

Psychoanalytic Conceptualization of Archetypes: A Jungian Reading of Kit Anderson's Five Sisters: A Modern Novel of Kurdish Women

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Abstract— This study proposes a psychoanalytic reading of Kit Anderson's *Five Sisters: A Modern Novel of Kurdish Women* based on Carl Gustav Jung's (1875-1961) major theories of archetypes which are the persona, the shadow, and the self discussed in *Structure and Dynamics of the Psyche*. While hospitality, honor killings, political persecution and resistance are displayed in the novel as general archetypal images that are used to label Kurds with, Anderson's primary purpose in crafting characters, themes, and settings is the universal nature of suffering. The five sisters are engulfed by horrendous conditions, which produce a wide range of causes that push the novelist to exhibit various forms of the persona, the realization of the shadow, and the (dis)integration of the self. In order to create a world where the self prevails, the novel proposes two prospects: the dismantlement of tribal mentality and the liberation of women through education. The implication is that although Anderson presents a village in which clan mentality rules, the novel altogether is a plane that needs a pilot and runaway lights on either side to work through and to land.

Keywords: Archetype, Kit Anderson, Kurdistan, Carl Gustav Jung, Psychology, The Persona, The Self, The Shadow.

I. INTRODUCTION

It is hardly incorrect to assume that the main inspiration for the production of *Five Sisters: A Modern Novel of Kurdish Women* is Kit Anderson's four-year-experience living among the Kurds in Turkey. The narration is harnessed by the novelist's firsthand experiences and knowledge of Kurdish political struggles, historical wars, and cultural assimilation in Turkey. The story of the five sisters is an imaginative undertaking that "may be realist but not realistic" (Eagleton 182). Integrating her personal experiences with Kurds as well as learning from archetypal images of Kurds inherited from media worldwide, Anderson ensures readers globally understand the story and the struggles of women within male-dominated settings. By providing details into the Kurds' ways of life, she touches upon her own personal journey as a mother raising her four daughters and overseeing her nine grandchildren. The mother symbol is "archetypal and

refers to a place of origin, to nature, that which passively creates, hence to substance and matter, to material nature, the lower body (womb) and the vegetative functions. It connotes also the unconscious, natural and instinctive life, the physiological realm, the body in which we dwell or are contained" (Jung, *Modern Man in Search of a Soul* 24). Anderson, moreover, projects into the narration events, characters, and symbols that are in line with the collective unconscious portrayals of the Kurds. This projection is essential for two major reasons. First, for the deliverance of the artistic, universal message of the novelist. Second, for accessing the collective human psyche as Jungian studies go beyond the representation of personal psyche. Based on Jung's perceptions of the functions of human psyche, universal archetypal symbols and images transcend an individual writer's psychic structure.

To produce archetypal ideas through which traces of the collective unconscious can be realized, the paper organizes, outlines, and applies Jung's major psychoanalytical conceptualization of archetypes. The application of the persona, discussions of tribal mentality and aspects of village life show how characters' psyches are drawn. Although archetypes are common, they are not static. They are patterns that exist across different cultures, but they can stand different interpretations and manifest themselves only through "their ability to organize images and ideas, and this is always an unconscious process which cannot be detected until afterwards" (Jung, *Structure and Dynamics* 231). Witnessing on the ground the miseries of Kurds stirs or rather disturbs Anderson's unconscious to feel the responsibility to highlight their painful life. Tyson writes that "literature, and indeed all art forms, are largely products of unconscious forces at work in the author, in the reader, or in society as a whole" (Tyson 36). The existence of sorrow needs no proof and hence should in Jung's terms need to be talked about "not as my sorrow, but as the sorrow of the world; not as a personal isolating pain, but a pain without bitterness that unites all humanity" (Jung, *Structure and Dynamics* 150). Everything archetypal, as Jung argues, represents "a set of variations on a ground theme" (Jung, *Structure and Dynamics* 213) that is transcendent. Thus, sorrow and pain are universal

themes and concerns that need no language, no racial affiliation, no ethical connection, no political or religious doctrine to understand and to possibly heal.

No scholarly work is available on the novel. Therefore, the paper is a claim to fill in that gap. It is not only Anderson's actual experience living among the Kurds that help in the deliverance of the novel, but also the unconscious delicate fantasies resulting from inherited universal sorrow and pleasure: the sorrow of witnessing crime and the pleasure of providing a cure. The paper claims that the pain and oppression imposed on Kurds, especially Kurds living in Turkish Kurdistan, have imprinted themselves on Anderson's mind confirming Jung's argument of the universal, yet elusive nature of the archetypes. Anderson's physical presence among Kurds helps transform the misery, anguish, struggle, and complex identities of Kurds into a universal, humane question.

The study combines an interpretive, literary, cultural, and most significantly psychoanalytical method and approach in order to discuss the status of Kurds. Although Kurds are situated away or are classified differently from Turks, Persians, and Arabs, they share borders and inhabit territories that have profound effect on the construction of identities, the persona, the shadow, and the self. Anderson's drive in constructing the novel is threefold. The first is to draw the attention of a global readership to the miseries of Kurds, which is a call for attention to a forgotten world. The second is to give a platform particularly to Kurdish females to represent their hobbies, desires, visions, and potentials and share them with the world. The third purpose is to differentiate her individual unconsciousness from that of the majority in the hope of validating her characters' voices and most meaningfully emancipate herself from the burden of responsibility as a human being who has witnessed firsthand the calamities brought upon Kurds against their will. Our answers to the questions asked by life "must consist, not in talk and mediation, but in right action and in right conduct. Life ultimately means taking the responsibility to find the right answer to its problems and to fulfill the tasks which it constantly sets for each individual" (Frankl 85). Anderson's extensive conscious knowledge of Kurds depends on archetypical premises which cannot be totally controlled only by observation or inaction. The act of crafting the novel can be considered as the integration of the shadows. The story reconfirms the existence of Kurds and gives some hope for a better future if not for the Kurdish question then for the status and role of women.

Whereas secrets and fears, success and failures are examined to reveal the hidden visions and dreams of the characters, their collective unconscious are felt in various forms of images, dreams, patterns of thinking, symbols, and archetypes. When we want to examine "man's faculty to produce symbols, dreams prove to be the most basic and accessible material for this purpose" (Jung, *Man and His Symbols* 32). The study argues that Anderson's personal feelings are charged with those of female Kurds who are strained to endure political assimilation, social hardship, individual and feminine struggle and patriarchal exploitation. The significance of the research is the conformation of Anderson's conscious understanding and a

promotion for the recognition of Kurdish people's right to live and be accepted as human beings.

II. THE PSYCHE

In Jung's psychoanalytical model, the psyche is considered as a dark site in which spiritual and instinctual energy flow simultaneously to form a potential. The psyche "is made of processes whose energy springs from the equilibration of all kinds of opposites. The spirit / instinct antithesis is only one of the commonest formulations" (Jung, *Structure and Dynamics* 207). The psyche is divided into two major parts: first, the outer world which consists of the consciousness and its major components which are the persona and ego. The conscious seems to stream "into us from outside in the form of sense-perceptions. We see, hear, taste, and smell the world, and so are conscious of the world" (Jung, *Structure and Dynamics* 140). Second, the inner world which consists of the unconscious and its major components which are the shadow and anima/animus. The unconscious is "the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we feel we will be overwhelmed by them" (Tyson 12). Whereas the self lies in the center of the model representing totality of one's personality, archetypes which are "ideas and images" (Jung, *Structure and Dynamics* 227) can be considered as extensions of the psyche and they only represent themselves when they become unconscious.

III. THE PERSONA CONSTRUCTION

The persona is the construction and projection of multiple social images and public facets in various settings to look friendly, acceptable, and to fulfill widespread expectations of society. "The persona is that which in reality one is not, but which oneself as well as others think one is" (Jung, *The Archetypes* 123) Persona construction is an attempt to avoid being considered as unwanted and unwelcomed. The creation of the persona is predominant in big families especially in those families that are related by blood, tribal affiliation, religious doctrine, and political interest. Children who live in big families usually identify with the male figures more than with the female figures. They are more likely to be inspired by those who exercise power and are working outside so that they can be accepted and adapt socially. The major families in the novel are big, imposing social demands upon the members to conform to the rules that are embedded within the tribal conventions. Observing the affairs of the house and daily interactions between father and mother, children are expected to learn and abide by the commands of the male members without being taught through a script. Children in big families improvise by relying on their own creative minds although their imagination is hampered by strict unwritten tribal guidelines.

Burhan and Aysel have twelve children out of whom six are males and six are females. Being born and raised in pastoral and agricultural societies, the children have to depend on collective

work to function and survive. The structure of Kurdish society is known to be patriarchal and hierarchal in which males exert physical power in order to rule rather than to negotiate or compromise. Ruya, in her family and as a guerrilla fighter on the mountains, attempts to live up to what is expected of her socially and politically. In order to be functional in the social matrix, Ruya and her siblings are required to contribute to the organization and duties of the household. To accomplish national responsibility, Ruya, Songul, and two brothers, Aden and Magnat, choose to join the resistance fighting for preserving “customs, language, and homeland” (Anderson 41). On the one hand, this would prevent them from feeling regretful, disposable, cowardly, weak or being accused of harboring anti-national tendencies. These labels are embedded within the collective unconscious of Kurds. Additionally, Ruya’s instincts and cognitive potential seem to be encouraged by the narrator’s desire and existing knowledge of the Kurds to let her roam. On the other hand, behind the perilous journeys into the mountains and unfamiliar cities is the hope for a better tomorrow and the proclivity to acquire individual independence, which is the realization of the personal unconscious.

Ruya’s personal life and family history confined her in the village. This confinement and the practice of family and village customs stifled her consciousness. Family, Tyson argues, is very important in psychoanalytic studies because “we are a product of the role we are given in the family-complex” (13). The restriction suspends her potential and pushes her wishes to the dark closet and becomes unconscious. Jung states that the personal unconscious “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), which never had sufficient intensity to reach consciousness but somehow entered the psyche” (Jung, *Structure and Dynamics* pp. 151-152). Ruya is capable of putting up with the burden of sticking to clan codes, but that comes with a heavy price as she gets raped. In order for her and her youngest sister, Sakina, to connect with the psychic inner world and to avoid being constantly fragmented, they have to withdraw from the outer world.

Sakina’s success as a medical student and doctor, with financial support from an anonymous benefactor, despite cultural assimilation, social degradation, and political oppression, is what Jung calls “the reemergence of the hero from the monster’s belly with the help of a bird, which happens at the moments of sunrise” (Jung, *Structure and Dynamics* 37). Sakina’s entrapment could indicate transitory regression, but the recommencement of progression could only be achieved when the monster is confronted and defeated. Although regression is the “forgetting or ignoring of unresolved conflicts, unadmitted desires, or traumatic past events, so that they are forced out of conscious awareness into the realm of the unconscious” (Barry 92), it is a fundamental prerequisite for a successful achievement of individuation. The individuation process is a “relatively rare occurrence, which is experienced only by those who have gone through the wearisome but, if the unconscious is to be integrated, indispensable business of

coming to terms with the unconscious components of the personality” (Jung, *Structure and Dynamics* 223). The persona creation is fluid and elastic based on the personal and collective roles required to play. While the representation of the superficial layer of our personality formulates peculiar identities that conflate with who we really are, one of the ramifications of over-identification with the persona is the limitation it brings with itself. Although Sakina and Ruya could not preserve the structure of their family in the village as their family is shattered due to multiple political, social, financial, and ethnic complications, their personal endeavors and advancement indicate the construction and the realization of a persona that is neither fixed nor doomed.

The village is depicted as antithetical to the progress of women. “In the village things never changed. It was especially unsafe for girls to have ideas or want anything to change. Her [Ruya’s] grandmother told her girls should not ask for anything, even from Allah in prayer” (Anderson 58). Ruya’s transformation is only almost complete when she makes use of interchangeable energy. The more Sakina and Ruya separate themselves from the norms of the village, the more secure and more independent they become. Their psyche is calmer and their sense of comfort is hardly disturbed as they get far away from home and as the story progresses. The psychological adaptation is brought about as a result of an advance in their personal endeavors to migrate and relocate. Similarly, when Alev, who becomes a third wife of a much older man, relocates to another place, she finds it less suffocating and more accommodating. This relocation is a necessary requirement for the formation of an unconscious that is less repressed and more functional.

Whereas Ruya’s migration and success are concurrent with Sakina’s medical achievement, Aliye’s deadly marriage and fatal death are indicative of entrenched tribal maladies that need to be cured in and outside of the village. The village symbolizes backwardness and it is associated with violence and bad luck, especially for women. In Kurdish culture and collective imagination, earth is considered as woman. Woman is nature. When Aysel, Ruya’s mother, is sick and her disease is incurable, her desperate ailment and death at a Turkish-run hospital metaphorically represent the condition of a village that need to change. Anderson astutely inspires Aysel’s children to grow both emotionally and physically and to stop being attached and too dependent on the mother/village. They need to learn to explore the world on their own and become independent to survive. Anderson, in this scene, dismantles the archetypal symbolic aspect of one’s traditional attachment to land and she argues that the physical presence of the land/mother is not enough to live with respect and dignity.

On the contrary, migration and traveling provide the opportunity of harnessing wisdom, experience, and knowledge. This could be the reason Anderson’s main characters relocate. Although physical and moral risks are involved while travelling, particularly for women from conservative families, the fascination and the lure of exploration outweighs the danger. Ruya’s journey could be seen as an attempt to translate her circumstances into achieving individuation. Her self-

realization is achieved when she over-stretches herself and goes beyond what is forced upon her in creating a specific kind of social persona. To surpass village mentality and bring substantial change to her persona, strong individual effort and energy are required. Jung states: “the greater the tension between the pairs of opposites, the greater will be the energy that comes from them: and the greater the energy, the stronger will be its constellating, attracting power” (Jung, *Structure and Dynamics* 26). Whereas the village norms entrap women even if they are passionate about reading and education, travelling is appealing to the mind as it offers a rich source of learning and inspiration; it provides being exposed to exotic cultures and landscapes. In Anderson’s estimation, education and travelling are sources of self-definition and they facilitate the successful process of individuation.

The village becomes nightmarish for girls who are either deprived of school, “condemned to a lifetime of housework and child bearing” (Anderson 202), raped and killed for honor, betrothed to an older man to become a second or third wife, forced into child marriage or all of those horrendous events together. Aliye, who is an avid reader and is Ruya’s younger sister, resorts to books and her imagination to find refuge in a hostile world divided by social conventions, financial embargos, and political oppression. It is expected that she will further her way, but her life ends tragically. Village customs embolden the polarization of certain traditions such as child marriage that manufactures more violence in the long run. Children, especially girls like Aliye, are trained early to tightly hyper identify with preserving ancestral norms and conventional morality and not reading books.

The village itself is introduced as having “small brown houses and crooked stone streets” (Anderson 17) displaying the necessity of a departure from it. Aliye feels “trapped and restless in their small village” (Anderson 56) and helpless, “like the dry rubble blown by the wind” (Anderson 59). Sikaksu is where Ruya gets raped by two soldiers. Aliye’s husband, Omar, makes her feel exposed and naked, rapes her, calls her a stupid village girl, beats her and scars her face. “Bitterness flooded through her... she felt more of an object than ever, a dummy playing a role for the crowds” (Anderson 137). She protests against Omer’s continuous physical and emotional abuse, but Omer flatly tells her that she is his wife and he owns her, stating “I have the right to do whatever I want” (Anderson 166). Likewise, Esra, Ruya’s friend, gets raped and as a result takes poison to safeguard her family’s reputation.

There was a fixed role for women in her village, and that was to marry and have many children. A woman who dressed or acted differently from the others was considered to be damaging her family’s honor. She might even be killed for bringing shame on her family, if she went away to school or work. A few like her sister, Ruya and Songul, had run away from the village, but most were afraid to. Aliye knew she was also afraid, so she hid herself in dreams most of the time. (Anderson 57)

Anderson considers the only truthful way to go forward in life and to battle retrograde principles is education, but children from the village are confused as they are exposed to different

teachings. Their teachers tell them they are mountain Turks, but guerrillas who come to the village tell them they should be proud to be Kurds. When the guerrillas enter the village for recruiting, the narrator introduces them to the villagers as “strangers” (Anderson 16). The sense of disconnection implied in these scenes embodies Anderson’s proclivity to deprive Ruya and other young people of the village from welcoming or adopting a political persona. Ruya’s political endeavors for national independence and social recognition do not serve her. Those years that Ruya spent in her village, Sicaksu, were very “strict” (Anderson viii) and on the mountains were “hard times back then, with much suffering. So many had died” (Anderson vii).

The novelist’s lenses are more concerned with highlighting arranged marriages, patriarchal persecution, female subjugation, and honor killings, than with Turkey’s cultural assimilation policies and political cruelty. The first reason for this tendency is marriage makes girls “fear the separation...new brides were often kept confined in their new houses for long months at a time...although marriage was inevitable for a Kurdish girl, this leaving home and going to strangers was so painful” (Anderson 88). They wished to go to sleep and never to wake up. The second reason is as Malcolm Gladwell argues “culture of honor tends to take root in highlands and other marginal fertile lands” (193). National sovereignty and independence are sidelined. The focus is oftentimes on social problems such as poverty, ignorance, rape, abusive relationships, the commodification of women, and feudal family rulings as well as the culture of dowry, charity, hospitality, and wedding ceremonies. One of the fundamental reasons Anderson concentrates on the value of education is because people’s self-worth in tribal societies who live on rocky mountains is bound with family bonds and herd mentality that can cause the thrashing of one’s individual pursuits.

Anderson dismantles the village completely. The village norms, including the culture of honor, are relatively ripped to pieces. The five sisters are separated. Sakina and Ruya are not confined to the duty of the household, demolishing the idea which restricts women to only raise chickens for their eggs and ducks for their meat, to only process wool from sheep and milk the cow, to only preserve fruit and weave the garments, to only get pregnant and sacrifice their whole lives for nurturing children. Women are not only seen as the source of suffering and death, but also as resilient humans that can defy being shackled. On the one hand, Aliye’s punishment and murder by her brother indicates that traditions we inherit from our ancestors do matter as they play a role in the formation of mindsets. On the other hand, her death shows educational errors in typical Kurdish families and the necessity of change through education.

Ruya and Sakina are rewarded both financially and status-wise once they consider other options to go forward. The novelist traces the causes of backwardness in Kurdish society due to parents being oblivious of the transformative power of education. Ruya’s grandmother and people her age “scolded” (Anderson 3) fathers who allowed their daughters to attend schools. Education for them is something inherently shameful.

The village standards and the burdens of being a Kurd under the rulings of the Turkish State ultimately cut off potentials of the psyche. Education is bound with creativity and freedom, but they are prevented from earning it and enjoying it. Hence, that creative aspect is relegated to the unconscious to be hidden. It is this very internal split that the narrator works on to bring to the surface so that education is validated and ego-preservation is solved. Sakina chooses education instead of the “narrow paths through the mountains” (Anderson 39) or being married from an early age. Ruya is successful only when she abandons the mountains and the village habits.

She [Ruya] realized that she felt better than she had ever felt before, and she saw that the women surrounding her all shone with health and confidence in a way she thought was beautiful. She began to realize that her previous life, the life of a village woman, made women weak and fearful and old before their time. She discovered inside herself a growing passion to free her sisters, and all women, from the virtual slavery that was the lot of Kurdish village women. (Anderson 49)

Both male and female characters are trapped in the village. Their egos are choked and their personas are sabotaged. When the ego is suffocated, the person convinces themselves to do whatever is possible to find a venue in order to present something special. The person does not care much about the consequences of certain actions. All that matters is to vent the frustration. Whereas the false ego does not have high purposes as it enjoys making use of low resolution and cheap skills, real ego “comes from acting out your dharma for the highest purposes” (Shetty 176). When a person constructs an unhealthy self-image, pretension, misjudgment, selfishness replace responsibility and a meaningful life. A meaningful life is only possible when we make of choices that are not based on the proclivity to impress others.

However, for Burhan and Aysel’s children life decisions and personal choices get complicated because they live in an oppressive environment. And this probably is the reason some of their children try their utmost to impress others. Their choices are counterproductive and they end up being miserable. Their ego craves recognition. When Ruya and Songul, a younger sister, join the recruits, they find out that it is not only them but also other girls from neighboring villages who joined the resistance are suffering from similar abuses. Ruya “sometimes felt secretly that the enemy was as much their own village culture as it was the Turkish State” (Anderson 49). Even though Songul is determined to join the freedom fighters and rejects her father’s will to stay, she as well as two of her brothers, Aden and Magnat, are killed in the mountains. Similarly, boys of the village and male characters in general are either killed in military skirmishes, get into car accidents and die or remain handicapped, abandon their wives, get into clan fights, beat and disgrace women or keep them as dishonored prisoners, remain jobless, or are forced to join either Turkish military or go to the mountains. Likewise, the physical and psychological conditions of the five sisters in the family, in the villages, and in the mountains do not allow a successful transformation and construction of the persona because village

life and mentality entrap them.

The persona refers to a socially constructed mask which allows ego to attempt to adapt itself in various religious, tribal, political, and cultural settings even though this conscious adaptation does not necessarily achieve the desired result. Female characters obtain development in the novel not through politics or reserving village rules which imposes certain kinds of persona, but because of their engagement in education and migration. Ruya abandons the mountains after spending some time as a guerrilla fighter and migrates to America. Sakina becomes a doctor. These transformations confirm the importance of pursuing the power of knowledge and not weapons. Hence, the proclivity to enhance the Kurdish question as a political right is relegated.

Although the collective unconscious representations of the Kurds are shaped by the political primordial images Kurds are known for worldwide, the novel does not concentrate on the issues of nation-building. Attempting to adapt to society’s expectations, the persona hinders the culmination of self-education and individuation. The persona acts as a predicament between the self and human reality. Society’s expectations of Ruya and Sakina force a kind of pretense. Avoiding being embarrassed or punished, children develop a tendency to imitate and harness certain acts that would bring them acceptance but not proper individuation. When the persona is repressed, passivity becomes a norm and emotions get stifled. Emotional outbursts are predicted when opportunities offer themselves.

Consciously trying to either impress or conceal, an individual/actor realizes that the performance of the persona does not match with who a person really is. Morality, hence, is compromised. The persona is not who we are, but rather how we act, improvise, and oftentimes desperately want to impress others so that they can accept us. The persona is the publicized, distorted, misleading side of the conscious manifestation of who we are not. The process of putting on masks to achieve a purpose, avoid being rejected, or attain a goal starts from childhood. This could be the main reason Anderson supports the education of children. The loss of sense follows once children fail to harness a parent’s love and society’s acceptance. When a person is exposed to certain tribal, social, and political teaching for too long that rewards imitation, the person starts to become the thing s/he is trained to be and not who s/he authentically is. Anderson’s insistence on education rather than politics to encourage Kurds might be an attempt to present Kurdish females as individuals who have the capacity to become educators and doctors. This shift is essential from the novelist’s perspective because in order for women to avoid being stranded within the confines of the household, they have to be active in public life and create the persona that works for them best.

IV. THE SHADOW REALIZATION

The concept of the shadow has originated from Jung’s psychoanalytical observations and theories of the human psyche. The shadow lies in the center of the unconscious part

of the psyche. It is a psychological blind spot that is home to the repressed and subliminal part of the persona. It is located in the unconscious mind that aims at obfuscating what we consider as the incompatible nature of the conscious. Anderson encounters her shadow releasing her anger at the cruelties that Kurds are exposed to and at the same time creating characters she resonates with because certain repressed traits of the personality never completely leave us. It is worth considering that Jung highlights two types of shadow: the personal shadow which refers to the dark side of an individual and the collective shadow which is the dark side of society. Anderson also becomes the voice for the voiceless Kurdish women and girls who are insistently oppressed by both social restrictions put upon them against their wills and various other forms of threats that thwart the construction of their identity.

The shadow is the “growing awareness of the inferior part of the personality, which should not be twisted into an intellectual activity, for it has far more the meaning of a suffering and a passion that implicate the whole man” (Jung, *Structure and Dynamics* 208). When Salih kills Aliye, his own sister, it is not only Aliye who has died but also those traits, attachments of Salih’s personality that he cannot cope with as a result of being scared or terrified by society’s judgment. His misjudgment backfires. Killing brings more suffering as it is an act that distracts Salih from learning and prevents himself from an opportunity to treat his anima healthily. Salih’s action signifies the failure of the government and the failure of the village mindset. Salih- who is brought up in an oppressive and tribal environment- kills his anima denying himself a chance to develop his mentality and to change. The feminine aspects that are nested in men are called the anima. In other words, Salih kills his own mother/nature. “Just as the character of a man’s anima is shaped by his mother, so the animus is basically influenced by a woman’s father. The father endows his daughter’s animus with the special coloring of unarguable, incontestably “true” convictions-- convictions that never include the personal reality of the woman herself as she actually is” (Jung, *Man and His Symbols* 189).

Whereas the animus is the masculine traits in women, the anima is the woman within. Both are situated near the shadow part of the unconscious. Both are cultivated while growing up and are heavily influenced by various authoritative figures. The impact of cultural conventions and heritage is also inevitable in the formulation of a functional anima/animus. The integration of the feminine characteristics such as empathy, protection, endurance, politeness, and generosity, and the masculine features such as discipline, assertiveness, adventurous, guidance, and leadership, help in the process of refining one’s journey. Denying the recognition and the realization of these typical archetypes or attempting to disintegrate common, observable anima/animus traits cause the projection and the manifestation of a sense of inferiority. Whichever part of the personality that is refused by the persona will be relegated to the shadow as the shadow provides a temporal secure place for protection.

Hoping to mystify and conceal destructive and unfulfilled thoughts and traits of what we really are socially, we tend to put

on masks to beautify our persona. When the beautification of the persona is rejected, people feel offended especially when they do not have power to immediately retaliate. Thus, the desire to avenge is transferred to the unconscious. Similarly, a brother who confiscates the assertiveness of his sister might actually be relegating his own inclinations to be assertive. To be more precise, he lacks audacity to confront his boss to ask for the increase in his salary and promotion even though he deserves both. The repression of the shadow results from our dislike of some traits that we either hate or like but in both cases we are scared to express. Retaining both masculine and feminine conscience is a necessary step towards a healthy adulthood and a self-affirming life.

The shadow defends as well as oppresses. It defends whenever there are judgments that degrade and it oppresses whenever there is threat. Being scared of certain mischievousness or adventures which are considered as unacceptable, we tend to oppress. The shadow is the pushing away of the unmet needs to the dark side of the psyche in order to endure certain traumatic experiences. These traumas become the personalities that split off and fragment the persona. Shame, for instance, is a part of psyche that is invalid or at least unwanted. The negative side of the shadow is the place for the accumulation of low resolution habits. Threatening memories from a broken marriage, dark childhood reminiscences, feelings of unworthiness due to disagreements with a partner or manager, wrong decisions, and strenuous relationships in which one is cheated on. These are unfortunate circumstances that make progress through life complicated. The effects of these complicated experiences drag people down if they are not dealt with successfully. The shadow is compressed as harmful experiences get compiled. Carrying around those suppressed tenets of the psyche will eventually turn into malevolent, resentment, and a desire to take revenge. Suppression is essential in the novel because there is a desire to supersede it; hence, these opposites create energy and that is what the novelist and the reader unconsciously need in order to continue reading- so the whereabouts of the characters are revealed. Similarly, for the Kurdish question to remain relevant and alive and the novel to function, they should be projected onto others unconsciously. The narration is to recognize in this conflict the power of storytelling and the rightful demands of the Kurds which should not be neglected. The visionary representation of various conflicts, characters, and settings speak to a greater whole of the novelist and the collective unconscious of human psyche in which the shadow is located.

The novelist chooses education as a major archetype and as a way forward for the characters because obviously education provides a need for validation and a mental growth. Anderson’s emphasis on education is to turn herself as a mother who not only wishes the best for her children but also shoulders the responsibility to be the guide to walk the characters through peril and to possibly reach a safe spot. Anderson does care about the condition of Kurdish people. “Care and concern imply another aspect of love; that of responsibility. Today responsibility is often meant to denote duty, something imposed upon one from the outside. But responsibility, in its true sense,

is an entirely voluntary act; it is my response to the needs, expressed or unexpressed, of another human being. To be responsible means to be able and ready to respond” (Fromm 26). It is basically a lack of education and proper parenting due to big families and oppression that the characters are either killed or migrate.

The transformation of the main characters into various versions of themselves allows the story and the readers to linger. Even though a lot of bad choices are made and that certain characters’ lives are chaotic, Anderson does not sound judgmental as she brings the past and the future to the present to integrate the pain so that the support that is needed for restoration and resolve is achieved. Anderson walks Ruya from her past self to the current self to free her from the burdens and unresolved brutalities of her childhood and adolescence. The narrator showcases Ruya’s resilience that outweighs doubts society has about women. Henceforth, insecurities about females imbedded because of cultural limitations are brought to the surface. Even though Anderson hyper identifies with the plights of Kurds and discards their backward viewpoint regarding the status of women, she does not seem to be interested in thoroughly shaming village life as she maintains her composure and does not lose her artistic skills weaving the narrative structure.

Dedicating major chunks of the narration to highlight the complication of being a female in a Kurdish family and constantly struggling to survive in a torn land, Anderson interweaves the story of five sisters into the matrix of the novel hoping to bring the cause of women to the forefront. However, she does not seem to be oblivious in highlighting deep-rooted tribal mentalities that a few of her female characters are adopting due to being brainwashed or fearful. Shahrazadahe, Omar’s mother, is associated with dominance as she is indifferent to understanding her daughter-in-law’s pain. She blames Aliye for not preserving the family’s reputation. Shahrazadahe accuses Aliye of being cold during the gathering. The real pleasure in life for women according to Shahrazadahe is to conceive children. It is typically expected from women to please their husbands and raise children.

A man has physical appetites that women do not share, but it can be pleasant for us, too. More important, this is the means by which we conceive children, and that is our real pleasure in life. If you please Omer, so that he likes to come to you and doesn’t go elsewhere for his satisfaction, then you will soon have a baby on the way. When you have born him a son, he will value you as a person and take pride in you as his wife. You will have standing in the family and in the community. You must take pains to please him in every way so that he gives you many children. Do you understand? (Anderson 149)

Anderson’s attempt is to make readers internalize emotional fear Kurds live with daily as a result of being exposed to bombardments and torture. The fate and destiny of the five sisters, at the beginning, are shown to end in almost the same way taking into account their family’s meager conditions. Events, routines and immediate realities of everyday life are repeated while they are still in the village. However, Ruya and

Sakina’s successful journey demonstrate Anderson’s desires to replace rustic activities with medical experimentation, trade, and travelling.

V. THE SELF CREATION

‘No matter how dark the nights are, the sun always rises in the morning, regardless of who was able to sleep and who couldn’t, and regardless of who wants the darkness to continue and who prays for it to evaporate. Green shoots appear in the fields in defiance of sorrow and pain.’ (Brifkani 248)

The shadow and the persona are various impoverished representations of the self. The onset of the process of creating the self involves a journey towards within. The self is the archetype of wholeness which is achieved, realized, derived from the integration of the shadow and the persona. The self transcends the dichotomy of good versus evil, light versus darkness, or angel versus Satan. “The self is not deemed exclusively "good" and "spiritual"; consequently its shadow turns out to be much less black. A further result is that the opposites of "good" and "spiritual" need no longer be separated from the whole” (Jung, *AION* 63). It can be both at the same time as it is aware of the limitations as well as strengths of an individual. The memories of death in the family, the news of their younger sister Aliye being killed by their brother Salih are relentlessly harrowing. But Sakina’s and Ruya’s adversity make them stronger and add to the quality of their life.

Ruya does not completely leave her life behind as she comes back to her birthplace after many years. She takes untrodden territories and that is exactly where Anderson plants the seeds of hope in order to harness individuation and a successful integration of the self. Ruya’s return to her homeland, despite her knowledge of the tradition which is created by collective norms, is a stimulation that her character needs for the integration of the opposite poles and further advancement. The completion of the self is to be found only when there is a balance between the conscious and the unconscious. The self is not prejudiced against a certain archetype but accepts both traits to cultivate wholeness. “The self embraces both masculine and feminine...and depicted as a composite whole in mandalas that are drawn spontaneously by patients” (Jung, *AION* 64) The cultivation of the self means a person is aware and knows and accepts both their evil and goodness, but they tend to choose the good.

Although both Cansu, the village farm, and Sikacsu are filled with massive violence and that Ruya and Sakina like other characters are restrained, the only pathway for them to witness a different outcome and the creation of a true self is to go beyond the social, political, and gender limitations. In one scene, Sakina is socially degraded and is told she cannot stay at university, but her determination to carry on makes her stand strong. She consistently avoids running her life on autopilot. Also, Ruya’s interpretation of the realities of her life turns into a blessing as she does not surrender in her worst days. The challenges escalate her vision to look inside in order to prove the ownership of her life. Her movements light her way up

which awakens her endless compassion for a new beginning, even though the story as a whole throbs with bloodshed and murder. While Ruya is raped in her village farm and witnesses the death of her family members on the mountain, she does not surrender to suicidal thoughts. She rather, albeit with heavy heart, carries on; as a result, the reader is inspired. Despite physical and emotional tragedies of her family, she bears them as if she is meant to ascend. The novel could not have been made if Ruya and Sakina were weakened. In order for the novel to be remembered, the characters need to be strong enough to rise and achieve an intact self.

One of the self-transformation processes suggested throughout the narration is to focus on education which helps development within. The novel is an imaginative meditation on the ideas of destiny and free will. Out of the twelve siblings, only two transform and make it to be successful. In an exchange with Ibrahim who gets engaged with Sakina, she says: "Life is so short in the East. My mother and father, three of my brothers and two of my sisters are dead" (Anderson 211). Alev becomes the third wife to a man who is much older than her. The novel gives sufficient opportunities to the main characters to switch roles and grow and embody different duties. The story furthers the thought that actions bring change and not being crippled with feelings of doom. Education is activity and energy and when this inherent power is made use of, internal and external change are predicted. We are no longer exploited, neither socially nor politically. It is not negative relationships that cause the deterioration of the capacity to cope with the hardships of life but over-attachment to a tribal mentality that considers education as a barricade for girls to have a respectful life. Lack of education entails exploitation and misrepresentation. Education provides an opportunity to be in touch with oneself, to be in harmony with people. This attachment to the true self is itself an act of transcending the false ego and the restrictions it creates. "Egotism often masks, then transforms into, low self-esteem. In both circumstances, we are too wrapped up in ourselves and how other perceive us" (Shetty 181). A true self brings one to resonate with valid values than with resentment, judgmental mentality, and malevolence.

Even though several female characters end up experiencing heart-wrenching deaths, women are not engaged in trade and business, and women's status are identified by their relationship to males, Anderson does not allow her characters to thoroughly surrender. Ruya, as an archetypical representation of Kurdish females, has to endure the killing of his brothers and sisters, has to bear being deprived from attending school, has to tolerate harsh conditions of life in the village and on the mountainous areas, and has to stand being worried not to marry at an early age. These dangerous experiences add to the creation of a self that helps in becoming her own hero and to rescue herself. Failing to liberate her brothers and parents does not undermine her inspiring journey through threatening places to achieve an intact self. Her return and to a degree her desperation to reconnect with family, after spending years abroad, provides emotional relief and a successful integration of the positive dimensions of the culture of hospitality and warm family gatherings.

Although being accustomed to life far away from home, Ruya finds it difficult for a while to reinstate herself after her return. A sense of belonging to certain cultures and being brought up in a place called home become integral parts of the human psyche. Emotional and physical attachment to home are best captured by Malala Yousafzai, the youngest Nobel Prize laureate, in *We are Displaced* where she states, "I am grateful to the United Kingdom for the warm welcome my family and I have received. But not a day goes by when I don't miss my home. I miss my friends and the taste of Pakistani tea that has been boiled with milk on a stove and sweetened with sugar (46). The smell of the soil, the taste of home-made food by mother, breathtaking scenes of the valley and the mountains, family gatherings, the memories of waiting for the father to come home after work, sibling quarrels and competitions, the sound of local music – these are all major parts of one's psyche and upbringing that they will never forget. Ruya's return is not only an act of resistance against political imprisonment and patriarchy resulting from being born in a traditional village, but it is more an act that is based on the memories, moments, people, images, places, events, and experiences that are grounded in her heart and are essential for creating a self that is functional.

The novel is a marriage between pain and a proclivity to surpass the pain. Pain is inevitable. The novel is a painful, traumatic narrative not to only remove a clannish thorn in the body but also to work around it to soothe the suffering of the lingering effects that are hurtful both emotionally and physically. Growing up in various traumatized settings, Anderson's characters create empathy as well as journeys in which they are scarred for their whole lives.

No one had happy memories of Cansu, Sakina thought. Her memories were of too little food, and terribly hard work, and mother dying, and Alev, Ruya and Aliye going away, and Kadir being found dead and then Ridvan being hurt so badly. Then father and Hassan being murdered. Lastly, Salih, whom she loved especially because he read stories to her and talked to her about interesting things, had killed Aliye and was going to be in prison for years and years. (Anderson 200)

The real effects of the thorn that is pended in the memory is the internalization of the fear, the malevolence, and the resentment which construct everlasting identification with certain emotional, traumatic events. Ruya's return to her hometown is an attempt to reframe the story of her life as well as the manifestation of the power of women to not only stick to or hold on to those moments in which one became scarred. Ruya needs to create a life one wishes they had. Even though the novel starts with her returning home showcasing the scenes of crumpled mountains which set the tone of pain and hardship, her attempt is to wear a set of clothes that would allow her not to numb the fear of the thorn but to feel comfortable wearing it.

The novel combines both suffering and hope, but none sounds right at least for Aliye whose husband rapes, bruises, beats, and degrades her. She thinks of suicide but regrets it. For her, "hope has died, but the will to live had not" (Anderson 160). Although Aliye is killed by Salih, her younger brother, for running away from her husband and bringing shame to the

family, Omer, Sakina and Ruya do not discredit the amount of burden they shouldered when they were young and that is where light appears to augment their potential. They do not brush over the suffering even if the suffering is attached or imbedded; they rather personify womanhood harboring notions of resilience and attempting to prove destiny wrong. Sakina comes from an almost broken village that practices ideas of patriarchy. She has ambition to further her way through education, but the education system is as broken as clinging to masculine principles. Her determination with the support of her aunt enables her to stand still and she eventually becomes a doctor. Anderson is an emphatic witness who listens to and writes about the sufferings the Kurds go through. She humanizes her characters and makes them relevant not only because they are politically and culturally landlocked but also it is because, as Jordan B. Peterson argues, since we are born human “we are guaranteed a good dose of suffering” (xvii). Undoubtedly, wicked politicians and corrupt social systems cause pain, but one of Anderson’s main purposes crafting the novel is to confirm that pain is real, that relationships are necessary, that aging brings wisdom, and more meaningfully that in the depths of human psyche there is a need for education, for further progress.

CONCLUSION

Archetypes are universal modes of thinking, patterns of thought, images, and dreams that have certain characteristic features in common. This commonality facilitates the process of transmitting knowledge and wisdom across generations. It builds bridges to communicate, share human intelligence, and learn from each other’s pain and success stories. The present paper investigated psychoanalytic conceptualizations of archetypes in Kit Anderson’s *Five Sisters: A Modern Novel of Kurdish Women* in order to familiarize readers with not only the universal nature of suffering, but also certain character’s determination and audacity to go beyond a tortured past. Anderson’s vision provided implications that were consistent with Jung’s theories of archetypes. Jung’s theoretical outline of archetypes suited Anderson’s depiction of characters who were exposed to certain kinds of emotional and physical pain that are universal. Some pains have the potential to reawaken reader’s empathy to show solidarity with certain characters they admire.

This research drew on a fictional work to represent to readers the universal nature of archetypes so that they can find their own ways if they confront similar circumstances. Ruya spends most of her youth in places surrounded by fear, terror, and death, but Anderson gives opportunities to Ruya to travel, to become, to focus on the future by virtue of her own grit. That is where a glimpse of meaning and hope is found. Jung’s central focus is on the philosophy of becoming rather than the philosophy of having become.

The novel confronts women subjugation as the major characters are not stuck. The novel begins with conflicting flashbacks in which Ruya “shivered, recalling countless nights in icy caves. Then, with a rush of love, she remembered the clean cold air...the pain of fallen companions and the loneliness

of night watches” (Anderson vii). Anderson creates different types of characters reflecting the diverse nature of life and humans, but those characters who shine are the ones who equate their self-worth with their very existence despite restrictions by outside forces.

Ruya has to detach herself from the village to bring internal change. She recalls those harsh moments in which she fought as a guerrilla against the Turkish army, but she does not forget to mention and remember the joy of finding Anwer’s love. “Love is the ultimate and the highest goal to which man can aspire” (Frankl 49). Anderson chooses to empower her major characters with what happened to them even though some of the events in their life are agonizing. Major characters do not have a lot of options in front of them as fear, rage, sense of abandonment, uncertainty, disillusionment, guilt are predominant. The main characters are vulnerable but not weak. The novel immerses us with tragic death, but the story is not devoured by despair. This aspect of the novel substantiates Jung’s philosophy of becoming. Ruya and Sakina are forward-looking; they have a well-developed sense of education and independence.

The novelist’s unconscious is charged with both the harsh realities of the Kurds and with the successful female individual stories. This approach allows the novelist to plant the seeds of light that permits the main characters to work through, that lets the novel to be read by a global readership, that potentially warms the hearts. *Five Sisters* is a spiritual as well as physical journey of a typical Kurdish family in which the most intriguing motive is the transformative power of education and travelling. People worldwide have a strong desire for education and to be educated. Sakina’s successful journey could motivate readers to take the same path. Her story could be interpreted as an example of archetype that would allow readers to conceive a glimmer of light.

The story is set in a small Kurdish village in which time has stopped because events and experiences have been repeated and are the same. The earth, the mountains, the animals, and the weather do not add anything of importance or memorable to the daily routines of the villagers. They all suggest a monotonous and rough life where men and women get battered and exhausted. Sikacsu is located on the border representing no man’s land. Life in it is short and torturous. Hence, Anderson justifies its destruction.

The creation of intense dramatic scenes about murder, rape, forced marriage, and clan rule makes it difficult for the narrator(s)/Anderson to bond with village life. This is another justification for the total demolition of Sikacsu. Although archetypical images of Kurds are repetitive and that scenes of violence and torture are devouring throughout, what makes the novel captivating is its endeavor to humanize the main characters in their search for preserving their responsibilities, elevating their souls, and upholding their relationships.

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