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The Animus: A Jungian Perspective on the Films of Jane Campion

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The animus: a Jungian perspective on the films of Jane Campion

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USE OF THESIS

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ABSTRACT

Carl Jung’s notion of contrasexuality allows women to embrace the masculine as well as feminine aspects of their personality. This creates a sense of complementarity or balance that is often lacking in the established psychoanalytic interpretation of female representations within film texts. The ‘animus,’ or masculine complex, is an empowering theory in understanding representations of women within the filmic text as embarking on a process of self-realisation, self-acceptance, and the discovery of their own authority in the context of their relationships with men.

Furthermore, the animus has been credited as Jung’s greatest contribution to the study of the female psyche. As such, this thesis will examine the theories of Jungian analysts Emma Jung (1931), M. Esther Harding (1933 & 1965), and Polly Young-Eisendrath and Florence Wiedemann (1987), to demonstrate how this concept has been developed and can be employed to empower and transform women by understanding the masculine principle within.

An analysis of the dynamics of both the negative and positive influences of the animus on women will be conducted using the films Sweetie (1989), The Piano (1993) and Holy Smoke (1999), written and directed by Jane Campion. By employing the concept as a theoretical tool to Jane Campion’s films, she can be understood as an auteur who significantly contributes to the liberation of the female psyche, progressing an understanding of women through the film text.
I certify that this thesis does not, to the best of my knowledge and belief:

i. incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;

ii. contain any material previously published or written by another person except where due reference is made in the text; or

iii. contain any defamatory material.

Signed:

Taryn Louise Ricketts
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INTRODUCTION

Background

This thesis was born out of an interest in what it means to be female, and how the majority and most accessible representations of women within the media have either been based upon outward appearance and sexualisation, or regarded as possessing an intrinsic deficit because they are not male. This deficit has conveyed a lack of symbolic power, a form of power which is regarded as highly valuable in western culture (Mulvey, 1975; Creed, 1992; Wolf, 1994). As it is beyond the scope of this thesis to address all areas of the media, the study will be concerned solely with the filmic text, and in particular the films of Australian/New Zealand director, Jane Campion. The reasons for concentrating on her films will be discussed later in this chapter. Whilst researching the above-mentioned issues it became apparent that psychoanalysis is the dominant paradigm in which female representation is addressed.

Psychoanalysis, feminism, and cinema

Psychoanalysis is an important theoretical approach to film studies. One only has to look at its established position in film theory collections to witness the impact it has had on film theory. Authors who have written on this approach include: Mulvey (1975), Metz (1982), Kaplan (1983), Lewis (1984), Nichols (1985), Smith & Kerrigan (1987), Silverman (1988), Penley (1989), Palmer (1990), Rodowick (1991), Doane (1992), Staiger (1992), Creed (1993), Cavell (1996), Cowie (1997), and McGee
It appears that the dominant psychoanalytic approach to film theory and representations of women works within a Freudian/Lacanian schema. There has evolved a strong body of theory germinated by the work of feminist author Laura Mulvey, in *Visual Pleasure and Narrative Cinema* (1975). Barbara Creed (1992) in the introduction to *Psychoanalysis and Subjectivity* in the 'Screen Reader in Sexuality,' supports this observation by stating that Mulvey's article:

has variously been supported, extended, debated, opposed and applauded. Regardless of the stand different theorists have taken towards her theory of spectatorship, probably all would agree that it had a revolutionary impact on existing film theory debates. (p. 16)

Mulvey's insight into film theory is to show how the screen-spectator relationship is based on the male subjective 'gaze.' This is understood by examining the Freudian/Lacanian concepts of voyeurism/scopophilia, castration anxiety and fetishism, which position women within the film text as 'other' - that is, not male.

Castration anxiety is the theory that women lack a penis, "implying a threat of castration...[for man]...and hence unpleasure" (Mulvey, 1975/1992, p. 29). In order to deal with this 'unpleasure,' women are fetishized. Their bodies are "stylized and fragmented by close-ups...[being]...the content of the film and direct recipient of the spectator's...[male]...look" (Mulvey, 1975/1992, p. 30). Furthermore, women are "coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*" (Mulvey, 1975/1992, p. 27).
It can be argued that feminist film critics, such as Kristeva (1982), Doane (1992), Stacey (1992), and Creed (1993), view Mulvey’s work and the Freudian/Lacanian psychoanalytic paradigm as a way of making “sense of the systems for the female” (Kaplan, 1983, p. 19). In an attempt to make sense of the patriarchal systems in which the female is placed, the theories of Freud, Lacan and Mulvey have been re-worked by the aforementioned authors and employed to discuss their ideas on spectatorship.

This existing body of psychoanalytic work is too narrowly focussed on presenting women in the position of ‘other,’ and in subscribing rigidly to the Freudian framework. Diane Saco (1994, p. 1) illustrates this argument by stating that the “upshot” created by, and as a result of, Mulvey’s theory is that “‘woman’ in mainstream film is constructed either as a wanton and evil sexual object (‘the whore’) and therefore worthy of punishment, or as a very good asexual object (‘the madonna’).” This is not to say that Mulvey and Freud’s work is altogether fallacious. However, it needs to be noted that Freud’s attitude towards women, as embodied in his psychoanalytic theory, can be interpreted as being substandard and negatively exaggerated in comparison to his work on men, and no longer appropriate for the late twentieth and early twenty-first centuries.

With the above in mind, it is the intention of this thesis to set forth a schema whereby, when engaging in an academic, and personal, analysis of representations of
women in film, ‘woman’ is not automatically judged as essentially embodying a
deficit, or perceived as ‘other.’

As the main argument of the above theory stems from a feminist perspective of the
representations of women, and as feminism is a pluralistic term, it is important to
offer briefly my understanding of it. I would describe myself as a moderate feminist,
having been influenced by women such as Betty Friedan (1974), Jean Shinoda Bolen
(1984 & 1989), Clarissa Pinkola Estes (1992), Gloria Steinem (1993), and Naomi
Wolf (1994). I do not believe that men are the enemy or that they hold some God-
given power over women; nor do I believe that women are in any way superior to
men. I do believe, however, that women have had to learn to deal with a lot of self-
hatred and loss of authority as part of their positioning and perceived social
conditioning within our western, patriarchal society (Young-Eisendrath &
Wiedemann, 1987; Wolf, 1994). Taking these factors into account, feminism provides
a paradigm that embodies equal access to power and authority for women and men,
and/releases women from the boundaries that have been set along gender lines. It is
the:

union and reconciliation of male and female, masculine
and feminine, men and women, to their division and
isolation, but only when each is equally respected and
equally free to do and think and be, regardless of gender.
(Douglas, 1990, p. xii)
It is the recognition of this ‘union and reconciliation’ of the male and female, masculine and feminine, that led me to an interest in Jungian analytical psychology. Although Carl Jung’s theory will be discussed in detail in Chapter One, it is important to state here the main area of his work that will be addressed in this thesis: the notion of contrasexuality.

Jung’s idea of contrasexuality is that “everyone has a biologically based opposite-sexed personality derived from genetic traces of the other sex (hormonal, morphological, and the like)” (Young-Eisendrath, 1997, p. 224). Contrasexuality allows women to embrace the masculine as well as feminine aspects of their personality. This creates a sense of wholeness that is often lacking both in their representations within film texts, and concurrently within themselves. It is important to note that this theory is just as readily applicable to men and the feminine aspects of their personalities, however as the focus of this thesis is on representations of women in film, contrasexuality will be discussed purely with the latter in mind.

By combining the above perspective of feminism with Jung’s theory of contrasexuality, women are able to become aware of a deeper, richer and more complete identity, or sense of self. Women are also able to understand that the masculine is as imperative as the feminine, providing a complementarity or balance to the psyche (O’Shaughnessy, 1999, p. 153). When women exhibit qualities that are ‘traditionally’ accepted in western society as belonging to men, they are able to
recognise that they are not trying to gain symbolic power through the ‘phallus,’ but are simply expressing one aspect of their personality.

With this in mind, this study will focus on the process of self-realisation, self-acceptance, and the discovery and obtainment of authority that each female protagonist within a film text experiences, in the context of her relationship with men. Often, contact with the masculine in the form of its projection on to a male figure, imparts a woman’s psyche with a “sense of the basis of its suffering and a glimpse of its possibilities for redemption” (Beebe, 1990, p. 30). The ‘animus,’ or masculine complex, of the female psyche will be the central concept in examining this process. By examining the male characters within a film text as animus projections, this thesis asserts that there can be perceived a deeper understanding of female representations, and how through confronting and exploring the masculine women are able to break-free of perceived negative social restrictions and impositions of their gender.

This process of analysis will involve an in-depth examination of four female Jungian writers: Emma Jung (1931/1957), M. Esther Harding (1933 & 1965), and Polly Young-Eisendrath and Florence Wiedemann (1987). They all focus on the animus complex, and hold the concept and source of the animus in common, but each has developed the theory differently. These different approaches are characteristic of analytical psychology, which is not a simplistic school of psychology, but rather one that is highly varied. Jungian psychotherapist George Trippe asserts that every
person who writes about Jungian theory is influenced deeply by their own individual experience, perception, and nuances, incorporating them into the already existing theory (personal interview, 2000). It was Carl Jung’s hope and expectation that other people would modify and expand upon his theories, as he himself perceived them as organic and particular to a socio-cultural context (Mattoon, 1981, p. 87; Douglas, 1997, pp. 21-22).

This thesis proposes that analytical psychology assists the analyst, and viewer, with the search for “symptomatic meanings” (Bordwell & Thompson, 1986, p. 33), providing the possibility of enriching the cinematic experience.

Jungian analytical psychology and film theory

Carl Jung is mentioned briefly in a few film theory texts in regard to symbolism and reality (Lewis, 1984), archetypal criticism (Kaminsky, 1989), and criticism of his “notions of myth and the collective unconscious...[as]...a theory of culture” (Rodowick, 1991, p. 117). These references are indeed very brief, often only citing Jung by name and without entering into any detailed discussion of his theories or how they might be, or are, used in film criticism.

It is interesting to note that in the research conducted for this thesis, the only Jungian film analyses located in print were in a book on analytical psychology by Joseph Henderson (1990): not in a text on film theory. This demonstrates a notable absence
in the established collection of film theory texts. A Jungian film review site available on the internet - http://www.cgjungpage.org/films - is insightful in understanding film from a psychological perspective. John Beebe (1990), a Jungian analyst, is active in reviewing films from a Jungian perspective and notes its rarity in being applied to film studies. He believes that a deeper understanding of the film text can be gained by taking the “various characters as signifying complexes,...[that is]...parts of a single personality whose internal object relations are undergoing change” (Beebe, 1992, p. 4).

Jane Campion

Due to the scope of this study it has been necessary to be selective in the auteur chosen for analysis, with Jane Campion being chosen for two major reasons. Firstly, she is recognised as displaying a unique sensitivity to representations of women who go through personal struggles and triumphs to find their own authority in developing a sense of self (Bilborough, 1993; Bruzzi, 1993; Murphy, 1996; Schickel, 2000; Bush, 2000). Secondly, she was chosen because of the ‘accessibility’ of her work; work which has received both critical and public acclaim.

The three Campion films selected for this study - Sweetie (1989), The Piano (1993), and Holy Smoke (1999) - were done so because they were written, or co-written, and directed by her, highlighting the personal interest she has in presenting empowering images of women.
CHAPTER ONE

The theory of Carl Jung

This chapter will explain some of Carl Jung's key terms and briefly discuss influences on his thinking. Carl Gustav Jung (1875-1961) was born and raised in the German-speaking part of Switzerland, and lived there until he died. He came from a well-educated, middle-class family, with his father being the town clergyman and his mother coming from a family of eminent theologians. Jung trained as a medical doctor and then went into psychiatry after writing his doctoral dissertation on paranormal phenomenon (Campbell, 1976, p. ix; Douglas, 1997, p. 18 & p. 28).

The turn of the twentieth century saw psychiatrists explore what constituted the mind and how it was shaped by our environment and life experiences, with the two most distinguished psychiatrists being Sigmund Freud and Carl Jung (Davis, 1997, p. 35). Jung had met in Freud a man who was interested and committed, as he himself was, to understanding the workings of the psyche. They developed a strong friendship, influencing each other's thinking, and for some years Jung regarded Freud as a mentor (Davis, 1997, pp. 35-36). As time passed, however, Jung's analysis of the psyche began to differ from Freud's, causing friction between the men. The

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1 For a comprehensive overview of Jung's work see:
fundamental differences between their theories was that Jung did not believe that all psychological problems stemmed from the Oedipal complex and the “centrality of the father” (Douglas, 1990, pp. ix - x); Jung understood the ‘libido’ as not just the energy of sexuality, but of the psyche (Davis, 1997, p. 49; Salman, 1997, p. 64); and finally, that Jung perceived the unconscious as not simply a negative storehouse for repressed feelings, but as a positive resource of creativity and guidance (Davis, 1997, p. 41; Frattaroli, 1997, p. 171; Hart, 1997, p. 90). By the end of their friendship in 1913, Jung had emerged as “a distinctive thinker of world importance” (Davis, 1997, p. 35), and is still considered as being “one of the four major contributors to contemporary knowledge of the unconscious” (Douglas, 1997, p. 17).

The fundamental element of Jung’s thinking is the ‘psyche,’ which he perceived as central to an individual’s existence (Jung, 1938/1958, para. 18). The psyche operates on a system of complementary opposites, which are meant to be held in balance. Examples are thinking-feeling, introversion-extroversion, and masculine-feminine. The term psyche is thus used to describe the totality of the human mind - both conscious and unconscious. Jung asserts that the psyche is a tangible product, which has its own structure, is as real as the physical world, and is subject to its own laws and systems (Jung, 1923/1971, para. 797). He also viewed the psyche as the ‘soul’ of an individual, referring to it in a psychological, rather than a theological, sense (Jung, 1923/1971, para. 797). Harding (1933/1970) explains it as thus:
When Jung speaks of the *soul* he is concerned "with the psychological recognition of the existence of a semiconscious psychic complex, having partial autonomy of function...The autonomy of the soul-complex naturally lends support to the notion of an invisible, personal entity that apparently lives in a world very different from ours." (p. 8)

The study of the conscious and the unconscious - which has two dimensions, the personal and the collective unconscious - constituted the major body of Jung's work. He postulated that consciousness grew out of the unconscious: the two working on a system of dialogue that operates in the interest of "self-regulation, balance and wholeness" (Trippe, 1999, p. 16).

The personal conscious belongs to an individual and is unique to that person, with the centre of consciousness being the ego, the 'I.' The individual also possesses a unique personal unconscious:

> comprising all the acquisitions of personal life, everything forgotten, repressed, subliminally perceived, thought, felt. (Jung, 1923/1971, para. 842)

The collective unconscious is the part of the psyche that is common to all individuals. Jung believed that the brain was shaped by archaic, "inherent human experiences" (Hart, 1997, p. 90), akin to a generic genetic blueprint. It cannot be known or encountered directly, but is observed in 'instinctive actions,' that is, behaviours and actions that are not consciously motivated and "prompted only by obscure inner necessity" (Jung, 1948/1960, para. 265). The archaic experiences create a reservoir of
behaviours and emotions that are universal, but appear in forms that are unique to a society or individual: for example, marriage, birth, and death (Trippe, 1999, p. 17).

It is from the idea of the collective unconscious that Jung developed the concept of the 'archetypes' which are the "common, repeated images" of humankind (Wade & Tavris, 1993, p. 436), imbued with deep emotional meaning. Jung (1919/1960) defines archetypes as the:

- a priori, inborn forms of 'intuition'...of perception and apprehension....Just as his instincts compel man to a specifically human mode of existence, so the archetypes force his ways of perception and apprehension into specially human patterns. (para. 270)

The theory of archetypes was conceived through Jung’s study of western and eastern myths and folklore. These archetypes can be seen in images and in "what have been called...mythologems - that is, a series of myths that follow a definite pattern having a consecutive story and outcome" (Harding, 1965, p. 131). Jung considered myths to be a historical expression of human nature: their underlying meaning is relevant to all societies past and present and will also endure into the future. Myths express core values and beliefs and are symbolic representations providing a means to a deeper understanding of personality and behaviour, especially in the broader, social aspect. Although the archetype is a form of psychic energy that is common to all people, it manifests itself in an image unique to the individual (Hart, 1997, p. 90). Archetypes are most accessible in dreams or fantasies, appearing as images or symbols that "bear
a striking similarity to universal motifs found in religions, myths, legends, etc.” (Young-Eisendrath & Dawson, 1997, p. 315). The five most characteristic archetypes that Jung discusses are the persona, shadow, anima and animus, and the self (Young-Eisendrath & Dawson, 1997, p. 315).

The personality that an individual presents to the world is called the ‘persona.’ It is the archetype of the mask (Jung, 1928/1953, para. 245), worn by people in adapting to their surroundings and often very different to the internal being (Hart, 1997, p. 94). Jung believed it was imperative that an individual did not over-identify, or become too rigid, with their persona. Flexibility was required so that no part of the individual’s personality could be denied (Fordham, 1991, pp. 48 - 49).

One aspect of the personality that Jung perceived as being denied is the ‘shadow.’ The shadow is all that is opposite to the social, responsible persona that people wear (Fordham, 1991, p. 49). It belongs to the personal unconscious and contains those aspects of the individual that are kept repressed. It includes the inferior, primitive, uncontrolled, negative, animal content of our psyche (Jung, 1934/1954/1959, para. 15). Jung argues that when an individual dislikes someone of the same gender, it is because they are seeing projected on to them the shadow (Jung, 1934/1954/1959, para. 19). He states that everything that irritates us about others, can lead us to an understanding of ourselves (Jung, cited in Campbell, 1976, pp. 146-147). Projection is the process of investing in another person ones own positive and negative qualities
and characteristics (Jung, 1923/1971, para. 783 & 784), with the negative projection having to do with the shadow.

At the centre of an individual’s being, between the conscious and the unconscious, lies the archetype of the ‘self.’ According to Jung (1923/1971, para. 789) it “expresses the unity of the personality as a whole.” Fordham (1991) describes the process of finding the self:

if the ego can relinquish some of the belief in its own omnipotence, a position can be found somewhere between that of consciousness with its hardly-won values, and unconsciousness with its vitality and power, and a new centre of personality can emerge, differing in its nature from the ego-centre. Jung calls this new centre of the personality the self. (pp. 61-62)

A deeper realisation of the self is achieved through the process of ‘individuation’ which is:

the process by which individual beings are formed and differentiated; in particular, it is the development of the psychological individual (q.v.) as a being distinct from the general, collective psychology. Individuation, therefore is a process of differentiation (q.v.), having for its goal the development of the individual. (Jung, 1923/1971, para. 757)

The key dynamic to individuation is dialogue between the conscious and the unconscious, which are the “fundamental pair of opposites in our psychic reality” (Trippe, 1999, p. 16). An individual achieves individuation through attention to the dialogue between consciousness and the unconscious. This includes withdrawing
projections that have already been placed onto others. Connecting of the self involves the willingness and ability to accept the opposites that are part of our individual psychic reality. Jung calls this process a “dialectical discussion between the conscious mind and the unconscious, a development or an advance towards some goal or end” (Jung, 1953/1968, para. 3).

Claire Douglas (1990, pp. 11-14) asserts that the two main influences that lead to Jung’s formulation of the duality of the psyche are Positivism and Romanticism. This reflects the duality of belief inherent in his culture. Positivism is focused on reason and society; Romanticism is concerned with “connections to the irrational and the individual” (Douglas, 1990, p. 11). In Jung’s terms the opposites are Logos, which includes intellect, spirit, man, animus, and Eros, which includes emotion, nature, woman, anima (Mattoon, 1981, p. 83).

This leads to the final area of theory that will be addressed in this chapter: Jung’s contribution to the study of gender, known as contrasexuality. Jung believed that within the psychic structure of each woman there is a masculine counterpart, and within each man there is the feminine. He believed these to be biologically based, deriving from “genetic traces of the other sex (hormonal, morphological, and the like)” (Young-Eisendrath, 1997, p. 224). These are respectively known as ‘animus’ and ‘anima,’ and are the archetypes that are perceived as the bridge, or ‘mediators,’ between the conscious and the unconscious – however he did not explain how they

Harding (1965) relates Jung's notion of contrasexuality as follows:

In each of us there are both male and female genes, since we inherit elements from both parents, and these produce certain anatomical and physiological effects. The masculine characteristics become dominant in a male and the feminine in a female, while the contrasexual factors become recessive. In later life the contrasexual characteristics of a physical nature become more evident and on the psychological plane a similar condition prevails. During the early years of life, especially after puberty, the conscious personality shows the characteristics of maleness in a man and femaleness in a woman, while the elements of a contrasexual nature recede to the background, that is, into the unconscious part of the psyche. (p. 102)

The animus and anima are formed from collective knowledge of the masculine and feminine, and also from an individual's own contact and experience with a woman or man. Jung (1923/1971, para. 808 & 809) understood these figures as the soul-image, embodying a life of their own, and as being confronted in the first instance in the form of a projection. For example, a woman who 'falls in love' with a man at first sight, beholding him as her 'Knight in Shining Armour,' is really observing the positive aspect of her animus. The animus constitutes the traditional masculine qualities of assertiveness, strength, corporate success, and provider. The anima archetype has all the qualities that are traditionally appointed to a woman; emotions, tenderness, sensitivity, and maternal instincts (Jung, 1964, p. 17). An individual can become
'possessed' by their contrasexual nature, resulting in negative behaviour. For example, a man possessed of his anima can become moody, highly sensitive and irrational. A woman possessed of her animus can become aggressive, wordy, and hard-driven. Acknowledging the contrasexual nature of the psyche, and withdrawing its projection, has the positive effect of leading an individual to experience their true self (Hart, 1997, p. 93).

Contrasexuality was an advanced way of thinking in the early twentieth-century - an era that was still deeply enmeshed in patriarchal values. It is a theory that is still valuable to the contemporary study of gender, as it acknowledges the qualities of 'masculine' and 'feminine' as not being synonymous with being 'male' and 'female' (Young-Eisendrath, 1997, p. 238). With this in mind, the animus archetype is useful in gaining a deeper understanding of the female psyche, and is the concept of Jung's work that will be focussed on in this thesis.
CHAPTER TWO

The concept of the animus

This chapter will trace briefly the evolution of the concept of the animus in Jungian analytical psychology by concentrating on four authors - Emma Jung (1931), M. Esther Harding (1933 & 1965), and Polly Young-Eisendrath and Florence Wiedemann (1987). Due to the constraints of the thesis, it has been necessary to be selective in the overview. These authors have been chosen because their work extends the concept of the animus, and more to the point because they are female. Jung himself "admitted several times that only women could know what was within Woman" (Anthony, 1990, p. 49). Furthermore, they demonstrate how the concept has developed over sixty years, representing a historical cross-section of animus theory. Importance is also placed on these women because they occupy a primary position in the canon of Jungian analytical psychology (Mattoon, 1983; Douglas, 1990). Commonalities and differences will be identified between Carl Jung and their individual theories, and will then be used in establishing and demonstrating a means of analysing film texts.

2 For a thorough overview of an examination of literature on the feminine in analytical psychology see: Douglas, C. (1990). The Woman in the Mirror. Massachusetts: Sigo Press. The research conducted for this thesis found Douglas' book to be a primary source of work on the collection of animus theory. Therefore, it has been extensively used in this chapter. Other female theorists who analyse the concept of the animus are as follows: Binswanger, H. (1963); de Castiljio, C. (1973);
The limitations of the animus concept as presented by Carl Jung

In terms of contemporary culture, Jung's original theory of the animus can be limiting in understanding the female psyche because it works from a deeply imbued patriarchal point-of-view. His theorising about gender is "flawed by its reducing sex differences to a formula that imitates stereotypes" (Young-Eisendrath, 1997, p. 224). Claire Douglas (1990, p. ix) supports this by stating that "many of Jung's ideas on women seem old-fashioned - part of a bygone era - in spite of Jung being one of the first analysts who took women and the feminine seriously." With this in mind, it must be acknowledged that Jung was a man of his time and culture.

Frieda Fordham (1991, p. 55) cites Jung as understanding the animus complex as deriving "from three roots: the collective image of man which a woman inherits; her own experience of masculinity coming through the contacts she makes with men in her life; and the latent masculine principle in herself." Jung believed that women "should allow their femininity to develop in relationship to men" (Wheelwright, cited in Douglas, 1990, p. 46). He also ascribed the animus with qualities that his era perceived as unfeminine, therefore regarding it as a largely negative aspect of the female psyche (Mattoon, 1981, p. 85; Young-Eisendrath & Wiedemann, 1987, p. 47; Mattoon & Jones, 1987, p. 12; Douglas, 1990, p. 46; O'Shaughnessy, 1999, p. 152).

When discussing the animus concept, Jung’s language is at times negative and can appear derogatory towards women:

I use Eros and Logos merely as conceptual aids to describe the fact that woman’s consciousness is characterised more by the connective quality of Eros than by the discrimination and cognition associated with Logos. In men, Eros, the function of relationship, is usually less developed than Logos. In women, on the other hand, Eros is an expression of their true nature, while their Logos is often a regrettable accident. It gives rise to misunderstandings and annoying interpretations in the family circle and among friends. This is because it consists of opinions instead of reflections, and by opinions I mean a priori assumptions that lay claim to be absolute truth. Such assumptions...can be extremely irritating. As animus is partial to argument, he can best be seen at work in disputes....No matter how friendly and obliging a woman’s Eros may be, no logic on earth can shake her if she is ridden by the animus. (Jung, 1934/1954/1959, para. 29)

Fortunately, Jung had the insight to realise that his theorising about the animus complex was limited because it was written from a male’s point-of-view, and it was his hope that the animus complex and the form it takes be reworked (Mattoon, 1981, p. 87; Douglas, 1997, pp. 21-22).

**Related characteristics**

The mutual compatibilities of Emma Jung, M. Esther Harding, and Polly Young-Eisendrath and Florence Wiedemann expand on Jung’s original androcentric perception of women, and thus the animus, empowering the archetype so that the
masculine is given equal importance to the feminine in a woman's psyche. They all concur in discerning the determining source of the animus, thus sustaining Jung's original assertion. The source comprises of a woman's latent sexual characteristics; the experience she has with men in her life; and the archaic, collective image of men in the psyche. Polly Young-Eisendrath and Florence Wiedemann (1987, p. 40) add two more influences to this pattern: what a woman has been taught about her own gender, and the "progress of her own personality development" - that is, her current stage of psychological development and awareness. All concur with Carl Jung in understanding the animus as "forming a connecting link or bridge between the personal and impersonal, the conscious and the unconscious" (Jung, 1931/1974, p. 195), viewing it as an important archetype because it belongs both to the individual consciousness of a woman and to the collective unconscious. They are all of the same mind in believing that the animus is first experienced by a woman through either projecting it on to a man because he resembles the complex, or appearing as a male figure in a dream or fantasy. Additionally, it is imperative for a woman's psychic growth to withdraw the projection of the animus from the man onto whom it is being projected, and to claim it as an aspect of her own self.

Interpretations of the animus concept

This section begins with the first work written on the animus concept by a woman, Emma Jung, in 1931. As well as reworking Jung's theory, she examines how at times the female psyche can be restricted by the concept in its original form (Douglas, 1990,
pp. 152-155). The next theorist to be examined will be M. Esther Harding (1933 & 1965) who expands on Emma Jung's theory. Harding can be described as the first woman who incorporated a feminist tone in her work on the animus, perceiving it as a means by which women can empower themselves (Douglas, 1990, p. 112). Feminism is also the backbone of the animus concept presented by Polly Young-Eisendrath and Florence Wiedemann (1987), who will be the final authors to be examined. Young-Eisendrath & Wiedemann concede that Jung's original work is androcentric, particularly in contemporary culture, and they largely rework it in a manner that is relevant to present social conditions.

What will follow is an examination on how the animus concept is perceived differently by each author, demonstrating its evolvement in accordance with changing social and cultural ideologies, as envisioned by Carl Jung.
**Emma Jung (1881-1955)**

Emma Jung, Carl’s wife, was the first woman to expand the animus concept, which she first presented in her paper, ‘On the nature of the animus’ (1931), which provides a more balanced perspective of the animus. In her paper she moves away from Jung’s androcentric perception of the negative influence of the masculine in the female psyche, and affirms the positive as well as the negative qualities. Claire Douglas (1990, p. 152) states that in Jung’s later writings, he referred to Emma’s work “for its valuable amplification and addition to the original concept.” Emma Jung (1931/1974, p. 195) perceived the animus as an autonomous archetype, behaving “as if it were a law unto itself, interfering with the life of the individual as if it were an alien element.” She saw it as being both potentially helpful and destructive to women, depending upon how they interact and relate with it. Again, this differs from Carl Jung, who only saw the animus as inferior and debilitating to women. Emma Jung perceives the animus as a *psychic reality*, and although she concedes that a comprehensive understanding of the animus is complex and at times difficult, she offers a structure of the development of positive and negative animus figures.

Central to Emma Jung’s work is her demonstration of the ways in which the animus archetype develops in four stages. She correlates these four stages with the Greek word *logos*, which she describes as “the quintessence of the masculine principle” (p. 196). In ascending order these are power; deed; word and meaning. Her theory of logos differs from Carl Jung’s original, in that she believes the:
animus image differ[s] in accordance with the woman's particular stage of development or her natural gifts. This image may be transferred to a real man who comes by the animus because of his resemblance to it; alternatively, it may appear as a dream or phantasy figure. (p. 196)

The animus figure first appears in the form of primitive physical power, with examples being the heroes of legend, cowboys, and sports celebrities. These then evolve into an animus of deeds. Typically, the figures are men who direct their attention towards something of significance. The third stage, animus of word, manifests in the image of an "orator or poet" (Mattoon, 1981, p. 89). Finally, the animus of meaning, is personified by a man of intellectual capacity, or a spiritual guide, "personifying and incorporating a woman's search for spiritual meaning" (Douglas, 1990, p. 153).

Each of these stages have a positive and a negative aspect. Women who have successfully integrated the animus into their psyche are described as "active, energetic, brave, and forceful" (E. Jung, 1931/1974, p. 197), while those who have ignored the masculine principle and let it overrun their psyche, suppressing the feminine, are "over-energetic, ruthless, brutal men-women...who are not only active but aggressive" (p. 197). Thus the quest for women is to find a balance between the opposites of spirit (logos, intellect, masculine) and nature (eros, emotion, feminine).
If either of these are given more energy, a woman’s psychic health is vulnerable to a neurosis. The masculine spirit that has ripened in a woman’s consciousness needs to be effectively incorporated into the personality through occupying herself with spiritual and intellectual pursuits, and used in a meaningful way to empower her (p. 198). If a woman does not actively confront and integrate this aspect of her psyche, “the animus becomes autonomous and negative, and works destructively on the individual...and in her relations to other people” (p. 198).

According to Emma Jung, the animus is first experienced by projecting it onto a man in the outside world, such as a father, husband, or friend, who becomes her “guide and intermediary. This guide and intermediary then becomes the bearer or representative of the animus image...” (p. 201). She describes projection as:

not only the transference of an image to another person, but also of the activities that go with it, so that a man to whom the animus image has been transferred is expected to take over all the functions that have remained undeveloped in the woman in question, whether the thinking function, or the power to act, or responsibility toward the outside world. (p. 202)

With this in mind, the archetype will never match the individuality of any man onto whom it is projected as it is an image created within the psyche. When a woman does begin to see the differences between the man and the archetypal animus image, she becomes disappointed, confused and disorientated; for this is not who she perceived the man to be. When this conscious awakening occurs, women:
Oftentimes...try with real cunning to make the man be what we think he ought to represent. Not only do we consciously exert force or pressure; far more frequently we quite unconsciously force our partner, by our behaviour, into archetypal or animus reactions. (p. 202)

For Emma Jung, it is imperative for a woman's psychic health to withdraw the projection of the animus and claim the authority she gives to men for herself, that is, to recognise the intellectual, powerful, and oratory elements as part of her own masculine nature. By doing this, the animus becomes a creative power, a servant, a teacher, and a guide that can help women "gain knowledge and a more impersonal and reasonable way of looking at things" (pp. 223-224), initiating the 'souls' transformation. Also of importance is the need for women to understand and accept that the feminine element is in no way inferior to the masculine (p. 204). If a woman ignores the necessity of cooperation between the masculine and the feminine, she condemns her animus to a 'shadowy,' or repressed, existence which leads to depression, dissatisfaction, and loss of interest in life (p. 204).

By expanding the animus archetype to incorporate the positive, as well as the negative effects it produces in a woman's psyche, Emma Jung opened the door for female Jungian analytical psychologists to further develop the concept. This was a challenge later taken up by the next theorist to be discussed - M. Esther Harding.
M. Esther Harding (1888-1971)

M. Esther Harding is in accordance with Emma Jung in that she emphasises the positive aspects of the animus in a woman’s psyche. According to Douglas (1990, p. 112), of all the early female Jungian writers she was the most progressive and sensitive to the development of a woman’s psyche, being concerned with encouraging in women a sense of empowerment, “individual moral attitude [and] personal responsibility.” Her work is imbued with what can now be seen as a strong feminist ideology and empathy towards women’s struggle in a patriarchal environment, and is still relevant to western contemporary culture (Douglas, 1990, p. 112). In ‘The Way of All Women’, written in 1933, and ‘The ‘i’ and the ‘not i’’, written in 1965, Harding addresses the areas of work, friendship, marriage, motherhood, and love, that is revealing of the internal struggles that many women face in a changing world. Embedded within these books is Harding’s view that it is imperative for women to develop their own individual moral attitude and a sense of self-responsibility.

Harding (1933/1970, pp. 8-9) believes, as did Carl Jung, that a woman begins her life as an ‘anima-woman’ receiving from men projections of who she should be and how she should behave. This is the projection of a man’s understanding of the feminine and is deeply rooted in androcentric principles: it is not related to a woman’s true being. Harding advocates the move from an ‘anima-woman’ to an ‘animus-woman.’ An ‘animus-woman’ expresses the positive dynamics of the masculine such as initiative, intellect, and achievement, which empowers her individuality.
For Harding, a woman begins by projecting her animus onto her father, brother and male friends, ending with her ‘soul-figure’ being projected onto her husband. She agrees with Emma Jung that the animus figure can either be represented by a group of men or by an individual male. The appearance of the individual male occurs only when a woman becomes more conscious of her animus, and works at integrating the unconscious with the conscious and withdrawing her projections. This projection of the animus causes a strong fascination and emotional involvement with a man that can become obsessive and destructive to the woman’s psyche and emotional well-being (Harding, 1965, p. 113). Withdrawal of the projection involves undertaking a “psychological analysis” (p. 30) in order to “become aware of our own unconscious contents” (p. 56); thus becoming “conscious of those things [emotional responses and reactions] that really are our own” (p. 59).

In both her books, Harding discusses in-depth the experience of love between women and men, and how this love is representative of the animus and anima projection. She states that:

In psychological terms...through the human experience of love not only are a man and woman united in consciousness, but at the same time the cosmic or collective principles of masculine and feminine, logos and eros, are united in the unconscious. This is the mystery that the alchemists called the coniunctio, the union of opposites. (p. 115)
In 'The Way of All Women' (1933/1970), the animus is described as the 'Ghostly Lover.' Harding states that the term Ghostly Lover has been "devised to denote the destructive aspect of the animus" (p. 38), but also acknowledges that he does not always act destructively. His main function is to lure women away from their reality with "promises of bliss" (p. 39). A woman's attractions to a man are the 'effects' produced by psychic forces in her unconscious, and are important elements that can either attract or repel a man. Although she may believe that she is attracted to a man from without, she is in fact attracted to the masculine within herself (p. 36).

The animus projection is referred as the Ghostly Lover because:

He holds power and exerts his lure because he is a psychological entity, part of that conglomerate of autonomous, or relatively autonomous, factors which make up her psyche....she must find him and consciously assimilate him if she is not to suffer the pain and distress of disintegration. (p. 38)

When discussing the Ghostly Lover in relation to theatre (consequently, it can also be related to film), Harding correlates him as "the ghost or as the still-living influence of an actual man with whom the heroine had had a real relationship" (p. 37), though he is always a "subjective effect within the woman's psyche" (p. 37). When possessed by the animus in this form, a woman:

disappears, as it were, from reality. To those about her she becomes vague, falls into a brown study, is perhaps cross or irritable; or she may wear a baffling or propitiatory smile. To herself it seems that she has become absorbed in an inner experience of great
beauty and value which she cannot by any means share with another. (p. 40)

What occurs is a transference of emotional energy from a woman’s psyche to a ‘real’ man. A woman becomes possessed by the lover and is “shown to be temporarily insane, which is to say she is suffering from a psychological illness” (p. 37). This is indicated in her obsession with a man.

It is Harding’s (1965, p. 126) belief that the animus makes itself apparent in the woman’s psyche by displaying and voicing masculine qualities of intellect, opinion, and authority. In accordance with Carl Jung, Harding also perceives the masculine qualities of the animus as being that of “thinking, impersonality, and spirit, leading to a concern for justice, logic, and a ‘cause.’ It is therefore relatively impersonal” (p. 108). These qualities are projected onto a male figure, either in a positive or negative form, as a woman longs, unconsciously, for her animus’ manifestation (p. 108). Whether this manifestation is positive or negative, it involves an intense “entanglement” (p. 116).

The positive effect of animus projection can assist in transforming a woman, resulting in the development and maturation of the psyche (Douglas, 1990, p. 157). On the negative side, the animus can cause antagonism between a woman and man - being likened to “falling in hate” (Harding, 1965, p. 116) - and cause tyrannical demands on the other, irritation, “subtle dishonesty, unreliability, and autoeroticism” (p. 111).
Projection of the animus archetype, particularly in the form of a love-attraction, touches a depth of emotion that cannot be experienced in same-sex friendships. Harding argues that this experience "demands and produces a big jump in psychological development" (p. 155), for a woman must continually strive to understand her inner impulses, fantasies and desires, and struggle for independence and freedom (pp. 162-163).

The figure of the animus as experienced by a woman is manifested as:

- a divine or semi-divine Master of Wisdom, an ideal figure of father, teacher, protector, and guide. A man or god of power, perhaps a Hercules; a man of the powerful word, the Logos; or a suffering saviour - any of them may catch the projection of the woman's animus. (p. 109)

A withdrawal of the animus projection must be undertaken for a woman to have an honest and 'real' relationship with a man as an individual. This withdrawal also brings with it the birth of a "new spiritual power transforming the life of the individual...[gaining a]...relation to the masculine principle within herself" (Harding, 1933/1970, p. 68).
Polly Young-Eisendrath & Florence Wiedemann

Polly Young-Eisendrath and Florence Wiedemann, in 'Female Authority: empowering women through psychotherapy' (1987), examine the ways in which women are judged androcentrically, and as a result are perceived in terms of being “deficient or lacking in a quality or attitude that men value” (p. 4). The aim of their work is to free analytical psychology from its negative views on women, which is created through a patriarchal perspective of gender categorisation and meaning, and propose an alternative theory by integrating Jungian and feminist psychology (p. 3). They view Jung’s notion of the personality working on a system of dialogue between two realities, the conscious and the unconscious, as a persuasive framework for women. It is their assertion that “a woman’s ongoing sense of personal coherence and continuity (being) is a project of balancing and holding together opposite and competing self-references, both in the moment and over time” (p. 10).

Young-Eisendrath and Wiedemann are concerned with issues revolving around gender categories, which they perceive as being conditioned by both social and biological factors that shape “individuals for particular roles” (p. 13) and have particular symbolic meaning. They assert that women project their own authority onto men for two major reasons. Firstly, “because...[men]...possess the symbolic authority and hold the decision-making positions in our culture” (p. 11); and secondly, their own authority is identified as an ‘alien’ attitude that takes them by surprise, creating a sense of fear that they will become “engulfing and overwhelming, impossible for men
to understand or manage" (p. 44). Women struggle with feelings of inferiority and deficiency because they project their own strength onto men. As a result of this fundamental projection, a woman judges herself in accordance with the way she believes a man would. This belief derives from the 'animus complex,' that is, "images, ideas, feelings, and action patterns which are associated with the opposite sex" (p. 40), which are in turn imbued with assumptions, predispositions and responses that imitate masculine power and authority.

The overarching principle of Young-Eisendrath's and Wiedemann's framework is the reclamation of a woman's authority, which they believe can be done by understanding firstly, how the animus complex operates, and secondly, how a woman's authority is met with fear by both men and the patriarchal culture, as well as by women. This understanding of the animus complex evolves developmentally. These stages are explained as follows:

The first stage is the complex as "alien" or "outsider" - masculinity which is threatening and frightening. The second configuration is a fatherly or god kind of complex, and the third is a lover or heroic complex....[the] goal in these first three stages is to assist a woman in shifting her attitude from one of approval seeking to one of validating her own authority as a female. To move from the first to the second stage, however, a woman must experience some kind of significant approval in the masculine domain. [...] At later stages (Stages Four and Five) of animus development, in which the woman experiences herself as having a "good-enough" man within, the woman becomes freer to function as a whole person. Essentially, she will have expanded her gender identity
To include many of the behaviors and attributions formerly excluded as male or masculine. (p. 49)

For Young-Eisendrath and Wiedemann, the emotional themes inherent in each of these stages is depicted by using stories from Greek mythology. Due to the limited scope of this thesis, the myths themselves will not be discussed, however the positive and negative characteristics that are exemplified within the myths need to be summarised.

Stage one: Animus as alien outsider

In stage one, the animus, which is "unrecognised within the conscious self-image" (p. 75), is experienced as an 'alien outsider' and an intrusion on the female identity, creating feelings of terror, shame, emptiness, aggression, and rage. A woman's physical and emotional well-being is threatened, either from a male in the 'real' world, through projection, or from a masculine image within the psyche. In this phase a girl begins to separate from her mother and seeks approval from men. Young-Eisendrath and Wiedemann state that "a powerful Mother complex (described as strong, needy, suffocating, or demanding) and an abusive Father complex (described or imagined - in the absence of an actual father - as judgmental, violent, aggressive, or incapable of sensitivity)" (p. 84) are common projections and internalisations of women. Those who remain in this stage are often victimised by others, or by themselves.

Stage two: Animus as Father, God, or King
In this stage the woman believes herself to be inferior to men and looks to them for reflections of approval, self-worth, beauty, and praise. A woman wants either to be “like a man” or to be “liked by men” (p. 89). The animus complex takes on patriarchal authority in the form of Father, God, or King. A woman is prone to passive-aggressive behaviour and “acting-out of anxiety through impulsive gratifications (especially through alcohol or sex)” (p. 101). She feels the need for:

cleansing or purifying the self of a basic flaw, self-sacrifice to spiritual forces or spiritual experiences, and confusion between sexual and spiritual connections to males or authority figures. Adolescent and adult women search for ideals and beliefs that will release them from inner experiences of inferiority and self-hatred, that will transform a negative self-image into a more positive ideal of sacrifice. (p. 101)

The animus is the harshest at this phase, being critical, judgemental, and demanding perfection. A woman can be guided by the male’s “ideals, motivated by his standards, and may even achieve through his performances” (p. 93). She seeks “protection, vicarious power, and validation” (p. 93) through her relationships with the father figure. The God or King figure is bestowed with “suprahuman” power (p. 102), and embodies the ideal qualities of the positive masculine, in which ever form she has internalised it (p. 102). The preoccupation with women in this stage is in establishing their niche in patriarchal society.
Stage three: Romancing the hero

Stage three of the animus development involves the image of man as hero, who is admired for his strength, courage, and ability. He epitomises patriarchal virtue and “is the prototype of the man whom the woman at this stage ‘would like to marry’” (p. 112). This marriage can either be with an ideal lover or to a career, which encourages a woman to experience her own self-worth and skills. The focus on creative self-expression and “recognition of her mastery” (p. 113) assists a woman in gaining a sense of equality and self-responsibility in patriarchal society. Through embracing her heroic animus a woman recognises that “men are ‘male persons’ without magic power or authority intrinsic to their gender” (p. 120). This stage opens up a woman’s awareness and leads her into stage four of animus development - the restoration of authority.

Stages four: Restoration of authority

In the fourth stage, a woman actively chooses a life that esteems her self-interest and self-fulfilment. By consciously reflecting upon her experience within the patriarchal society, and reclaiming her projections as aspects of her masculine self, a woman realises that she is “the source of her own worthiness and the foundation of her own authority” (p. 139). Inner conflict is appreciated as a means of learning about ones self, and combined with the aforementioned reflections, results in a heightened awareness of individuality. Furthermore, through gaining a sense of authority, a woman no longer tries to “constrain the personal attitudes, beliefs, or creations of men.
into the shape of her projected animus" (p. 149). In this stage a woman integrates her animus, which becomes a “Partner Within,” that is her “masculine complex is a part of her conscious personality” (p. 139).

Stage five: Androgyny

The final stage of animus development is androgyny. Young-Eisendrath and Wiedemann comment that androgyny is the ideal of a “‘truly integrated’ personality for women” (p. 154), but is rarely achieved. It is the ability to balance both the masculine and feminine elements of the psyche, and “not simply taking on male roles and attitudes. Rather it is the ability to be essentially human, and to choose for oneself the most authentic masculine or feminine gender modes, depending on the current environment” (p. 11). In order to embrace androgyny, it is imperative that women “understand the opposing values and reference systems” between themselves and the cultural forms of female identity (p. 11).

According to Young-Eisendrath and Wiedemann, it is imperative that each of these stages occur in sequence - no stage can be omitted. The achievement of each stage is accompanied by an increasing sense of self until finally a woman’s masculine complex is integrated into her conscious personality.
CHAPTER THREE

Jane Campion

Biography

Jane Campion was born in New Zealand on April 30, 1954 to a show-business family: her father being a theatre director and her mother an actress. She achieved her first degree in 1975 from Victoria University, New Zealand, in Anthropology, and after arriving in Australia in 1977, gained her second degree in painting and sculpture from the Sydney College of Art (1979). In 1981 she began studying film at the Australian Film, Television and Radio School in Sydney, making short films that drew both positive and negative reactions from her teachers (Lang, 1990, p. 10). Campion was brought to international attention through her short film *Peel* (1982), which bestowed on her the prestige of being the first female director to win the Palme d’Or at the Cannes Film Festival in 1986 (Stratton, 1994, p. 15). This critical success was later matched by *The Piano* (1993), which won her a second Palm d’Or and two nominations at the Academy Awards in 1993. The first nomination was for best director (the second female director ever nominated), with the second accolade winning her the award for best original screenplay (Stratton, 1994, p. 15). Campion’s career in film-making spans close to twenty years, and her works include: *Peel* (1982), *A Girl's Own Story* (1983), *Passionless Moments* (1984), *Two Friends* (1985), *Sweetie* (1989), *An Angel At My Table* (1990), *The Piano* (1993), *Portrait of a Lady* (1995), and *Holy Smoke* (1999).
While there has been a sizeable amount of work written on Jane Campion's films, the dominant areas of critical discussion are concerned with authorship (auteur theory) and gender issues. As these areas are perceived as central to Campion's work, they will be discussed in some detail.

Campion as auteur

As auteur theory is open to much dispute and can be viewed as an arbitrary approach to film theory, it is important to indicate the definition that will be adhered to in this chapter (Bordwell & Thompson, 1986, p. 19; Monaco, 2000, p. 410). According to Caughie (1981), the theory of the auteur:

shares certain basic assumptions: notably, that a film, though produced collectively, is most likely to be valuable when it is essentially the product of its director...; that in the presence of a director who is genuinely an artist (an auteur) a film is more than likely to be the expression of his [sic] individual personality; and that this personality can be traced in a thematic and/or stylistic consistency over all (or almost all) the director's films. (p. 9)

When discussing auteur theory it is important to locate where a sense of the director's own self emanates in each of their films. In Campion's case she presents the female characters as statements of the struggles women go through to defend and claim their own inner-being. This struggle with life and culture produces women who are both strong and 'odd' (Quart, 1994; Bell, 1995) - a consistency in all her work which
appears to be a “metaphor for her own personal explorations” (Quart, 1994, p. 56). Campion (cited in Bagnell, 1999, p. 101) states that all the women in her films “have a love of purity, and a hope that they can do things in an uncompromising way...They battle until they basically go under the yoke.” These concerns are also taken up by feminist film critics who view Campion’s work as being representations of the oppression of women at the hand of patriarchy, colonialism, and the struggle to gain personal authority (Bruzzi, 1995; Dyson, 1995; Gillett, 1995; Gordon, 1996).

It has been said that Jane Campion has a certain style of film-making that shines through in her movies, identifying them as uniquely “Campioneseque” (Murray, 1994, p. 12). Although the creative team with whom Campion works on her films changes, there remains a consistency in her style. This style features “elements of composition and visualisation, of a quirkiness-cum-caricature in the characterisation, [and] of [a] slightly off-centre tone” (Murray, 1994, p. 12) that produce powerful reactions amongst both critics and an audience.

A thematic consistency in Campion’s films is the expression of frustration resulting from the restrictions placed on women as they struggle to find both independence and their female voice of authority in a patriarchal society. She is widely regarded by critics as a gifted director and writer, being acknowledged as a craftsperson of filmmaking who has the ability to create a “beguiling visual universe” (Murray, 1994, p. 130) and produce confronting narratives (Goldsworthy, 1993; Murray, 1994; Quart,
1994; Bruzzi, 1995; Gillet, 1995; Stratton, 1995; Bagnall, 1999). It is important to note that not all critics regard Campion as a gifted auteur; some go as far as to say she is superficial (Adams, 1994; Alleva, 1994), lacks script-writing talent (Kauffman, 2000), and is insensitive to indigenous issues (Pihama, 1994; Turner, 1999).

Stylistically, as a director Campion takes the risk of going-against-the-grain of the well-rounded ‘organic film’ (Bloustein, 1990; Crawford & Martin, 1990; Oxman, 2000), by creating disturbing images and themes that produce powerful reactions through “unexpected contrasts and similarities” (Bloustein, 1990, p. 1). The characters she creates are confronting in their neuroses and dysfunctional ‘normality,’ which she uses in a quest to illuminate the life beneath the surface (Jenkins, 1990; Stratton, 1994; Bagnall, 1999).

**Campion and gender**

With the above issues in mind, it can be understood why a tremendous amount of importance - be it negative or positive - has been placed on Campion’s interpretation of representations of gender, particularly women’s self-empowerment, through the expression of sexuality, passion, and psychological liberation (Bilborough, 1993; Goldsworthy, 1993; Stratton, 1994; Mellancamp, 1995; Murphy, 1996; Rooney, 1999; Bush, 2000).
For example, on the negative side, her work is perceived as offering little hope for enduring and harmonious male-female relationships (Kauffman, 2000). Her depictions are seen as being "disturbed and lifeless," "tortured," "melodramatic passions and violence," portraying the "deadeningness of family life, incest and sexual harassment" (Murray, 1994, p. 130). If hope is inferred, it comes at a price - either death or dismemberment (Murray, 1994, p. 130). Campion’s work is also perceived as degrading women and of being guilty of discrediting feminist ideology:

Campion’s films are pernicious, because viewers frequently give them leave to rise above their station, to shape rather than serve fantasy. Her heroines’ masochistic surrenders are re-enacted in miniature by the audiences’ adoring submission to Campion’s arch, knowing constructions. (Peers, 1997, p. 31)

Peers (1997) believes Campion’s portrayal of gendered violence, threats, and sexual (incest) favours, demonstrates an insensitivity to women and relationships and highlights the masochistic nature of women and the sadistic nature of men, once again placing women as subservient and objectified.

More positively, Bilbrough (1993), Bruzzi (1993 & 1995), Mellancamp (1995), Quart (1995), Murphy (1996), Keough (1999), Bush (2000), Klawans (2000) and Schickel (2000) concentrate on Campion’s portrayal of women as wilful heroines who search for, or embark on, a quest for passion, life, sexuality and freedom, although they can at times be self-destructive and have a "killing innocence" (Murphy, 1996, p. 28). Her films may be read as statements of women confronting their identity and
having the willingness to "tackle the difficult issues of spirituality and sexual power" (Bush, 2000, p. 249).

As the protagonists in Campion's films are women, the point-of-view belongs to women (Mellancamp, 1995, p. 173). This is argued on two points - one being that the films are made by a woman; the second being that they are related from the perspective of women. In relation to 'The Piano,' Bruzzi (1995) discusses that the notion of women connoting 'to be-looked-at-ness' needs modification in the light of Campion's female representations. She believes that Campion portrays "a feminized world in which the distant voyeuristic male look is passive, impotent and unable to intrude" (Bruzzi, 1995, p. 262), empowering the expression of inner freedom, will and sexuality.

There are authors who view Campion's exploration of inner freedom from a symbolic perspective. Quart (1995) and Stone (2000) perceive Campion as a myth-maker believing that her work incorporates archetypal images and is deeply concerned with the workings of the conscious and unconscious. For example, Campion's work in 'The Piano' is viewed as an exploration of women's imprisonment, a subsequent journey of self-discovery and awareness, and finally the gaining of a sense of both inner and outer freedom.
It can be seen from the above discussion that interpretation of Campion's work is useful in understanding gender complexities. Murray (1994, p. 130) states that in Campion's best work she appeals "to that secret depth of the human soul where the shadows of other worlds pass like shadows of nameless and soundless ships." This is the area of her work that this thesis is concerned with. By employing the Jungian concept of the animus as a theoretical tool, Jane Campion's films will be analysed as works that significantly contribute to the liberation of the female psyche, progressing an understanding of women in cinema.

The use of the animus concept in analysing the films of Jane Campion

Before proceeding with the analyses, it is important to state that not every male in a film is necessarily an animus figure. The identification of an animus figure is dependent upon how much the interrelation demands of the woman emotionally, and how much it effects change within her. Possible signs that indicate whether a male character is an unconscious, rather than conscious, figure in a film text is suggested by John Beebe (1992) as follows:

- A desire to make a connection as the main concern of the character.
- The character has some unusual capacity for life, in vivid contrast to other characters in the film.
- The character offers a piece of advice, which has the effect of changing another character's relation to a personal reality.
- The character exerts a protective and often therapeutic effect on someone else.
- Less positively, the character leads another character to recognise a problem in personality which is insoluble.
The loss of this character is associated with the loss of purposeful aliveness itself. (pp. 1-5)

The theories of Emma Jung, M. Esther Harding, and Polly Young-Eisendrath and Florence Wiedemann will be used to examine how the lead female characters in 'Sweetie' (1989), 'The Piano' (1993), and 'Holy Smoke' (1999) project their animus onto a significant man in their life, and how this projection reveals the inner struggle with the masculine as authority and power. In conjunction, the analyses will illustrate how the projection affects the female characters personality, sexuality, and individuality, and how they progress positively through the film as the withdrawal of the projection occurs.
CHAPTER FOUR

Film Analyses

In each of Jane Campion's films, 'Sweetie' (1989), 'The Piano' (1993), and 'Holy Smoke' (1999), the central female character has complex relationships with men, which have a significant bearing on herself as a person. This chapter will demonstrate how these relationships can be understood as the unconscious transference of both the negative and positive ideas and feelings of the inner masculine, or animus. Understanding a film psychologically is achieved by taking the "various characters as signifying complexes, parts of a single personality whose internal object relations are undergoing change" (Beebe, 1992, p. 4). The male protagonist in each film has been selected according to Beebe's (1992) schema of identification as discussed in Chapter Three. As such, the central female and male characters are as follows: Kay and Louis, in 'Sweetie'; Ada and Stewart/Baines, in 'The Piano'; and Ruth and P.J., in 'Holy Smoke'.
_Sweetie_ (1989)

'Sweetie' is the story of Kay’s desire to find and keep love, and to maintain a sense of self-control outside of her family. The film begins with Kay as a socially isolated and withdrawn woman. She believes in the psychic/spiritual world, and is haunted by nightmares of tree roots spreading under her bed. Although it is not made clear at this point of the narrative how Kay has come to embody these personality traits, they are explicated by the relationships she has with characters who enter her life as the narrative progresses.

Kay can be understood as displaying the psychological dynamics associated with the internalised, abusive Father Complex, which is apparent in stage one of animus development, or animus as ‘alien other,’ as articulated by Young-Eisendrath and Wiedemann (1987, pp. 84-85). The abusive Father Complex can be attributed to the negative relationship a woman has with her father, and is expressed in behaviour which is “judgemental, violent, aggressive, or incapable of sensitivity” (Young-Eisendrath & Wiedemann, 1987, p. 84), often emerging from low self-esteem. This complex is illuminated when Kay’s father, Gordon, enters the narrative. He is rejecting of, and disinterested in, Kay, directing his energy and attention towards her sister, Sweetie. She is the favoured daughter, and Kay knows it:

_GORDON:_ Sweetie...Come on, princess. You’re Dad’s real girl, you know that, don't you?
Gordon's interest in Sweetie is excessive and obsessive, intimating incestual undertones. This relationship is clarified in the following bathroom scene:

As KAY goes into the kitchen for a glass of water, she passes the part-open door of the bathroom. Inside she glimpses SWEETIE's kneeling calves. As KAY returns with her water, she pauses. Inside the bathroom SWEETIE is soaping GORDON's back, but the real point of the exercise is not this but dropping the soap and having to find it amongst DAD's limbs. KAY watches with awe as SWEETIE's hand plunges down into the milky water. She can't see the look on her father's face but the back of his head is very still, unnaturally so.

Young-Eisendrath and Wiedemann (1987, p. 88) state that because a woman's "self-esteem is directly connected to male evaluations, a woman constantly monitors her legitimate value...in terms of internalized masculine judgements and external male reflections." This negative dynamic with her father creates in Kay a struggle over identity, value, and worth. As a result, the external experience of the masculine is internalised, that is, the father becomes the negative animus voice inside of Kay. Demaris Wehr (1987, p. 10) refers to this as "internalized oppression," whereby a woman internalises and defines herself according to her experience of the negative masculine.

For Emma Jung (1931/1974, p. 198), it is imperative that a woman becomes conscious of the oppressive dynamics of the masculine, for if she does not "the animus becomes autonomous and negative, and works destructively on the individual herself and in her
relations to other people." Kay's isolation and defensive behaviour can be seen as symptomatic of the influence of the inner, negative masculine which has not been acknowledged, investigated, or integrated into the psyche.

It is evident from the film text that despite the effects of the negative animus, Kay wants intimate contact with men. This can be seen in her desire to seek help from a psychic, who tells her she will meet a man with a question mark on his forehead, offering her a deep, special love. Engagement with the positive animus figure ensues with Kay meeting Louis, whose curl of hair and mole on his forehead form the shape of the question mark. The positive animus figure both engages and excites her. It also causes her trouble because she has not related to a man in a positive way before. At first she is aggressive towards Louis, which is indicative that the "masculine principle has overrun and suppressed the feminine principle" (Jung, 1931/1974, p. 197). However, when she sees the mark on his forehead, she is drawn to him. The need to connect with Louis can be attributed to Kay becoming more conscious of her positive animus, which causes her to have a "strong fascination and...emotional involvement" with him (Harding, 1965, p. 113).

In the visual text of the film it is unclear why Louis meets with Kay in the carpark. However, the screenplay reveals that a scene has been cut from the film, showing Louis reading a letter from Kay, which asks him to meet her. Although he has just become engaged, Louis' interest and curiosity in Kay is piqued and he becomes
“bewitched” (Lee & Campion, 1991, p. 4). His desire for connection indicates his position within the film as an unconscious animus figure as suggested by Beebe (1992, p. 1), and reinforces his significance as the bearer of the animus projection. Thus he can be understood as the “manifestation” (Harding, 1965, p. 108) of Kay’s inner positive animus, embodying masculine, or logos, qualities of spirituality, consciousness and intellect - for example, he is committed to practising meditation and displays an interest in Tantric philosophy. By engaging with the positive animus figure, Kay begins to experience love and affection from the masculine:

On the bed LOUIS and KAY lie on their sides. They examine each other’s face in silent wonder.

LOUIS: (Said softly like a whole new discovery): Kay...

The next scene “cuts” to thirteen months later and life comes unstuck when Louis brings fear into Kay’s life in the form of a sapling tree. The illusion of the positive animus is shattered (Jung, 1931/1974). The animus is once again identified as ‘alien other,’ being associated with the original negative animus figure of the father and the withdrawal of his love:

alienation of the animus complex from the conscious identity of the woman-girl are seen in primitive and intense emotional expressions of love-hate as though the desire to love has been so mixed with fear that it is unreliable as a feeling of love. (Young-Eisendrath & Wiedemann, 1987, pp. 84-85)
As a result, Louis is seen as a fallible individual, no longer representing the authority and acceptance for which Kay longs. Thus she becomes disappointed and confused, literally retreating into the safety of emotional isolation by moving into the spare bedroom and ceasing physical contact. Consequently, her relationship with Louis regresses. Although they are no longer intimately involved, Kay does not leave Louis which leads to the assumption that she is willing, and hoping, for a reunion with the positive masculine, and thus consciousness of the animus.

The journey towards consciousness is initiated for Kay by the presence of the sapling tree. Symbolically, trees represent life (as in the common symbol of the “tree of life”): in *Sweetie* it symbolises Kay’s relationship with life and can be understood as representing two dynamics within the film text. Firstly, the image of the tree at the beginning of the narrative is associated with the negative Father Complex. The images of the tree roots crawling under Kay’s bed are indicative of the penetration of emotional damage created in her life by her father’s emotional preference for Sweetie. This preference is embodied in the tree-house that her father built for Sweetie in their back garden. Young-Eisendrath and Wiedemann (1987, p. 84) state that “the desire to love and trust a father has been transformed into hate and rage” by a woman, resulting in a “basic mistrust” (Young-Eisendrath & Wiedemann, 1987, p. 74) of the masculine. Consequently, the sapling is a reminder of her father’s rejection, and is transferred into fear and mistrust of Louis’ interpretation of the tree ‘celebrating’ their life together. Kay also perceives the tree as an ‘omen’ that their relationship will ‘die.’
KAY: Let's not do it. I don't want this tree, it's yellow and sick.

[...]

What if it dies?

Secondly, the sapling is symbolic of the positive animus and a new form of relationship and growth that is healthy and enriching. Kay uproots the tree because it represents the fear of the negative Father Complex. However, she cannot bring herself to throw it out because it also reminds her of Louis and his love. The tree is used as a turning point in the film in the sense that it represents a struggle for power and authority between the positive masculine, that is her life with Louis, and the negative influence of the masculine, or her father’s opinions of her.

Sweetie is an important character to consider when analysing Kay’s neuroses and the resolution of the negative animus complex. Firstly, she can be understood as an unconscious aspect of Kay’s shadow self. The shadow encompasses the inferior, irrational, and uncontrolled aspect of the psyche and is projected onto someone of the same gender who “mirrors what lies behind...[the]...conscious ‘I’” (Harding, 1965, p. 76). Therefore, Sweetie can be perceived as personifying the irrationality and subtle madness of Kay’s psyche. Campion herself affirms this observation by stating that “for Kay, Sweetie is what she might become if she lost control” (Lee & Campion, 1991, p. ix). Secondly, Sweetie’s death, which results from the tree-house collapsing, releases Kay from the negative animus complex. The connection between the tree-house symbolising both preferred love and emotional abuse is destroyed with its
collapse, thus releasing Kay from the association of the internalised abusive masculine. Her death also initiates the acknowledgment of Kay’s neglect by her father. This is demonstrated in a scene that appears in the screenplay, between Kay and her mother, Flo, but which was cut from the film:

FLO: You ruined her.

(GORDON moves uncomfortably)

He did Kay, he treated her like Lady Muck and you didn’t get anything.

It’s true, you’ve got to hear it. Tell her Gordon.

KAY: Mum!

FLO: Gordon, you tell her. You owe it to her. You apologise Gordon or we’ll lose this one too.

This scene is important in assisting with the internalisation of the masculine as a positive energy. By hearing the truth, Kay is able to reclaim a sense of her worth and authority, which gives her the courage to explore her relationship with Louis and hence the positive animus.

Upon discovering the dead sapling under her bed, Louis forces Kay to face the effects of the internalised negative animus, by coldly telling her “You’re abnormal.” The source of Kay’s ‘abnormality’ is Sweetie’s centrality in the family. This is elucidated when Flo calls to tell her that Sweetie is up in her tree-house and they cannot get her down. Although Kay is obviously upset from an argument with Louis, Flo ignores this, with her only concern being Sweetie and the dignity of the family. The reason that Kay is able to go over to the house and deal with the family is because of Louis. Through her encounter with Louis “something that up to this time has lain deep
within the unconscious, dormant within the personality, has wakened to life, and the result is most favorable to...[her]...development" (Harding, 1965, p. 117). By loving her and persisting with their relationship, he has shown Kay that the masculine, both within herself and without, can be trusted. As a result she is able to act more authoritatively, and actively confront the oppressive, negative animus by wanting the family craziness to end; stating “I’m just sick of it, Mum.” This shift in Kay has allowed her to feel compassion for Sweetie in her dying moments.

Finally, there is a shift in Kay’s sexuality. She considers being able to return to an intimate relationship with Louis, which is indicated in the final scene when she initiates ‘footsies’ with him. Her ability to initiate intimacy is characteristic of the positive effects of the inner masculine and demonstrates the discovery of her own “worthiness and...authority” (Young-Eisendrath & Wiedemann, 1987, p. 139). This is indicative of how much Kay has changed from the beginning of the film. Her initiative at the beginning is based on projecting her authority onto the psychic, that is she ‘acts’ because she is told to. At the end her initiative is based on personal desire and choice. Therefore, Sweetie can be understood as the liberation of Kay’s psyche from the effects of the negative animus complex. By engaging with the positive animus figure, Louis, Kay is able to reclaim a sense of identity and redefine the inner masculine, which gives her the strength to embrace her own authority.
The Piano (1993)

It is evident, from the opening lines of ‘The Piano,’ that Ada is a woman imprisoned, constricted and isolated, both within herself, and within society:

ADA: [V.O.] I have not spoken since I was six years old. No one knows why, not even me. My father says it is a dark talent...
Today he married me to a man I’ve not yet met.
Soon my daughter and I shall join him in his own country.

These lines reveal the influence of her first experience of the masculine as patriarch, where the “father...is viewed as intrinsically powerful and legitimate in his authority” (Young-Eisendrath & Wiedemann, 1987, p. 58). ‘The Piano’ is set in a period of history, the nineteenth century, that is deeply imbued in patriarchy where “the father stands for strength, power, authority, law, right, and will-power” (Harding, 1965, p. 149). Ada is controlled by the masculine, being treated by her father as a chattel. Consequently, she is married to a man she has not met, and has to leave her home to join him, in his country. Ada’s father can be understood as representing the negative animus who keeps Ada from choice in her own life. Through her interior dialogue, there is a sense that Ada is aware of her objectification by the masculine and that she resents it:

ADA: [V.O.] My husband said my muteness does not bother him. He writes and hark this: God loves dumb creatures, so why not he!
From the age of six, Ada chose to be mute. For reasons unknown, life was too hard for her to deal with, so she ceased talking. Her choice to stop talking can be understood as being in response to the masculine governing her life. Moreover, by being mute, her words cannot be censored by the patriarchy. Also, through using her daughter, Flora, as the interpreter of a sign-language that is unique to them, her world becomes impenetrable by the masculine. Silence gives Ada power over the negative masculine by limiting communication and knowledge of her true essence.

Emma Jung (1931/1974, p. 196) states that the masculine in its negative form is expressed as “directed power; that is will.” It is “primitive masculinity” that is both aggressive in character and “not determined by feeling” (Jung, 1931/1974, p. 197). The internalisation of the negative masculine by Ada has resulted in her being an emotionally isolated woman, who is unable to express her needs and desires. Her will is strong, but her ability for tenderness and empathy is virtually non-existent. This is exemplified in a scene where after being opened to her sexuality by Baines, she goes to the bedroom of her husband, Stewart. However, prior to this scene Ada has not touched him. As a consequence, her touch does not infer tenderness, but rather a distant curiosity that can be interpreted as objectifying:

ADA looks, then slowly her hand hovers above him before lightly touching his face. His eyes open, he looks toward ADA, anxious and surprised, but as ADA continues, his reserve breaks and he is captive to his own sensations. She pulls down the sheet and strokes his neck, shoulder, chest; he reaches out towards her.

STEWART: Ada!
But ADA scowls and pulls away roughly; STEWART lies back, anxious not to break the spell, and when he is still ADA continues to caress his chest. His eyes well with tears and he looks up into her face like a child after a bad dream, fearful and trusting. ADA continues... STEWART’s skin goose bumps and he shudders. He puts his hand on hers to still it; she slides hers out and continues stroking. He looks at her pleadingly, and childlike she stoopes and kisses the soft skin of his belly. STEWART groans, clutching the mattress. ADA seems removed from STEWART as if she has a separate curiosity of her own.

Young-Eisendrath and Wiedemann (1987, p. 9) state that: “Women who grow up and are socialized in a patriarchal culture are forced [predominantly by men] to exclude authority from their self-concepts.” For Ada, silence “connotes the suppressed voice” of authority (Younis, 1993, p. 50), which she cannot express outside of herself.

Ada’s identity, her true self, is glimpsed in the moments when she is at her piano. The piano symbolises her independence as a woman from the negative animus, that is, she cannot be controlled when she is playing - she gets lost in herself. When she sits to play the piano she is transformed, her face warms and she smiles. The connection of the piano as being symbolic of Ada’s inner self is affirmed by Jane Campion through character direction in the screenplay. In this particular scene, Baines has taken Ada and Flora back to the isolated piano on the beach and Ada begins playing it: “Ada takes great delight in feeling her fingers on the keys again. Her whole composition is altered. She is animated, joyful, excited” (Campion, 1992, p. 35).
Contextually, the piano embodies the projection of her capacity for passion, love, and expression, which are communicated through the keys.

By refusing to take the piano back to their home, and leaving it on the beach, Stewart cuts her off from the expression of her true being, isolating her further within herself. Her attachment to it is so strong that she will do anything to get it back into her possession, even bargaining with Baines for its return in exchange for sexual favours. This bargain with Baines turns out to empower Ada. Instead of being a lewd encounter, Baines teaches her how to open herself up to intimacy and desire.

Ada’s internalised negative animus has been “transferred to a...man who comes by the animus role because of his resemblance to it” (Jung, 1931/1974, p. 196). Stewart mirrors Ada’s father, using her as a chattel. It does not occur to him that she exists as an independent person. Ada’s father and Stewart are the consistent negative animus figures who imprison and dehumanise her. Stewart is a complex figure. While he embodies the negative masculine and is consistent with the control of the father, he does show an imprisoned tenderness and a sincere longing. He is not a terrible man, rather he is emotionally retarded. When Ada first arrives at his home, he does not force her to have sex. However, when she tries to touch him and open up something erotic between them, he cannot bear it. He is so sexually repressed that he is shocked by her curiosity and initiative. This reaction supports his position within the film text as the negative animus figure.
In a patriarchal form, the negative animus is not connected to feeling, nor does it embody sensuality. It is bound in the intellectual and “impersonal law of the father,” epitomising logos (Harding, 1965, p. 150). There is nothing in Stewart’s behaviour that indicates warm, sensuous, erotic connection. It can be stated that he is as deeply bound by the negative aspect of the masculine as Ada.

When Stewart first meets Ada, his immediate concern is for the property she has brought with her, rather than her well-being. He is disappointed in her appearance and turns to Baines for his approval of her:

STEWART: What do you think?
BAINES: She looks tired.
STEWART: She’s stunted, that’s one thing.

Although Stewart’s last comment about Ada being “stunted” refers to her height, it can also be seen as symbolically referring to her emotions and authority being ‘stunted’ by the internalised negative masculine.

As the negative animus projection, Stewart does not appreciate Ada’s personhood and restricts and imprisons her both emotionally and physically. When Baines offers to bargain land for the piano, Stewart gives it away without a thought to Ada’s needs, or any concern of how important it is to her. In addition, when he discovers her
infidelity with Baines he boards her up in the house, keeping her from the positive animus - and thus her soul or life.

Stewart’s inability to display emotion mirrors Ada’s. (It is interesting to note that in many ways this film can be interpreted from the point of view of both Stewart and Baines and what Ada does to their souls as an anima figure. However, this analysis will remain focussed on the dynamics and influence of the animus figures on Ada.) The negative “masculine behavior has overrun and suppressed the feminine principle” (Jung, 1931/1974, p. 197) in Ada’s psyche, suppressing her ability to show affection towards others. By ignoring the negative animus, it has become “destructive” towards Ada (Jung, 1931/1974, p. 196). Upon discovering Ada attempting to contact Baines, and thus betraying his trust in her, Stewart commits two acts of violation towards her. Firstly, he chops off her finger - further disabling her self-expression and emotional independence. Then, while she is in a fevered state, he attempts to rape her. However, he stops when Ada looks directly at him. Symbolically, this can be understood as Ada confronting her negative animus and the oppressive conditions she has suffered under the patriarchy (Young-Eisendrath & Wiedemann, 1987, p. 139). It is at this moment that Stewart believes he hears her voice in his head, as he tells Baines:

STEWART: She has spoken to me. I hear her voice. There was no sound, but I heard it here. *(He presses his forehead with the palm of his hand)*

[...]

*(He presses his forehead with the palm of his hand)*

[...]
She said, ‘I have to go, let me go, let Baines take me away, let him try and save me. I am frightened of my will, of what it might do, it is so strange and strong’.

By releasing Ada from their marriage and allowing her to leave with Baines, Stewart frees her from the imprisonment of the negative masculine. Moreover, this piece of dialogue can be treated as if it were an internal dialogue in Ada’s psyche between the ‘self’ and the negative animus. As such, it can be seen that Ada has made the decision to embrace the positive masculine, even though she is frightened of the power (will) of the negative animus. Emma Jung (1931/1974, p. 201) states that it is imperative for a woman’s psychic health to achieve a balance between the opposites of “nature and spirit.” For Ada, the journey towards balance is presented in the form of Baines, who is the positive animus figure.

The positive animus is concerned with the “restoration of authority” in a woman (Young-Eisendrath and Wiedemann, 1987, p. 139). As the embodiment of the projected positive animus, Baines actively assists with bringing Ada out of her self-imprisonment and liberating her individuality. The positive animus archetype is activated in Baines when he sees Ada in a moment of freedom playing the piano. His need to engage with her is so strong that he gives up eighty acres of land to Stewart to indirectly buy her piano. He then negotiates for its return to Ada in a way that he knows she cannot refuse - by exchanging each black key for the removal of her
clothing and intimate contact. As the colour black has negative connotations, and there are less black keys on a piano than white, it can be hypothesised that the effects of the negative animus are overcome more quickly. Furthermore, the removal of Ada's clothing can be understood as symbolising the removal of the constricting layers that have hindered her relationship with the positive masculine.

It can be stated that Ada carries the projection of the soul-figure or positive anima (feminine) for Baines, and that he bears the projection of the positive animus figure for her. Harding (1965) describes it as thus:

> The projection of the anima to a woman, or of the animus to a man, always produces a peculiar fascination and a strong emotional involvement with that particular person. ...the anima of the man meeting or perhaps evoking the animus of the woman. When this happens, the two are irresistibly drawn to each other. (p. 113)

Although Baines and Ada achieve intimacy through sexual contact, their connection is concerned more with 'soul' than sex. Baines has become so infatuated with Ada that the piano comes to represent her spirit. In what can be perceived as an erotic performance, he dusts the piano with tenderness and care, while naked. However, it is not solely an erotic act but rather one that embodies *eros*, soul, warmth, and relationship. Although their contact is sexual, it is symbolic of the 'divine union,' or as Harding (1965) states (previously quoted on page 29), the *coniunctio*:

> In psychological terms...through the human experience of love not only are a man and woman united in
consciousness, but at the same time the cosmic or collective principles of masculine and feminine, logos and eros, are united in the unconscious. This is the mystery that the alchemists called the coniunctio, the union of opposites. (p. 115)

From a Jungian perspective, sex relates to the sacredness of union and is life giving. Through the act of sexual intimacy, Ada and Baines give each other life. According to Young-Eisendrath and Wiedemann (1987, p. 11) “engendering female authority in a masculine society entails legitimatizing conflicting needs and desires, especially those concerned with approval and self-determination.” Ada is conflicted by her needs and desires as an individual, which are being denied to her by the culture in which she lives. As previously stated, this is evidenced in her father’s and Stewart’s attitude towards her as a chattel. As the positive animus figure, Baines evokes Ada’s desires and needs, and legitimises her individuality by wanting her to have choice in her relationships. This is demonstrated when Baines returns the piano to Ada, wanting her to come to him of her own authority rather than through contract:

BAINES: I am giving the piano back to you....The arrangement is making you a whore and me wretched. I want you to care for me, but you can’t.

[...]

If you do not want me, if you have come with no feeling for me, then go!

With these words, Baines is empowering Ada with choice and awakens the positive animus in her. She returns to him of her own authority, consummating their ‘divine union’ and thus initiating the move towards her psychic balance. This demonstrates
Ada’s “active choice in favor of her own self-interest and self-fulfillment” (Young-Eisendrath & Wiedemann, 1987, p. 139) which is indicative of the restoration of authority.

On a symbolic level, Flora can be understood as embodying the child-like innocence of Ada’s psyche. Ultimately, it is Flora’s choice to tell Stewart about her mother’s declaration of love for Baines, that provides the turning point which allows Ada to move from a relationship with the negative animus to the positive animus. In this sense, Ada is betrayed by her own innocence, and paradoxically, although it initiates an appalling act of violence towards her, with her finger being severed, it also frees her from the destructive nature of the negative masculine.

At the end of the film, Ada is transformed from the woman who first arrived on the shores of New Zealand. Connecting with the positive animus has stirred and helped release her passion, sensuality, and longing for intimacy. She is no longer imprisoned by the negative masculine in its patriarchal form and is able to express her feelings “by choice and...take responsibility for a feeling life...” (Young-Eisendrath & Wiedemann, 1987, p. 148). Upon surrendering herself to human love, Ada is willing to let go of the piano:

FLORA: She says, throw it overboard. She doesn’t want it. She says it’s spoiled.
What once was associated with her inner-being and freedom of expression, is now associated with the destructive, or negative, masculine that has disabled. By throwing the piano overboard, Ada releases herself from the effects of the negative masculine that it now embodies.

Harding (1933/1970, p. 68) states that the withdrawal of the animus projection and its integration into the psyche, brings with it the birth of a "new spiritual power transforming the life of the individual." This transformation is evidenced when Ada, "out of fatal curiosity...steps into a loop" (Campion, 1993, p. 121) that is attached to the piano, and is pulled into the ocean. As she descends to her death, she is suddenly struck by her desire to live:

ADA: What a death!
What a chance!
What a surprise!
My will has chosen life!

Interestingly, water, and in particular the ocean, was interpreted by Carl Jung as being symbolic of the source and origin of life and as an expression of the nature of the unconscious (Harding, 1965, p. 171). Thus, by allowing herself to be pulled into the depths of her unconscious Ada has met with the positive animus and chosen to regain her "authentic voice and authority" (Young-Eisendrath & Wiedemann, 1987, p. 149) and to embrace her individuality.
Holy Smoke (1999)

Out of the three films chosen for analysis, ‘Holy Smoke’ is the most complex in terms of the relationship between the protagonists Ruth and P.J. This film could be understood as a study of the effects of the positive anima on a man as much as it will be discussed in regard to the effects of the positive animus on a woman. Therefore, it has been necessary to choose specific moments in the film in an attempt to demonstrate Ruth’s increasing liberation through P.J.’s presence.

In the opening scenes of ‘Holy Smoke,’ Ruth is on holiday in India with her friend. Wanting to see an authentic spiritual Guru, she visits an ashram where she has a spiritual epiphany and pledges her devotion to Guru Baba. Baba can be understood as the “Ghostly Lover” (Harding, 1933/1970) because he plays a dominant part in Ruth’s life, creating what is perceived as a “magical bond between them” (p. 39). For Ruth, Baba is the manifestation of pure love, or as she states “absolute love,” and is responsible for her spiritual ‘enlightenment.’

According to Harding (1933/1970, p. 39), the Ghostly Lover “lures his victim away from reality by promises of bliss in another world,” and embodies the projection of a woman’s masculine ‘soul,’ or animus:

The glamor and attraction are effects produced by forces in her unconscious which have been stirred to activity through contact with the man. (Harding, 1933/1970, p. 36)
Ruth's need for spiritual fulfilment, and to feel love, particularly from men, is projected onto Baba. For Ruth he exemplifies the positive qualities of the masculine, which are in contrast to the patriarchal masculine of her family. When Baba connects with Ruth by placing his finger on her 'third eye,' or spiritual centre, she is emotionally overcome. He activates something deep within her, for which she is unprepared and about which she was unaware. Her perception of his love and commitment to spiritual enlightenment can be understood as the embodiment of her projected positive animus deep within her unconscious:

From her subjective point of view it seem to her that she is attracted from without, while in reality the thing which attracts her is from within - in her unconscious. (Harding, 1933/1970, p. 36)

With this in mind, Baba can be perceived as a highly spiritualised manifestation of the positive animus that initiates Ruth's journey of awareness. However, the animus in this form becomes "destructive" (Harding, 1933/1970, p. 38) because it is not recognised as an aspect of her own psyche - that is, she looks to Baba for fulfilment rather than within herself. Harding (1933/1970) states (previously quoted on page 30) that when a woman becomes possessed by the animus in this form she:

...disappears, as it were, from reality. To those about her she becomes vague, falls into a brown study, is perhaps cross or irritable; or she may wear a baffling or propitiatory smile. To herself it seems that she has become absorbed in an inner experience of great beauty
and value which she cannot by any means share with another. (p. 40)

However, the spell of the Ghostly Lover is broken by P.J., an American Exit Counsellor, who has been brought to Australia by Ruth’s parents who fear she has become involved in a ‘cult.’

Ruth is a dogmatic, righteous, and selfish woman, who shows little compassion for those around her. She has been raised in a patriarchal culture which embodies the negative masculine and is surrounded by males who negate her equality and the integrity of her beliefs and individuality. Due to her negative fathering, Ruth has internalised the animus, or masculine, as the archetype of the ideal Father or God. According to Young-Eisendrath and Wiedemann (1987) a woman in this phase of animus development is concerned with:

- cleansing or purifying the self of a basic flaw, self-sacrifice to spiritual forces or spiritual experiences, and confusion between sexual and spiritual connections to males or authority figures. (p. 102)

The ‘flaw’ that Ruth is attempting to ‘purify’ herself of, by entering into a spiritual marriage with Baba, is revealed towards the end of the film when she says to P.J.:

RUTH: [...] Do you know what I’m really scared of?
P.J.: What?
RUTH: Don’t tell anyone. Despite all my strong feelings, I’m heartless. [...]
No one can get close to me. (She sobs)
For Young-Eisendrath and Wiedemann (1987), feelings of inferiority and self-hatred result in women who are demanding of perfection both in themselves and in others. This desire for perfection “may overtake her ability to treat others compassionately” (Young-Eisendrath & Wiedemann, 1987, p. 105). These characteristics are accentuated in Ruth when, upon learning about her father’s feigned illness, she is initially more concerned about staying in India with Baba than being with her father:

RUTH: Poor Daddy. Maybe next time, in another life.

MOTHER: You’re doing just as you should. You are pleasing yourself, which is exactly what we brought you up to do. Don’t let our deaths inconvenience you.

It can be seen that the negative masculine has imprisoned Ruth in terms of her own development. This is demonstrated in a dramatic image when P.J. arrives at the family Station in the Australian Outback. His goal is to within three days, ‘deprogram’ Ruth’s mind from the influence of Baba and reintegrate her into her family.

Upon realising that she has been lured back home dishonestly, in order to ‘help’ her overcome her “psychological illness” (Harding, 1933/1970, p. 37), Ruth attempts to leave. However, she is encircled by the men in her family, thus entrapping her in the negative nature of the masculine that is dominating, superior, and strangulating.
MEN: We all love you. Yeah, we all love you.
It's for your own good.

RUTH: No, thanks. Where's Mum?

DAD: Oh, you want your mummy now, do you? Not so tough, eh? You've met your match in him, girlie. He's going to straighten you out.

MEN: Get around her, get around her!

RUTH: You fucking, lying, shits!

This scene is indicative of the effects of the animus as 'alien outsider' as discussed by Young-Eisendrath and Wiedemann (1987). The animus, which is “unrecognised within the conscious self-image” (Young-Eisendrath & Wiedemann, 1987, p. 75) is experienced as an intrusion on the female identity. This results in a woman's physical and emotional well-being being threatened from a male in the 'real' world, creating feelings of terror, emptiness, aggression, and rage (Young-Eisendrath & Wiedemann, 1987, p. 74). Her frustration with the negative masculine climaxes when she screams at the realisation that her choice, and will, have been captured.

Although Ruth is ultimately forced to interact with P.J., it is interesting to note that their connection is initiated by her when she goes to him seeking his support. This is the first instance in which it can be recognised that P.J. is going to be different from the other masculine figures in the film text. Through the use of a close-up shot on his face, and in particular his eyes, it can be seen that P.J. is at once intrigued, unsure, attracted, and somewhat perplexed, by Ruth. His role as the positive animus figure is reinforced when he does not resist her request:
A woman who relates to the masculine as ‘alien outsider’ has an: “Anxious need for union with Mother, [and the] desire for the security of Mother’s protection” (Young-Eisendrath & Wiedemann, 1987, p. 77). When threatened by the negative masculine, Ruth wants to be with her mother and seek refuge in her protection. However, protection is refused. Through this act, her mother can be understood as effecting Ruth on two levels. Firstly, she enforces Ruth’s sense of isolation and entrapment by sending her alone to the ‘Halfway Hut’ in the middle of the desert with P.J. Secondly, she spurs Ruth to encounter the positive masculine and thus regain her sense of authority and individuality.

P.J. is a complicated character. He is presented as the archetypal macho, sexually vain, middle-aged American man. In some instances he is a patronising, self-serving womaniser, who is more concerned about his sexual vanity than about Ruth’s ‘deprogramming.’ It therefore needs to be recognised that his complexity is such that while he performs some kind of liberation for Ruth, he is still a Lothario. Although he knows that he should walk away from Ruth’s ‘deprogramming’ because he does not have an assistant, he is drawn to her and makes the decision to stay and work alone. This desire for connection affirms P.J. as an unconscious animus figure in the film text as suggested by Beebe (1992, p. 1).
As the positive animus figure, P.J. is initially experienced by Ruth as an 'alien outsider':

Affective response to animus, both in self-reflection and in projection, is basic mistrust. Threats to physical, emotional, and material security of the female are experienced as basic impingements on identity - whether they occur via males 'on the outside' or animus images within. (Young-Eisendrath & Wiedemann, 1987, p. 74)

P.J. threatens Ruth's sense of emotional balance and growth when he questions her faith and challenges her to think about how she is empowered through her belief. Conscious "intellectual activity" (Jung, 1931/1974, p. 198) is characteristic of the positive animus and is concerned with challenging feminine consciousness. He confronts her with her own lack of depth and thought:

P.J.: It's not a joke. We're talking about your soul here. Have you thought about the damage that could be done to your soul, your very centre, if you hand it over to someone else? The wrong someone else? Let's get to the facts. What are you doing with your soul? ... I want to know what you know.

RUTH: To find out that you'd have to look into my heart, way beyond something you can read in a book and quote. It is. It is. It is. That's his teaching.

P.J.: His words?

RUTH: His words

P.J.: [...]

An ancient Hindu text. Feel with your heart, but check your facts.

RUTH: You can't stand the fact that I've got faith, can you? 'Cause you're so
frightened and dried up of feeling. Just trust in your heart...it's beyond you. I get strength like you can't imagine from my choice.

P.J.: That's what we're really here to examine. The word 'choice' and whether you had one or not.

There is a positiveness to P.J.'s questioning. Ruth does not experience the type of assault from him that she has previously experienced from the men in her family. His interaction with Ruth is not intended to condemn or reinforce his patriarchal power - “I don’t want to disempower you” - but rather to incite her to be responsible for knowing what is inside her own ‘soul,’ and to trust in that alone. He opens Ruth up to her shallowness and feelings of emptiness which initiates a turning point for her. She sets fire to her sari, thus disengaging herself from Baba and the superficiality of her belief. P.J. finds her outside of the hut naked and crying:

RUTH: I don’t want to talk. My god, I feel like I’m going to split into pieces. My head is busting. Hold it. Hold it.

[...] It's all gone. It's all gone. The love has gone. Nobody likes me.

P.J.: That's not true.

RUTH: You don't like me

P.J.: Yes I do

RUTH: Kiss me.

P.J.: No Ruth, I can't do that.

RUTH: I'm scared.

P.J.: I know you are, but kissing won't change that
According to Young-Eisendrath and Wiedemann (1987, p. 75) the experience of the animus as ‘alien other’ becomes “mixed with primitive feelings of fear, distrust, and hatred which [a woman] cannot differentiate from loving desire.” In what can be viewed as a symbolic release of her emotions, and a connection with nature functioning in its primal form, Ruth urinates. Rather than perceiving this release as disgusting, P.J. embraces Ruth accepting her in a moment of vulnerability. After this encounter they make love, which gives Ruth the opportunity to use her sexuality as a means of gaining power over the masculine.

Ruth has internalised the demeaning and disempowering nature of the negative masculine and turned it into hate, cynicism and anger. Her defiance and hatred of the masculine culminates in a scene where she dresses P.J. up in women’s clothing and attacks his sexual vanity. No matter how cruel Ruth is towards him, he keeps a sense of calm and continues to stay in conversation with her, encouraging her to express her feelings. Believing she has “won” the battle with the masculine by intimidating and humiliating P.J., she is shocked when he turns the situation around and forces her to face the nature of her inner-self by writing “BE KIND” on her forehead.

RUTH: You don’t think I’m kind? Oh, God, now I feel sick. Why didn’t you just write ‘cruel’?
P.J.: Hey, come on.
RUTH: No. You’re right. Be kind. That’s the whole point. Thank you. I’m very grateful.
Up to this point, Ruth has been concerned with winning the struggle for power between herself and P.J. With these two words she is 'enlightened' to the uncompassionate nature of her inner-self, and confronts the fear of her 'flaw' - that she is heartless and unlovable. This is Ruth's second 'enlightenment.' The first cost her nothing emotionally. Baba provided a means of avoiding her self-hatred and feelings of worthlessness and embodied Ruth's idea of the 'heroic animus' who is the "epitome of patriarchal virtue" (Young-Eisendrath & Wiedemann, 1987, p. 112). She has struggled and suffered for the moment of 'enlightenment' through her interaction with P.J., and with her defenses having been broken down, Ruth has gained a new consciousness. This enables her to take responsibility for being the "enactor of her own life rather than...a victim" (Young-Eisendrath & Wiedemann, 1987, p. 148). This is evidenced when Ruth leaves the hut the next morning:

RUTH: It's over. It's all wrong. I'm ashamed. I tortured you. It's all defilement.

In an interesting turn, P.J. will not let Ruth leave. He has fallen in love with her and wants to marry her, promising to take her back to India to see Baba. However, Ruth has gained a deep enough sense of her self-hood and authority that she does not want to go back. Seeing it as his only means of being together, P.J. punches Ruth unconscious and puts her in the boot of the car and leaves the hut. What transpires next is a juxtaposition of scenes beginning with Ruth being discovered in the boot by her sister-in-law. They desert P.J., whereupon he wanders off into the desert and hallucinates about Ruth being an Indian 'goddess.' He is later found by Ruth and her
brothers - who have returned because they are concerned about P.J.’s well-being - collapsed in the desert from heat exhaustion, and he is placed in the back of a ute, bleeding and delirious. Through the restoration of her sense of authority and empowerment, Ruth is able to show compassion and tenderness towards him. This is demonstrated when she makes her brothers stop the car and she gets into the back, taking him into her arms and cradling him like a child.

At this point, the film “cuts” to one year later. Ruth’s animus has taken on a “heroic” quality (Young-Eisendrath & Wiedemann, 1987, p. 112) where she is able to enter into a symbolic “contract with the patriarchy in order to achieve her individual contribution to society” (Young Eisendrath & Wiedemann, 1987, p. 112). In a montage of correspondence (postcards) and visuals, the audience learns that Ruth is back in India and working at ‘Animal Help and Suffering’ with her mother. As a consequence of validating the worthiness of Ruth’s personhood, and being “the first man to really love her, to risk his life for her” (Campion, [no referencing details provided in text]), P.J., has liberated Ruth. She acknowledges that her life has been altered by her encounter with P.J. and even though she is “still chasing the truth” she has learned to question, thus relating to “the masculine principle within herself” (Harding, 1970, p. 68) in a positive way.
CONCLUSION

This thesis has offered film analysts an alternative for understanding representations of women. The Jungian concept of the ‘animus,’ or masculine complex, of the female psyche has been the central concept in this process. It is an empowering theory in understanding representations of women within the film text as embarking on a process of self-realisation, self-acceptance and the discovery of their own authority in the context of their relationships with men. By examining the male characters as the projected form of the female protagonist’s animus, a deeper, richer and more rounded understanding of their identity is achieved. A schema has been set forth that shifts away from the psychoanalytic approach of conceptualising women as ‘other,’ towards a concept of them as complex individuals.

The animus has been credited as Carl Jung’s greatest contribution to the study of the female psyche (Mattoon, 1981, p. 84; Douglas, 1990, p. 290). Jungian analysts have found great value in the animus archetype expanding understanding of a woman’s psychic development and growth. Douglas (1990, p. 152) states that the animus is a “fertile way for Jungians to contribute to the turbulent realm of sex-role and gender studies, and the relationship between men and women.” Although Jung’s original theorising of the animus is outdated and androcentric, he offered analytical psychology a means of gaining a deeper understanding of the contrasexual nature of the psyche. Unfortunately, Jung’s negative perception of the animus has alienated
many scholars, particularly women, who find it misleading and deeply imbued within patriarchal values (Douglas, 1990, p. 154).

Carl Jung’s notion of contrasexuality allows women to embrace the masculine as well as the feminine aspects of their personality. This creates a sense of wholeness that is often lacking in the established psychoanalytic interpretation of their representations within film texts. In viewing the masculine as an imperative aspect of the female psyche, it provides a complementarity or balance, rather than a ‘lack.’ Furthermore, it is argued that when women exhibit qualities that are ‘traditionally’ accepted in western society as belonging to men, they can be recognised as simply expressing one aspect of their personality, rather than trying to gain symbolic power through the ‘phallus.’ Mattoon (1981, p. 84) affirms this premise by stating that “The Jungian view of female psychology opposes Freud’s notion that women are incomplete men.”

With this in mind, an in-depth examination of the theories of Emma Jung (1931), M. Esther Harding (1933 & 1965), and Polly Young-Eisendrath and Florence Wiedemann (1987) has demonstrated how the concept has been developed and employed to empower and transform women by understanding the masculine principle within. Each have developed the theory differently, in accordance with the changing ideologies of women through the twentieth-century. However the effects of the animus, in both its negative and positive form, can be defined as embodying corresponding characteristics. The negative animus affects a woman with feelings of terror, shame,
and emptiness. Oftentimes, she is aggressive towards the men around her, views herself as intrinsically inferior to the patriarch, and is self-destructive. Engagement with the positive animus empowers a woman's individuality. She is active, courageous, energetic, and shows initiative. Moreover, through her experience of the positive animus a woman understands the masculine within her psyche as an empowering attribution that supports her sense of authority.

By employing the concept of the animus as a theoretical tool to Jane Campion's films, she can be understood as an auteur who significantly contributes to the liberation of the female psyche, progressing an understanding of women through the film text. It can be stated that she displays a sensitivity to representations of women who go through personal struggles and triumphs to find their own sense of self and authority in patriarchal society.

This thesis demonstrates an understanding of the dynamics of both the negative and positive influences of the animus on women, by using Jane Campion's films *Sweetie* (1989), *The Piano* (1993), and *Holy Smoke* (1999). Each of the female protagonists examined - Kay, Ada, and Ruth - display a passion for life and self-expression, and have embarked on a journey of self-discovery and awareness, gaining a sense of freedom within both themselves, and in society. The analyses demonstrate how the female protagonists have been imprisoned by the negative animus which originated from the relationship with their father. This relationship has affected them on two
levels. Firstly, the negative masculine has been internalised and acts as a destructive force in their life and relationships, and in their psyche. Secondly, the patriarch as a 'real' man dominates and imprisons their individuality and integrity.

The analyses then examined how the animus was projected onto significant men in their lives, and how this projection has revealed an inner-struggle of the masculine as power and authority. Through confronting the negative masculine and exploring the positive masculine, the female characters have broken free of the cultural restrictions and impositions of their gender perceived by patriarchal society. Furthermore, it is shown that the three female protagonists, through engaging the positive animus figure, have evolved to a different place in their own selfhood. Through the withdrawal of the projection, and by bringing the complex into consciousness, the women have been empowered.

Finally, it is important to emphasise that Jungian theory is not purely systematic; rather it has an educing quality to it. This has been demonstrated by the evolvement of the animus theory in the work of Emma Jung, M. Esther Harding, and Polly Young-Eisendrath and Florence Wiedemann. As a result of the extensive research undertaken for this paper, it is my belief that Jungian analytical psychology offers an enriching approach to film studies, that is empowering of women and their representations within film texts. Furthermore, I believe it provides an interesting area of study for future scholars.
BIBLIOGRAPHY


