circumstances. Lee's and Owens' portrayals of maturation in *Mockingbird* and *Crawdads* imply that there is always hope for a better future, which begins with the individual.

Jung's theory of psychoanalysis conceptualizes the parts of the psyche analogously to Sigmund Freud's theory of psychoanalysis, with a key distinction. Freudian Psychoanalysis claims that the human psyche is comprised of three parts: the *id*, the *ego*, and the *super-ego* (*Ego & the Id*). The id represents immediate, instinctual, and impulsive desires (23-24). The ego maintains the balance between id and super-ego, and makes the final decision as to how an individual behaves in social situations. As Freud states, the ego "represents what may be called reason and common sense, in contrast to the id, which contains the passions" (25). The super-ego, finally, dictates standards and values based on socially acceptable behavior, which is learned from experience. Moreover, the super-ego is two-fold; it not only formulates precepts, ("you *ought to be* like this"), but also issues prohibitions, ("you *may not be* like this") (34). Comparatively, Jungian psychoanalysis claims that the human psyche is comprised of the *personal unconscious*, the *collective unconscious*, and the (*Jungian*) *ego* (*Structure & Dynamics*). Jung's idea of the personal unconscious is analogous with the Freudian idea of the id. However, Jung disagrees with Freud's tenet that the unconscious mind is entirely personal and particular to the individual. Rather, Jung substitutes the Freudian super-ego for the collective unconscious, which reflects Jung's belief in a deeper layer that exists in the strata of the unconscious, containing within it the entire psychic heritage of mankind (*Structure & Dynamics* 152). In "Structure and Dynamics of the Psyche," Jung defines the collective unconscious as "the ancestral heritage of possibilities of representation," which "is not individual but common to all men, and perhaps even to all animals, and is the true basis of the individual psyche" (152). In terms of the Oedipus complex, the super-ego embodies the form of the Father/Law, and then prescribes the prohibition for the child/individual that 'thou shall not' act upon its lust for the mother. For Freud, the ego carries out the task of repressing the Oedipus complex, whereas the

super-ego prescribes the Law. The ego censors the child/individual's desires so that they remain within the bounds of the Law that the super-ego prescribes. In terms of personal development and individuation, the collective unconscious brings into the ephemeral consciousness "an unknown psychic life belonging to a remote past" (*Essential Jung* 223). Whereas the super-ego issues Laws that the ego constantly negotiates between, alongside illicit impulses that manifest in the form of the id, the collective unconscious contains an unknowable store of psychic material that the ego engages to merge the two contrasting halves of the psyche together. For Jung, a harmonious unity between personal unconscious and ego coincides with what he considers the fundamental aim of human development, which strives to achieve "*integration*" or *"wholeness*" (*Essential Jung* 229).

The Jungian state of "integration" or "wholeness" requires a union between the conscious and the unconscious. Jung's systems for the contents of unconsciousness, the personal unconscious and the collective unconscious, function in opposition to one another. Individuals constantly define and re-define their identity. These definitions and re-definitions manifest the opposition between the personal unconscious and the collective unconscious, which happens as individuals question who they think they are, and who they should be according to others. The personal unconscious can complicate "wholeness," the union between the conscious and the unconscious, whereas the collective unconscious assuages the amalgamation of each part, with the help of the ego. In "The Structure of the Psyche," Jung describes the personal unconscious, which "consists firstly of all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression), and secondly of contents, some of them sense-impressions, which never had sufficient intensity to reach consciousness, but have somehow entered the psyche" (*Structure &*

Dynamics 151-52). In "Instinct and the Unconscious," Jung distinguishes two qualities characteristic of the collective unconscious which are the backbone of all human experience: the instincts and the archetypes (133). As he explains, the instincts "are not individually acquired but inherited" and act "as impulses to carry out actions from necessity, without conscious motivation" (*Structure & Dynamics* 133). The instincts characteristic of the collective unconscious differ from the biological drives and primitive instincts characteristic of the personal unconscious, or Freud's id. The instincts characteristic of the collective unconscious represent Jung's belief in humanity's tendency to strive toward "integration" or "wholeness" by seeking out the best version of themselves that they are capable of becoming. The archetypes are similar to the collective unconscious' instincts, but less morally inclined. Jung defines them as the "*a priori*, inborn forms of 'intuition,' of perception and apprehension, which are the necessary *a priori* determinants of all psychic processes" (133). Just as the instincts "compel man to a specifically human mode of existence," so the archetypes "force his ways of perception and apprehension into specifically human patterns" (133). Unlike the personal unconscious, the collective unconscious "is not made up of individual and more or less unique contents but of those which are universal and of regular occurrence" (134).

In "Integration, Wholeness, and the Self," Jung posits that the fundamental aim of human development is an individual's completion of the *individuation process*, which tends towards the Jungian state of "integration," or "wholeness," and corresponds with personality development (*Essential Jung* 229). Jung defines the condition of "integration" or "wholeness" as one "in which all the different elements of the psyche, both conscious and unconscious, are welded together," and distinguishes individuals who achieve "integration" or "wholeness" by an unshakable disposition, characterized by "an attitude that is beyond the reach of emotional

entanglements and violent shocks – a consciousness detached from the world" (229). In *Personality Theories*, Allen Bem offers an elucidation of Jung's individuation process. Bem indicates that individuation "is a process of self-realization in which the totality called 'self' is differentiated from the various parts of the personality, including the collective unconscious. It is the union of opposites. It is confronting what we are not as well as what we are" (68). In Jungian psychoanalysis, notions of what an individual is and what they are not are conceptualized, compared, and developed through the archetypes. As personality development unfolds over the course of individuation, the confrontation of "opposites," what an individual is and what they are not, is expressed through the archetypes, "as people come to terms with each [archetype]," which captures the psychic conflict (my term) (*Personality Theories* 69). The psychic conflict unfolds as individuals adapt and "come to terms with" who they are to themselves, to society, and to those closest to them. The completion, or fulfillment, of individuation and the reconciliation of the psychic conflict requires ongoing confrontations between the personal unconscious and ego, which enable an individual's adaptation to certain "inborn forms of intuition" that coincide with particular archetypes throughout individuation (69).

In "The Individuating Ego," James Hall defines the Jungian archetypes most relevant to the individuation process: "anima," "animus," and "shadow." The archetype anima is "the unconscious, feminine side of a man's personality," which involves the accumulation of men's ancestral experiences of relating to women, and which Jung refers to as "the archetype of life itself" (164). The archetype animus is the corresponding man in woman, or "the unconscious, masculine side of a woman's personality" (164). Bem also provides insight related to the anima and animus archetypes, which contextualizes some of the qualities that manifest their presence. Bem indicates that in women the animus may "show up" in "argumentativeness,

opinionatedness, and insinuation" whereas in men, the anima may appear in the form of "faithlessness, sentimentality, and resentment" (*Personality Theories* 62). Furthermore, Bem indicates that evident in the anima and animus archetypes are "ageless assumptions about differences between the genders" along with the implied assumption "regarding the prevalence of androgyny: a mix of masculinity and femininity exists within many, maybe most, people" (62). In Jung's psychoanalysis, the anima and animus archetypes can arouse fantasies charged with affect, which "anthropomorphize" the object of an individual's psychic projection. Whereas the anima and animus are the two primary "anthropomorphizing" archetypes, the functions characteristic of the archetype shadow are inferior for the way that they complicate, rather than assuage, individuation. The archetype shadow is "an unconscious part of the personality characterized by traits and attitudes, whether negative or positive, which the conscious ego tends to reject or ignore" (Hall 165).

The archetype shadow has more stake in the success or failure of individuation than the anima or animus, especially in the first stage. If an individual is capable of individuation, the way that they deal with the shadow determines the outcome of the process. The shadow contains the physical and psychical urges, analogously to Freud's notion of the id's containing the primitive biological instincts. The shadow also contains "the inferiorities of the person that are emotional in nature and too unpleasant to willingly reveal" (Bem 62). Similar to Freud's recognition of the id as an area of moral difficulty because it operates according to the pleasure principle, "the achievement of pleasurable feelings as quickly and immediately as possible through the reduction of discomfort, pain, or tension," Jung "[believes] that the shadow is [problematic] for the ego because it may resist moral control" (Bem 24, 62). Jung attributes

psychological projection, the phenomena in which an individual "sees some of her or his unsavory qualities in other people," to the shadow's resistance to moral control (62).

Essential to the confrontations between the personal unconscious and ego is accessibility to the collective unconscious and store of Jungian archetypes, which hinges on the individual's willingness to engage both with the collective unconscious and the archetypes attendant with it. This requires a particular temperament, marked by what Jung explains as "the conscious and unavoidable segregation of the single individual from the undifferentiated and unconscious herd. This means isolation… neither family nor society nor position can save him from this fate, nor yet the most successful adaptation to his environment, however smoothly he fits in" (*Essential Jung* 197). Individuals that possess this type of consciousness tend to have a strong ego that relates to the world through a flexible persona, which is "one's social role, derived from the expectations of society and early training" (Hall 165). An individual's relating to the outside world through a flexible persona is conducive to psychological development, whereas an individual's relating to the outside world through a rigid persona (doctor, scholar, artist, etc.) inhibits it (165). Individuals more inclined to individuation tend to have a strong ego and relate to the outside world through a flexible persona because they do not fit the mold of one specific persona, or resonate with more than one. Analogously, a strong ego better equips individuals to confront and adapt to archetypes over the course of individuation; these individuals will be more prone to self-discovery, as they will be inclined to fall back on the prescriptions associated with a particular persona, such as the one that an individual most identifies with. Thus, a strong consciousness necessitates a strong ego, which facilitates an individual's awareness of the collective unconscious' existence and willingness to engage with it. Furthermore, whereas the collective unconscious contains the store of psychic material that makes possible the

reconciliation of the psychic conflict and the unison of its constituent parts, the archetype *self, integrating factor*, or "archetype of wholeness and the regulating center of the personality," "signifies union between the opposites within the psyche" (*Essential Jung* 229). The archetypes anima, animus, and shadow represent the abstract symbol sets that transmit the archetype self. The successful reconciliation of the psychic conflict is marked by a newfound disposition immune to the sway of external forces, "the transcendent function," which is "the reconciling 'third' [that] emerges from the unconscious (in the form of a symbol or a new attitude) after the conflicting opposites have been consciously differentiated, and the tension between them held" (Hall 165). The transcendent function's emergence indicates the completion, or fulfillment, of individuation, with the achievement of "integration" or "wholeness."

The emergence of the transcendent function also hinges on Jung's technique of the active imagination, which motivates the archetype self's unifying of the conscious and the unconscious. In "The Transcendent Function," Jung indicates that "the tendencies of the conscious and the unconscious are the two factors that together make up the transcendent function. It is called 'transcendent' because it makes the transition from one attitude to another organically possible, without loss of the unconscious" (*Structure & Dynamics* 47). Jung's technique of active imagination is "the most important auxiliary for the production of those contents of the unconscious which lie, as it were, immediately below the threshold of consciousness" (*Structure & Dynamics* 42). According to Jung, then, active imagination brings those contents of the unconscious to the threshold of consciousness, where the archetype self, delivered by the anima, animus, and shadow, ultimately amalgamates all the different elements of the psyche, which enables the transcendent function to emerge. Furthermore, Jung's active imagination plays an important role in reconciling the psychic conflict over the course of individuation. An individual

uses the technique of active imagination by psychically constructing “fantasies” that alleviate tension among opposing values between the conscious and the unconscious (43). The active imagination gets rid of the separation between conscious and unconscious without “condemning the contents of the unconscious in a one-sided way, but rather by recognizing their significance in compensating the one-sidedness of consciousness and by taking this significance into account” (47).

In the early stages of individuation, the use of active imagination functions only to alleviate the psychic conflict. The process of so doing initiates the start of the transcendent function’s development and eventual emergence, precipitated by the gradual raising of unconscious contents to the threshold of consciousness, as an individual tends toward “integration” or “wholeness.” The tension underlying an individual’s psychic conflict is two-fold. In one sense, the tension reflects an individual’s perceived behavioral and moral obligations, which derive from standards of social and cultural values. In another sense, the tension reflects an individual’s confusion when these obligations come into conflict with their own values, or when the obligations are incomprehensible due to a lack of tangible experience. With individuation’s completion, the meaning of actively imagined fantasies appear in a different light. The conflicts formerly alleviated by active imagination are not resolved, but fade away when the transcendent function emerges. The meaning of active imagination fantasies “are revealed only through their integration into the personality as a whole – that is to say, at the moment when one is confronted not only with what they mean but also with their moral demands” (*Structure & Dynamics* 42-43). In “The Development of the Individual,” Jung perfectly captures this meaning: “What, on a lower level, had led to the wildest conflicts and to panicky outburst of emotion, from the higher levels of personality now looked like a storm in the

valley seen from the mountain top. This does not mean that the storm is robbed of its reality, but instead of being in it one is above it" (*Essential Jung* 227).

The individuation process unfolds in stages that cover the entire life span of an individual (*Personality Theories* 69). Only individuals that possess a consciousness segregated from "the undifferentiated and unconscious herd," a strong ego, the awareness of the collective unconscious' existence, and the willingness to engage with it, such as by way of the technique of active imagination, can enact the individuation process. In its entirety, individuation involves five steps:

> (1) the persona dissolves when the person recognizes the artificiality of society's goals; (2) the shadow is integrated with other psychic units when there is awareness of one's selfish and destructive 'dark side'; (3) acceptance of the anima or animus is achieved by recognition of opposite-sex components in one's personality; and (4) commitment to an archetype that is symbolic of spiritual or creative meaning allows one to tackle the final stage of individuation, [(5) death]. (Bem 69)

With the reconciliation of the psychic conflict in the fourth stage, and subsequent emergence of the transcendent function, the "integrated" or "whole" adult personality exemplifies characteristics that are absent in childhood, namely: "definiteness, wholeness, and ripeness" (*Essential Jung* 195). Acquiring these qualities indicates the passage from childhood to adulthood, and establishes the basis for an individual's preparedness to tackle the fifth and final stage of individuation, death.

In terms of the novels' protagonists, maturation in *Mockingbird* and *Crawdads* begins in infancy, continues through childhood, adolescence, and into adulthood. Both protagonist's

maturation aims to fulfill individuation by tending towards “integration” and “wholeness,” which Jung’s technique of active imagination assuages and assists. When the psychic conflict is reconciled, the protagonists achieve the Jungian state of “integration” or “wholeness,” which facilitates the emergence of the transcendent function, and the development of the personality in its totality. The reluctance of both protagonists to accept social and cultural values initiate the quests for individuation, which are complicated by the social and cultural values that they reject, which the psychic conflict illustrates. The perceived obligations to social and cultural values are expressed through Jung’s archetypes and each protagonist’s perception of them. The desire and subsequent searching for ways to reconcile the psychic conflict indicate the onsets of individuation.

For both protagonists, then, maturation is a result of the collective unconscious, a strong ego, engagement with the Jungian archetypes, the technique of active imagination, and the emergence of the transcendent function when the fourth stage of individuation is completed. Lee’s and Owens’ use of narrative points of view and psychic energies illustrate the protagonists’ undertaking the task of reconciling the psychic conflict. The devices also demonstrate the pivotal moment in which the psychic conflict is confronted and reconciled, the fourth stage of individuation achieved, and the newfound level of consciousness emerges in the form of a new archetype.

Applying Theory & Scholarship – The Jungian Archetypes & Maturation (The Process of Personality Development)

The individuation process happens slowly, “in stages that cover the entire life span,” and personality development follows suit (Bem 69). As Jung states, “personality is a seed that can

only develop by slow stages throughout life" (*Essential Jung* 195). For both Lee's and Owens' protagonists, personality development begins with an "unavoidable segregation of the single individual from the undifferentiated and unconscious herd" (*Structure & Dynamics* 197). Both Lee and Owens isolate their protagonists from "the undifferentiated and unconscious herd" by portraying them with qualities that set them apart from the systems of social and cultural values that define life in Maycomb and Barkley Cove, respectively. For both protagonists, circumstances of life influence the development of those qualities that contribute to their separation from the boundaries that confine the majority. Furthermore, the separation from the societal and cultural values held by the protagonist's respective communities reveals the ways that identity is conceptualized through the Jungian archetypes. The conceptualization of Scout's and Kya's identities illustrates the trajectories of psychological development that produces those qualities which set them apart from the majority, and elucidates where the most work needs to happen in each individuation process.

In *Mockingbird*, Scout's behavior exemplifies qualities indicative of an animus dominant disposition, which she acquires from being in close proximity to Atticus and Jem, the figures whom she most identifies with. Scout's identification with Atticus and Jem forms the nexus of her characterization throughout the novel and throughout her maturation. Atticus and Jem leave a more profound impression upon Scout than does anyone else she encounters throughout the novel, but she does open herself up to other feminine role models, such as Calpurnia, Ms. Maudie, and her Aunt Alexandra further into maturation. In the early stages of maturation, rather than familiarizing herself with the feminine behaviors that social norms demand, such as wearing dresses or maintaining guises of gentleness and fragility, Scout neglects them entirely. On the one hand, Scout's negligence of appropriate feminine behavior results from the absence of her

biological mother, who died when she was two and Jem was six (Lee 6). On the other hand, Scout's admiration for Atticus and Jem simultaneously undermines and brings into question Maycomb's socially dictated standards for feminine behavior. Scout conveys one example of her admiration for Atticus in chapter eleven, when she recalls the afternoons that she and Jem spent reading to their decrepit, elderly, and exceedingly hostile neighbor, Mrs. Dubose. Every evening after reading at Mrs. DuBose's, Scout and Jem would wait at the post office corner to meet up with Atticus on his way home from work (Lee 115). Scout declares, "countless evenings Atticus would find Jem furious at something Mrs. DuBose had said when we went by" (115). When they pass her house walking home one evening, Scout notices the way that Atticus would always greet her warmly, tell her the courthouse news, and say "he hoped with all his heart she'd have a good day tomorrow," despite her vicious verbal attacks on himself and the children (115). Scout admires her father's bravery and moral fortitude to stand up for what he believes is right, even for something so trivial as putting a smile on the face of a bitter and suffering woman. As Scout recalls, "It was times like these when I thought my father, who hated guns and had never been to any wars, was the bravest man who ever lived" (115-16). Further, Scout conveys an example of her admiration for Jem when she recollects the roles that Jem assigns her, himself, and Dill, for one of their lively re-enactments of the legend of Boo Radley. When Jem declares himself the hero, for example, Scout affirms his decision to herself, internally, without sarcasm or bitterness. Scout confirms, admiringly, "Jem was a born hero" (Lee 43-44).

In *Crawdads*, conversely, Kya's behavior exemplifies qualities indicative of an anima dominant disposition, which she acquires from the six years that her mother is a part of her life. Kya's mother leaves a more profound impression upon her than does anyone else she encounters throughout the novel; she is the figure that Kya most identifies with, and the most significant

figure through which she comes to understand her own identity. Kya's identification with her mother forms the nexus of her characterization throughout the novel and throughout her maturation. Due to Kya's upbringing in the marsh, so far outside the boundaries of civilized life, she does not directly experience the feminine or the masculine behaviors that social norms demand until mid-life. In the earlier stages of maturation, rather, Kya comes to understand standards for feminine and masculine behaviors abstractly, by observing animal behavior.

As Scout's maturation process progresses in *Mockingbird*, her behavior continues to exemplify qualities indicative of an animus dominant disposition, which makes it easier for her to relate with masculine types of persona that embody the qualities she most identifies with. Early in the novel, for example, when Scout recollects the fun that she, Jem, and Dill have re-enacting the "melancholy little drama" of the legend of Boo Radley, she thinks of herself as one of them: "the three of us were the boys who got into trouble" (Lee 44). Further, Scout continues to gravitate more organically toward activities attuned to an animus dominant disposition, and her disregard for feminine behaviors and qualities also persists. However, Scout's exposure to Maycomb's standards for appropriate feminine behavior cannot be avoided. Throughout maturation, Scout's perception of these standards and the attitude that she takes toward them evolves. The evolution of her attitude toward feminine behavior begins with Jem's presumption that it is inherently bad, which subsequently inspires Scout's initial repulsion it. In chapter four, for example, Scout, Jem, and Dill are too immersed in one of their re-enactments to notice Atticus' watching from the sidewalk (Lee 45). When Atticus inquires about what they were playing, Jem evades the question, and lies again when Atticus asks if it had anything to do with the Radleys (45). When Atticus returns inside, Dill asks Jem if they will be able to play anymore (45). Jem is unsure, but attempts to reassure them by pointing out that "Atticus didn't say we

couldn't" (45). Scout interjects to suggest that Atticus was already wise to what they were doing, but Jem dismisses her: "if he did he'd say he did" (45). Scout concedes to Jem's point, but she reflects upon her uncertainty and Jem's aggravation with her: "I was not so sure, but Jem told me I was being a girl, that girls always imagined things, that's why other people hated them so, and if I started behaving like one I could just go off and find some to play with" (45). Youth and inexperience prevent Scout from realizing that the logical objection she raises to Jem's carelessness actually carries weight. Her animus dominant disposition inclines her to believe masculine behavior to be preferable to feminine, which Jem's dismissal installs even further into her.

From infancy to childhood, Scout and Jem alike conceptualize identity in concert with the admirable qualities that define Atticus' identity, such as, courage, compassion, and fairness. Though Scout admires Jem's behavior when it manifests these qualities, oftentimes she fails to take into account the enormous discrepancy between Jem's and Atticus' positions in maturation. While Scout realizes that Jem navigates a maturation process of his own unique design, which she frequently comments on throughout the narrative, she nonetheless looks up to him as a role model, whereas Jem looks up to Atticus as his sole role model. This dynamic results in Scout's initial indifference toward feminine behavior evolving into revulsion, or, at the very least, something to be avoided at all costs. In chapter six, for example, Scout decides that she has no choice but to go along with Jem's and Dill's crazy plan to break into the Radley house when Jem calls her a girl for objecting: "'Scout, I'm tellin' you for the last time, shut your trap or go home – I declare to the Lord you're getting' more like a girl every day!' 'With that, I had no option but to join them'" (88). Even though Scout has little to no knowledge yet about to what it actually means to be a girl in Maycomb, nor does Jem, here her initial indifference shifts to revulsion

because she has an easier time relating to masculine types of behavior, and looks up to Jem as a role model. Over time, however, Scout's attitude shifts from revulsion to amusement, then to curiosity, and eventually culminates in a very mild admiration for feminine behavior.

Comparatively, as maturation progresses in *Crawdads*, Kya's behavior continues to exemplify qualities indicative of an anima dominant disposition, but she struggles to relate to masculine or feminine personas of any kind due to her status as an outcast. Conversely, Kya has an easier time relating to and identifying herself with the qualities and the behaviors characteristic to marsh wild life, such as survival of the fittest and natural selection. Early in the novel, for example, Kya and her brother Jodie, seven years her elder and the closest of all the siblings to her, attempts to reassure Kya of their mother's return by comparing her departure to the behavior of an injured fox leaving their kits (Owens 6). Jodie states, "a ma don't leave her kids. It ain't in 'em," to which, Kya answers, "you told me that fox left her babies" (6). Jodie answers, "yeah, but that vixen got 'er leg all tore up. She'd've starved to death if she'd tried to feed herself 'n' her kits. She was better off to leave 'em, heal herself up, then whelp more when she could raise 'em good. Ma ain't starvin', she'll be back" (6). Kya detects that Jodie is not as certain as he sounds, and realizes that he intends for his words to comfort her (6). Nonetheless, Jodie's analogy for their mother's departure provides Kya with a fragment of hope that her mother will return one day, which she continues to hold onto until she discovers the truth about her whereabouts.

Throughout maturation, Kya's identity is defined in proportion to the psychological repercussions impacted by the loss of her mother and her eventual coming to terms with them. Though Kya has an easier time relating to animals and identifying herself with the qualities characteristic of their behaviors, such as self-reliance, in the earlier stages of maturation, her

behavior exemplifies anima dominant qualities when she attempts to cultivate genuine relationships with people, such as her father. After being left alone with her father to fend for herself, for example, a "gnawing hunger" stirs her to action: "she walked to the kitchen and stood at the door. All her life the room had been warmed from baking bread, boiling butter beans, or bubbling fish stew. Now, it was stale, quiet, and dark. 'Who's gonna cook?' she asked out loud. Could have asked, *Who's gonna dance?*" (Owens 14). Kya's cooking is far from exemplary, but she and her father nonetheless get into a "two-step" routine, "living apart in the same shack, sometimes not seeing each other for days. Almost never speaking" (20). Kya imitates her mother's behavior to look after their shack, as she explains: "She tidied up after herself and after him, like a serious little woman. She wasn't near enough of a cook to fix meals for him – he usually wasn't there anyway – but she made his bed, picked up, swept up, and washed the dishes most of the time" (20). Kya also discloses that her motivation for keeping up the shack in her mother's absence, the way that she herself would, is for her mother rather than her father, who does warm up to her after a time, in which he treats her more kindly, teaches her to fish and to operate the motor boat, but eventually leaves anyway. As Kya reflects, she did not care for the shack "because she'd been told, but because it was the only way to keep the shack decent for Ma's return" (20).

From ages six to ten, Kya is left without any positive role models, masculine or feminine. Kya's father never becomes a positive role model for Kya, but the relationship between them nonetheless improves before he inexplicably abandons her. Kya cares for the shack and learns to live with her father primarily in the hope that her mother will return, but her longing for human companionship and connection cannot be ignored. In the earlier days of their being left together, the behavior of Kya's father adequately subdues this pull, which makes it easy for Kya to remain

emotionally detached. He drinks excessively, leaves for days on end without explanation, and uses language that is derogatory and thoughtless, such as when he appears in the shack after having been gone for four days. He asks, “what’s ev’body got to?” (Owens 15). When Kya tells him that she does not know, he responds with reckless abandon: “Ya don’t know much as a cur-dawg. Useless as tits on a boar hog” (15). Nonetheless, Kya comes to appreciate the shred of family that her father’s presence provides, despite his shortcomings. On the fourth day following his departure on another of many of his indefinite excursions, Owens’ narration conveys this sentiment: “By late afternoon a cold dread set in and her breathing shallowed up. Here she was again, staring down the lane. Mean as he was, she needed him to come back” (52). Eventually, however, Kya’s father grows more appreciative of her, and uses kinder language toward her. While Kya waits for him to return, always unsure of whether he will or will not, for example, she prepares dinner for him for the first time, and he expresses his appreciation without hesitation: “Ah swannee, girl, what’s a’ this? Looks like ya went an’ got all growed up. Cookin’ and all’… ‘well, ah thankee. That’s a mighty good girl. Ah’m plumb wore out and hungry as a wallow-hog’” (53). When her father expands this new-found kindness by teaching her how to operate the motor boat and how to fish, the bond between them strengthens. Kya speaks to their relationship’s growth upon catching her first fish, noticing how he slaps his knee and yahoos “like she’d never seen” (55). Kya responds to this unprecedented excitement as follows: “she grinned wide and they looked into each other’s eyes, closing a circuit” (55). However, just as the relationship between Kya and her father begins taking a turn for the better, he suddenly disappears, without a trace, which leaves Kya again to endure the repercussions of being abandoned, and by her own father no less.

Further into maturation, Kya develops a strong relationship with Jumpin' and his wife, Mabel, who become the closest substitutes for genuine father and mother figures that she ever knows. Though Kya's relationship with Jumpin' and Mabel is strong, it is also emotionally detached, which coincides with Kya's reluctance to depend or become attached to other people as a result of being abandoned at such a young age. Despite her emotional detachedness, Kya has an easier time relating to Jumpin' and Mabel than she does with white people; her status as "the marsh girl" attunes Kya to the struggles that Jumpin', Mabel, and the people from Colored Town deal with due to the color of their skin. Nonetheless, the severity of Kya's circumstances of life, coupled with the absence of her mother being the most significant factor to the way she conceptualizes identity, carry psychologically traumatic repercussions that avert her from identifying with masculine or feminine societal personas characteristic to life in Colored Town, even though they are more accepting of her. The predominance of Kya's reclusiveness, the most dominant quality characteristic of her personality, reflects her uncertainty to form relationships with others, though she longs to do so, and long to be a part of the values that shape 'civilized' life.

In summation, each protagonist's circumstances of life determine the masculine and feminine qualities most influential to the conceptualization and perception of their identity. Prior to applying Jung's individuation theory to both protagonists' maturation, the Jungian archetypes help to illustrate the predominance of these qualities in each protagonists' life, and establish a base-line for each protagonists' personality. The animus' dominance in Scout's disposition sets her apart from "the unconscious and undifferentiated herd," which in turn makes her adept for individuation. The same holds true for Kya, except that it is the anima's dominance that sets her apart. The dominance of the animus sanctions a flexibility that positions Scout between both

masculine and feminine types of personas. The flexibility of Scout's disposition manifests in the qualities and behavior that are consciously enacted in accordance with the individuating ego. Furthermore, the strong identification with Atticus and Jem enables Scout's investigation of the standards for feminine behavior, which simultaneously undermines and brings them into question, without vilifying them entirely. Throughout maturation, Scout also investigates the nature of racial prejudice through Atticus' and Jem's eyes, as well as her own, while discovering the meaning of true courage, and what it means to stand by her beliefs in a society percolated by injustice and virulent racism. Conversely, the dominance of the anima sanctions an oxymoronic, rigid flexibility for Kya, which handicaps her capacity to experience or understand socially prescribed standards and personas that characterize life in either Barkley Cove or Colored Town. This rigid flexibility simultaneously opens Kya to the ways characteristic to life in the marshlands of North Carolina, which casts a shadow of doubt upon just how 'civilized' the social and cultural prescriptions beholden to a given community really are, or if they ever can be at all.

Applying Theory & Scholarship – Maturation & Individuation (Personality Development, Symbols, Psychological Projection & Confrontation of Archetypal shadows)

Throughout maturation and individuation, Lee's and Owens' protagonists encounter psychic conflicts which embody Jung's point that "personality – [as] a well-rounded psychic whole that is capable of resistance and abounding in energy – is an *adult ideal*" (*Essential Jung* 193). Jung indicates that without "definiteness, wholeness, and ripeness… there is no personality" (195). Jung argues that these three qualities "cannot and should not be expected of the child, as they would rob it of childhood" (195). In *Mockingbird* and *Crawdads*, Lee and Owens evoke a distinct lack of "definiteness, wholeness, and ripeness" through the psychic conflicts that Scout and Kya encounter during scenes in which the status of being "isolated"

prompts the use of the active imagination to project fantasies of scenarios in which they belong. In *Mockingbird*, for example, following summer's conclusion, Scout conveys the excitement and anticipation as she awaits the start of first grade:

> … I was miserable without [Dill] until it occurred to me that I would be starting to school in a week. I never looked forward more to anything in my life. Hours of wintertime had found me in the treehouse, looking over at the schoolyard, spying on multitudes of children through a two-power telescope Jem had given me, learning their games, following Jem's red jacket through wriggling circles of blind man's buff, secretly sharing their misfortunes and minor victories. I longed to join them. (Lee 17)

This example of Lee's portrayal of Scout's longing to belong draws attention to the use of the active imagination to fulfill the personality void. Scout's longing draws attention to the idea that personality is a characteristically adult domain, and the "indefiniteness" and "lack of wholeness" exemplified by the above passage evidences that Scout inhabits the earliest stages of individuation.

Comparatively, in *Crawdads*, Owens also illustrates a lack of "definiteness, wholeness, and ripeness," in scenes where Kya analogously uses active imagination to project fantasies of scenarios to fill the void created by the absence of the personality's fullest development. For example, after Chase physically assaults and attempts to rape Kya, she considers the emotional fallout by using active imagination to lessen the burden:

> … she sat on the edge of the creek, searching the grassy water land with her right eye. The left was swollen shut. Downstream a herd of five female deer ignored her and wandered along the water's edge nibbling leaves. If only she could join in, belong to

> them. Kya knew it wasn't so much that the herd would be incomplete without one of its deer, but that each deer would be incomplete without her heard. (Owens 272)

Owens portrays a more profound sense of loneliness through the desire for belonging and acceptance that Kya longs so deeply for. Despite the contrast in tone between the examples, both Lee's and Owen's portrayals of longing illustrate the way that both protagonists use active imagination to fulfill a void distinguishable by the absence of the totality of personality development.

Symbols offer insight into the individuation processes for Scout and Kya themselves and readers alike. In the introduction to *Shadow and Shelter: The Swamp in Southern Culture*, Anthony Wilson cites the 1966 study of Simon Schama, *Landscape and Memory*, to define the interrelationship that exists between landscape and mind. According the Schama, "Before it can ever be a repose for the senses, the landscape is the work of the mind. Its scenery is built up as much from the strata of memory as from layers of rock" (Wilson 3). Recall that for Jung, the collective unconscious represents the substratum from which each individual finds and obtains the materials necessary to construct the private experiences of life. Schama's definition provides a way to analyze both protagonists' perceptions of landscape, symbols, and imagery that simultaneously invites an analysis of the social and cultural values that influence their perceptions. Scout's and Kya's perceptions of landscape illustrate the extent that societal and cultural values influence their own. The extent that social and cultural values influence their perceptions of themselves and the perceptions that others have of them illustrates the individuality of both protagonists' experiences while working within the common framework of the collective unconscious.

Both protagonists long to understand the circumstances of life even in the absence of a fully-developed Jungian personality. This longing paves the way to individuation for both protagonists, who assume the process as a way of reconciling the psychic conflict and developing the personality in its totality. For both protagonists, the construction of the private experience of life, or interiority, illustrates the operation of their psyches within the framework of the collective unconscious. From the Jungian perspective, for Scout and Kya, the collective unconscious represents the central agency through which interiority is constructed. The collective unconscious also operates in accordance with both protagonists' past and present experiences, on the levels of consciousness and unconsciousness, to provide a construction of interiority unique to each individual.

Scout reveals the social and cultural significance of landscape in Maycomb through her accounts of it, which have positive and negative connotations. Scout relays these accounts of landscape as a way of understanding the circumstances of her life at specific moments and to construct her interiority as her life experiences evolve. Scout also provides communal observations of landscape, which illustrate how integral landscape is to the way of life in Maycomb. In particular, she observes the ways that members in the community both perceive and utilize landscape as a way of understanding their own lives.

Like Scout, Owens grounds Kya's experience of the world almost entirely through observations of landscape. Lee portrays Scout's observations of seasonal changes in Maycomb by providing insight, relayed by Scout, that describes her experience of the world as she understands it at different stages throughout the narrative and throughout maturation. For example, Scout retrospectively associates Dill's departure with the beginning of the fall and the school year, which she initially takes a despondent attitude toward. As Scout recollects, "Dill left

us early in September, to return to Meridian" (Lee 17). Here, Scout gives life to the landscape by associating her disappointment with the summer's ending and the start of the school year with Dill's absence. His departure leaves Scout with an inkling of sadness that she projects into her experience of the landscape, which enables her to come to terms with the feelings, and move forward. The example of Scout recollecting her memory of the summer's ending before starting first grade also illustrates the role that landscape plays in understanding the circumstances of life for townspeople in Maycomb, generally. Scout's example paints landscape in a melancholic light, which speaks to the uniqueness of her individual experience of that particular summer's end. As people in Maycomb portray landscape in positive and negative lights to understand the circumstances unique to their own lives, Scout adopts the same habit to build and understand her own life at that particular point in time.

In another example, Scout draws on her psyche's store of past experiences, and incorporates the way that she feels about the school years coming to an end to re-construct her point of view. Here again, Scout draws on Maycomb's technique of projecting lived experiences into landscape and associating its qualities with particular feelings or emotions. Scout incorporates the particular past experiences that influence the pre-established disposition toward the summer that she already holds. Specifically, she distinguishes the upcoming summer from the feelings of excitement that she already associates with the season by incorporating the new feelings she now associates with Dill's return to Maycomb and the summer's onset: "Summer was on the way; Jem and I awaited it with impatience. Summer was our best season: it was sleeping on the back screened porch in cots, or trying to sleep in the treehouse; summer was everything good to eat it was a thousand colors in a parched landscape; but most of all, summer was Dill" (Lee 38). Her feelings for Dill aside, her observations of landscape reflect the

excitement she has grown to associate with summer in Maycomb. Dill makes this example even more personal to Scout's perception, but the excitement she has come associate with summer also reflects the way that children in Maycomb share this view, generally. For Scout, Jem, Dill, and Maycomb's children, the start of summer signifies the onset of longer days, peaceful nights, good food, and colorful skies, as Scout attests, "in summertime, twilights are long and peaceful" (48).

Scout's description of the phenomena of winter in Maycomb corresponds with the way that Jung develops the idea of the collective unconscious, which happens when he realizes that things that appear to him in dreams must belong to a place existing far outside the boundaries of himself. Specifically, Scout recognizes signs indicative of danger and misfortune even before understanding exactly what they signify. As she recounts, for example: "For reasons unfathomable to the most experienced prophets in Maycomb County, autumn turned to winter that year. We had two weeks of the coldest weather since 1885, Atticus said" (Lee 73). Scout understands the strangeness of these circumstances through the bewilderment of Maycomb's most experienced prophets and her father's testimony of the situation's unprecedentedness. Contrasting the strong feelings Scout attaches to summer (as in the latter example), she develops an attitude toward and perception of the phenomena of winter from figures (the prophets and her father) more experienced than herself. Understanding her experiences speaks to the collective unconscious, then, in the symbol of winter's commonality in understanding the world, particularly in Maycomb, and her looking to figures in the community whose judgment she trusts to influence how she herself should and ultimately will view the phenomena.

Bringing another of Maycomb's citizens into the mix, Mr. Avery, Scout identifies the role of superstition in relation to the phenomena of Maycomb's winter recounting that "Mr.

Avery said it was written on the Rosetta Stone that when children disobeyed their parents, smoked cigarettes and made war on each other, the seasons would change: Jem and I were burdened with contributing to the aberrations of nature, thereby causing unhappiness to our neighbors and discomfort to ourselves" (Lee 73). Scout's account illustrates the significance with which superstition impacts the townspeople's perception of the happenings in Maycomb. Here, superstition denotes another, among many, of Maycomb's socially prescribed standards for understanding the world in which they live. In one way, Scout is confined by the values, such as superstition, that inform the way people in Maycomb see the world. In another way, the same social value that narrows her perception is paradoxically the agency through which she surpasses the limitations that normally attend superstitious points of view, such as in the case of Boo Radley.

Comparatively, Owens portrays Kya's observations of landscape through the perceptions of the marsh that she makes use of to construct the private experience of her life. Relayed from the third-person narrative point of view in real time, Kya draws on lessons learned alone in the wild to understand the world and the circumstances of life. As Scout's experiences also illustrate, Kya's perception evolves over the course of the narrative, as she learns new things which are integrated into the continuously evolving store of lived experiences.

In his chapter "Dead Animals," Ravit Reichman speaks to the way that Lee uses animals in *Mockingbird* to represent complex ethical landscapes. According to Recihman, "[*Mockingbird*] imagines responsibility, precariousness, and preciousness through dead animals and also depicts our human animality" (168). In the scene with Tim Johnson, for example, a rabid dog whom Scout and Jem come across in the neighborhood, they cannot accurately approximate how much of a threat he actually poses. When they notice him walking toward the

house, Jem mentions to Scout, “Mr. Heck said they walked in a straight line. He can’t even stay in the road” (Lee 108). Scout is not sure though, as she suggests “he looks more sick than anything” (108). Mr. Heck Tate, the sheriff of Maycomb county, points out that Tim Johnson’s condition will inevitably worsen, and makes the executive decision that he needs to be taken out. However, the children’s uncertainty reflects a conflict “between the animality and the humanity of man” that Reichman suggests “animates and problematizes” Lee’s ethical landscape, along with the normative ideals attendant upon it, by foreshadowing the partial failure of Atticus heroics, which cannot survive Maycomb’s political landscape (169). Specifically, Reichman indicates that Atticus “cannot rise above – at least not for long – the violence he works so hard to temper. He is an agent of justice, but also a source of violence” (169). With Atticus’ decision to shoot Tim Johnson at Tate’s appraisal, analogously with his decision to defend Tom Robinson at his consciousness’ appraisal, his philosophy of righteousness produces violence, even with the most just of intentions.

In *Crawdads,* Kya comes to a similar sort of revelation. One day, while out on her usual marsh ventures, Kya comes across a flock of what looks like fifteen wild turkeys pecking at what she mistakes for “an oily rag crumpled in the dirt” (Owens 90). Only when Kya creeps closer does she realize that what they are actually pecking at is a hen turkey, one of their own (90). The bird’s wings, Kya notices, appeared so tangled with briars that her feathers stuck out in strange angles, so that she could no longer fly (90). Before Kya runs into the clearing to break up the assault, she describes the turkey’s vicious onslaught: “A large female clawed at the bedraggled hen with her large feet, then pinned her to the ground as another female jabbed at her naked neck and head. The hen squealed, looked around with wild eyes at her own flock assaulting her” (90). The same day, but later that evening, a group of voices coming toward the shack, nervous and

squeaky sounding, startle Kya. She prepares herself to run, but instead stays put, pressing herself against a wall while they gallop across the yard, toward the porch, and tag the door in unison with their palms (91). Owens uses the boys' game and unsolicited harassment of Kya as an analogy for what Kya witnesses with the turkeys. She presses her back against the wall while the boys exaggeratedly slap their hands against the shack and run for their lives. When she realizes they easily could have come through the flimsy screen door should they have wanted to, she momentarily fears for her life. For all Kya knows, they will take it a step further, and she realizes she would be as defenseless as the baby hen turkey. The assault of the hen turkey is ruthless, but nature's sense of morality abides its own set of rules more so than those of any given community. The boys' intrusion upon Kya's home also emulates the attack of the hen turkey as to the shame that the incident makes Kya feel. Whereas the hen turkey is cast aside because its inability to fly makes it an immediate threat to potential survival, Kya is cast aside by Barkley Cove because she is different from them. Owens complicates the ethical landscape in *Crawdads* by alluding to the fragility of the values that define Kya. The same qualities that give her strength, such as her resilience and resourcefulness, are the objects of Barkley Cove's ridicule. Those qualities are also the basis with which the town is so quick to blame her for the murder of Chase Andrew. Whereas Atticus' courage partially fails in *Mockingbird* because justice does not prevail, justice in *Crawdads* does prevail when Barkley Cove ultimately judges Kya as not guilty for Chase Andrew's murder.

For both protagonists, individuation begins with the endeavor to reconcile the psychic conflict. Scout's psychic conflict is two-fold. The first aspect that defines her psychic conflict is frustration that she feels when her gender, or role as sister to Jem, complicates her ability to relate to particular masculine or feminine personas. The second aspect that defines Scout's

psychic conflict is frustration and confusion that she feels when her moral values contradict those of Atticus, and to a lesser extent, Jem. It is somewhat more difficult to pinpoint the aspects that define Kya's psychic conflict, which is more multi-faceted and less centralized, due to the narrative point of view and trajectory of the narrative taking place over the course of her entire life. Nonetheless, the most significant aspects that define Kya's psychic conflict amount to the sum of contradictory feelings that she must come to terms with over the course of maturation, such as the longing for human companionship but avoiding meaningful contact to protect herself from being hurt, and her will to survive and persevere against all odds.

The first step toward individuation happens when Scout and Kya meet their archetypal shadow selves. As noted, the shadow "coincides with the 'personal' unconscious (which corresponds to Freud's conception of the unconscious)" (*Essential Jung* 221). For this reason, Jung regards the shadow as the negative side of an individual's personality (221). Moreover, the meeting of the archetypal shadow self in the first stage of individuation requires the individual to bring the qualities contained within the shadow to the level of consciousness. For Scout and Kya, the raising of the qualities contained within the shadow to the level of consciousness happens by way of psychological projection in conjunction with Jung's technique of the active imagination.

In her article, "Gender Conflicts and Their 'Dark' Projections in Coming of Age White Female Southern Novels" Laure Fine cites the psychoanalytic critic Robert P. Knight to define the phenomena of psychological projection (121). Borrowing Knight's definition, Fine indicates that 'projection' is "the process whereby [a] subject attributes his own unacceptable unconscious tendencies to an object and then perceives them as tendencies possessed by the object" (121). In *Mockingbird,* Fine takes issue with what critics have regarded as Lee's portrayal of a racially progressive coming of age tale, due to the division of Scout's psychic projections "onto 'bad'

white characters and 'good' African Americans" (122). However, applying a Jungian psychoanalysis to Scout's projections as they happen throughout individuation suggests that this is her only option. Scout's individuation brings attention to problems of societally and culturally informed attitudes toward race and gender with such an urgency that inspires a call to action, one that suggests change is always possible within the individual, even if society continues to lag behind the curve.

In terms of gender, Scout's first encounter with the shadow coincides with a distance that begins to grow between herself and Jem when he enters the earlier stages of puberty (Lee 131). Atticus reassures Scout that "Jem was growing," and that she "must be patient with him and disturb him as little as possible (131). As earlier passages illustrate Scout's proclivity to be a part of the world of men because she looks up to Atticus and her brother as role models, the shift in Jem's attitude imposes a dramatic shift in Scout's attitude toward the world of women. During an altercation, for example, Jem's new attitude impels him to go so far as telling Scout what to do (131). He hollers, "It's time you started bein' a girl and acting right!," which brings Scout to tears (131). Any time that Jem has called Scout a girl previously, it has been to let her know that she has in some way failed to live up to his imagined standards for what and how a person should be. The sudden change of Jem's tune distresses Scout; what he had once condemned he now views with an unprecedented import that confounds and unsettles her.

Along the same lines, Fine notes that what attracts Scout to the world of men is "men's presumption of authority and power that allows them not to have to busy themselves with sidestepping the truth" (124). When the sudden change of Jem's tune contradicts what he has led Scout to believe, and what she herself has come to believe, her tears and frustration reflect the psychic conflict. Until now, when Jem believes that Scout should avoid acting like a girl,

something that does not attract or entice her interest, the values of her role model align with her own, which subdues the psychic conflict. Jem's contradicting of her values inflames the psychic conflict, because even though she does not want to be a part of the world of women, she cannot refute the regard she holds for Jem or his opinions. In her state of distress, Scout turns to Calpurnia, one of the few female characters she has to turn to. Calpurnia reassures Scout, who begins to take comfort in Calpurnia's presence, which she is initially very averse to in the earlier stages of maturation. Scout projects the "unacceptable unconscious tendency" of being a female onto Calpurnia, which brings that unconscious quality contained in the shadow to the level of consciousness, and her attitude toward standards for feminine behavior begins to shift. As Scout states: "[Calpurnia] seemed glad to see me when I appeared in the kitchen, and by watching her I began to think there was some skill involved in being a girl" (Lee 132). Here, Scout's flexible ego illustrates her adeptness to individuation in the way that she begins to recognize that there may be more value in being a female than she had ever realized. Though Scout cannot escape the confines of the masculine enforcers of Maycomb's gender codes, the newfound import Jem regards them liberates Scout from their limitations. Upon confronting the gendered aspect of her shadow, the turn in Jem's attitude from what it once was facilitates Scout's ability to recognize the "artificiality of society's goals," which allows her to overcome their constraints, even while society continues to abide by them.

In *Crawdads*, comparatively, one of Kya's most notable encounters with the shadow involves her profound fear of being alone and the belief that she is unworthy of unconditional love. Early in the novel, for example, during the period that Kya's father is still a part of her life, while playing a pirate-themed make-believe game, she jumps from a tree and lands squarely on a long rusty nail, which impales her foot (Owens 32). She cries out for her father, but he is

nowhere to be found. She intends to wait for him, in the slim hope that he will return, but hunger drives her back to the shack, and the sound of eagles crying give her the bearing she needs to keep going (33). She cares for the wound and survives on her own for eight days, when Kya discovers that she is finally able to "circle her foot without stiffness and the pain had retreated to the surface" (34). Only seven years old at the time, Kya needs someone to love and to care for her, but her experiences force her to realize that such things are not a guarantee. Kya's few interactions with Barkley Cove's townspeople so profoundly install the persona of 'outsider' within her that she comes to identify a significant portion of who she is with it. As a result, Kya's identification with the outsider persona manifests feelings of fear and longing to belong. Due to Kya's circumstances of life and society's perception of her, her shadow consists of those feelings of fear and longing to belong, which she comes to terms with and simultaneously brings to the level of consciousness by projecting them onto the marsh as she does during the first night she spends alone in the shack:

> At first, every few minutes, she sat up and peered through the screen. Listening for footsteps in the woods. She knew the shapes of all the trees; still some seemed to dart here and there, moving with the moon. For awhile she was so stiff she couldn't swallow, but on cue the familiar songs of tree frogs and katydids filled the night…. The darkness held an odor of sweetness, the earthy breath of frogs and salamanders who'd made it through one more stinky-hot day. The marsh snuggled in closer with a low fog, and she slept. (Owens 14)

Kya recognizes her feelings in the wildlife that she inhabits, and takes comfort in the relationship she begins to develop with it; one that will last a lifetime. The confrontation of the shadow culminates with Kya's acceptance of the shadow when she receives the earth as her mother, as it

is the only mother willing to love and nurture her: “Sometimes, she heard night-sounds she didn’t know or jumped from lighting too close, but whenever she stumbled, it was the land that caught her. Until at last, at some unclaimed moment, the heart-pain seeped away like water into sand. Still there, but deep. Kya laid her hand upon the breathing, wet earth, and the marsh became her mother” (34).

Through the eyes of two progressive, young female protagonists, Harper Lee’s *To Kill A Mockingbird* and Delia Owens *Where the Crawdads Sing* offer a glimpse of the optimism and the sense of possibility experienced by individuals adept to Jung’s individuation process. However, like the psychic dilemmas portrayed throughout the novels, this potential is qualified and far from uncomplicated. The protagonists ultimately assert their share of the power that societal and cultural values rob from them, but it comes at no small cost, nor without significant difficulty. The notion of Lee’s and Owens’ resourceful, intelligent, and inspiring female protagonists submitting or being defeated by the systems that they ultimately overcome and learn to define themselves is troubling, but also very real, and very legitimate. In two analogous portraits of the Deep South in the 1930s and 1960s, respectively, the societal and cultural ghosts of a stifling past haunt the strong-minded harbingers of the future, and Scout’s and Kya’s overt complication with those societal and cultural values that define each world testifies to these values residual authority. The future is uncertain, but humanity’s greatest hope exists within the strong-minded individuals dedicated to overcoming the circumstances of their lives, regardless of how unfair they are, or may become.

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