The Castaway Archetype in Two Tales of an Island Year

Matthew A. Fike

Abstract. The castaway archetype is examined in Lucy Irvine's *Castaway* and Gerald Kingsland's *The Islander*—dual accounts of a year spent on Tuin Island in the Torres Strait north of Australia. The castaway archetype adds a survivalist theme to C. G. Jung's interest in living simply and close to nature—as he did at Bollingen—and intersects with his ideas in the essay "Archaic Man." In general, castaways' exposure to extreme isolation, survival conditions, and perils both physical and psychological activates an inheritance from ancient humans. However, contrasting markedly with Jung's positive ideal in "Marriage as a Psychological Relationship," Irvine and Kingsland live at cross-purposes because they constellate incompatible archetypes, which results in what Anthony Stevens calls the "frustration of archetypal intent." Kingsland enacts the husband, but Irvine enacts the castaway; he loves her erotically, but her passion is for the island. Although projection, compensation, and enantiodromia complicate matters, the experience proves psychologically instructive for both, though the lessons are hard won.
Keywords: C. G. Jung, Lucy Irvine, Gerald Kingsland, *Castaway*, *The Islander*, archetype, archaic man, marriage, desert island, individuation, sexual life.

Introduction

C. G. Jung writes, "The sea is the symbol of the collective unconscious, because unfathomed depths lie concealed beneath its reflecting surface" (*Psychology*, *CW* 12, par. 57). Elsewhere, he states, "By virtue of its indefinite extension the unconscious might be compared to the sea, while consciousness is like an island rising out of its midst," adding that the comparison "must not be pushed too far" because the relationship between island and sea is always in flux ("Marriage," *CW* 17, par. 102). But flux is exactly why the homology works well: the sea is to the unconscious as an island is to consciousness precisely because the tide ebbs and flows along the island's shore just as dreams, visions, intuition, and instinct demonstrate the movable boundary between consciousness and the unconscious. It follows that an island's coastal region is an apposite location for the exploration of both parts of the psyche and that a castaway experience on a desert island without modern amenities would enable, to some degree, an experience of the prehistoric person who dwells within us. Indeed, Jung notes that "every civilized human being, however high his consciousness development, is still an archaic man at the deepest level of his psyche" ("Archaic," *CW* 10, par. 105). What this assertion means becomes clearer if we examine the "castaway archetype."

https://doi.org/10.29173/jjs219s

Two accounts of one of the most engaging castaway experiences appear in paired texts: Lucy Irvine's *Castaway* (1983) and Gerald Kingsland's *The Islander* (1984). Kingsland had advertised in *Time Out* magazine for a "wife" to accompany him, and they spent May 1981 through June 1982 on Tuin Island (pronounced *too*-in) in the Torres Strait north of Australia's Cape York Peninsula. "Wife" appeared in quotation marks apparently to signal an expectation of sex, not because he wished to wed; unfortunately, the Australian government would not let their project proceed unless they were married. Therein lies the problem. Irvine and Kingsland were spectacularly mismatched in age and temperament. They turned 26 and 52 on the island, respectively; she was disciplined and ascetic, whereas he was more laissez-faire.[1] The present essay argues that their island sojourn constitutes a deeply psychological image of the castaway archetype and a warning against relationships in which archetypes—in this instance, castaway and consort—are at cross purposes.

Two objections should be addressed at the outset. The first is that the pair are not really castaways because they chose to leave civilization and to live together in a remote setting. Can one really be a castaway by choice? Is one really a castaway if one brings a companion? Is not being a castaway a state that is forced upon a solitary survivor of shipwreck? In reply, the assumption that one is either a castaway or not a castaway is black-and-white thinking, a false dichotomy. As Kingsland and Irvine illustrate, it is possible to be a castaway not in the purest sense of the term but to a significant degree. Therefore, it is possible to choose to be a castaway, and the presence of others does not invalidate the concept. The experience on an island may begin with a self-determination rather than a shipwreck, but in either case a survivalist existence is the desired and necessary result. Of course, Kingsland and Irvine have different degrees of engagement with the castaway experience, as their book titles imply. Kingsland is *The Islander*, a man who visits various islands with companions, but Irvine is a *Castaway* in a purer sense. He seeks breadth of experience in repetition; she seeks depth within a single experience. Therein lies a major reason for their incompatibility.

A second objection—that there may be no castaway archetype—is more easily overcome. Anthony Stevens reminds us that "archetypes precondition all existence" ("The archetypes" 90); James Hillman states that any image can be archetypal (*Archetypal Psychology* 20); and Roger Brooke reminds us that "Jung conceived of the archetypes as the sources of the typical actions, reactions, and experiences that characterize the human species" (145). In other words, if they are the forms or propensities that structure all human behavior, then how could the castaway situation not have an archetypal root?

The castaway experience's frequent appearance in literature establishes a pattern of behavior, which is one of the definitions of "archetype," yet the exact nature of the underlying archetype is more elusive. According to Hillman in *Re-Visioning Psychology*, "We find ourselves less able to say what an archetype is literally and more inclined to describe them in images" (xix). In order to understand the archetype, then, we must look to the archetypal. Undergirding these statements, of course, is Jung's distinction between archetype and archetypal image: "We must . . . constantly bear in mind that what we mean by 'archetype' is in itself irrepresentable, but has effects which make visualization of it possible: namely, the archetypal images and ideas" (*Structure*, *CW* 8, par. 417). In other words, archetype is latent in the unconscious, but its influence manifests in human life—

[1] By an interesting coincidence, Friday is 26 when he meets the older Robinson Crusoe.

in imagination, idea, and behavior (which are all considered "image" in a depth psychological sense, as in a representation or expression of the archetype). As Susan Rowland notes, "A Jungian image is a manifestation of the psyche, where the archetype seeks realization in consciousness via an archetypal image pointing toward meaning" (170).

A literary iteration of this distinction appears in Shakespeare's *A Midsummer Night's Dream* when Theseus states that the poet's imagination gives to "airy nothing" and to "[t]he forms of things unknown" (archetypes) "[a] local habitation and a name" (image) (5.1.15–18). If the image—the manifestation, representation, action, datum, idea—encodes information about the archetype that undergirds it, then images in texts should provide clues about the nature of their generative archetypes. That assumption approximates Hillman's view of image as summarized by Quintaes: "We should now consider the archetype as a value, an attribute, a quality of the image. . . . Working with images is not literal but literary" (81). As "the tree is known by its fruit" (*Harper Study Bible*, Matt. 12.33), so may the archetypes be known by the images that spring from them. In *Castaway* and *The Islander*, however, castaways are both literal *and* literary, nonfictional and fictional, for embedded within the two texts, as we shall see, are a host of allusions to historical and imaginary persons whose experiences illuminate Kingsland and Irvine's island year as well as the nature of the corresponding castaway archetype.

The Castaway Archetype

Although there is no reference to "castaway" in *The Collected Works of C. G. Jung* or in his other writings, his outdoor experiences in rural conditions illustrate some characteristics of the castaway archetype. He enjoyed camping and cooking outside, and his tower compound at Bollingen was the work of his own hands, though he did enlist the aid of quarry workers and other craftsmen. At the isolated site on the shore of Lake Zürich conditions were primitive: Jung chopped wood and grew a vegetable garden; kerosene lamps provided lighting; and the dwelling lacked electricity, running water, and telephone service. Of course, his life there also *departed* from a castaway's existence: he lived only partly off the land, a rail line was a mile away, the shore of Lake Zürich is hardly a desert island, the compound was close to two towns (Bollingen and Schmerikon), and he could sail to and from his larger home in Küsnacht. Nevertheless, Jung self-consciously attempted to create a space reflecting the indigenous conditions that he had observed in Africa.

Of his first tower, Jung writes in *Memories, Dreams, Reflections*: "I more or less had in mind an African hut where the fire, ringed by a few stones, burns in the middle, and the whole life of the family revolves around this center. Primitive huts concretize the idea of wholeness, a familial wholeness in which all sorts of small domestic animals likewise participate" (223–24). He also states that he wanted his compound to be "a place of maturation—a maternal womb or a maternal figure" to provide "a feeling as if I were being reborn in stone"; therefore, the place was "a concretization of the individuation process" (225). In the tower, Jung was able to step out of the world of "modernity . . . rationalism, materialism and scientific progress"; model his life on Lucien Lévy-Bruhl's characterization of indigenous peoples (Hayman 223, 250); and be, "as it were, completely in his No. 2 personality" (Hannah 155)—the introverted and inward-facing aspect versus the extraverted, world-affirming No. 1 personality (*MDR* 45, 57). In other words, Jung's

experience at Bollingen suggests that there is a connection between some characteristics shared with the castaway and the individuation process. Because life there was a bare-bones existence close to nature, the setting fostered and reflected inner growth and well-being.

Jung was well aware that Bollingen enabled him to experience not only a more naturalistic lifestyle but also a more ancient frame of mind. "At times I feel as if I am spread out over the landscape and inside things, and am myself living in every tree, in the plashing of the waves, in the clouds and the animals that come and go, in the procession of the seasons" (*MDR* 225–26). What Lévy-Bruhl calls *participation mystique* informs Jung's statement, for he experienced the blurring of the boundary between subject and object, the phenomenon that Stevens calls "projective identification" with the natural world (*Two Million* 54). Irvine nicely captures the spirit of *participation mystique* in stating, "The concept of heart and power invested in inanimate objects is one of man's specialities" (*Castaway* 182). For example, both *The Islander* and *Castaway* describe "'pourri-pourri,' the mysterious dark forces which, commanded by certain men [witch doctors], had the power to kill" (Irvine 271). *Participation mystique* also lies at the heart of the former practice of cannibalism, according to Irvine's statement that "only the meat from the brow area of brave young men was consumed, in the belief that their strength and admirable qualities would pass into the eater" (272). Cannibalism is not a current practice in the Torres Strait, but the natives on neighboring Badu Island do wonder if Kingsland might be a pourri-pourri man when he repairs small engines—they assume that the repairs are supernatural rather than technological. The experience illustrates Jung's statement in "Archaic Man" that "primitive man is no more logical or illogical than we are. Only his presuppositions [regarding supernatural causation] are different, and that is what distinguishes him from us" (*CW* 10, par. 107). Thus, Kingsland and Irvine's castaway experience brings them into contact with a native people's ways of thinking, which are incommensurable with Western rationality.

In dealing with the castaway theme, both authors are highly referential in placing their tale in the context of previous archetypal images from fiction and nonfiction. Foremost among these, of course, is Daniel Defoe's *Robinson Crusoe*: the references to this "'oh, so necessary romantic escapist dream'" (Kingsland, *Islander* 135) are a leitmotif in both accounts and too frequent to catalog. In brief, Kingsland is Robinson Crusoe, and Irvine is his Girl Friday or "Mrs Robinson Crusoe" [sic] (240), but the point requires heavy qualification because Kingsland departs from Crusoe in fundamental ways. On the one hand, both men are reduced to basic survival in an isolated natural setting, though Crusoe is better provisioned with ship's stores. In addition, Kingsland would probably resonate with Crusoe's initial view that "*the Island of Despair*" is his "Prison" (Defoe 56, 77), though Crusoe revises his opinion, later calling it "so exceedingly pleasant, [and] fruitful," unlike Tuin (126). But there the similarities stop, and two fundamental distinctions emerge.

First, Crusoe's life on the island enables a religious metanoia from disobeying his earthly father to embracing our heavenly Father, and he throws himself "wholly upon the Disposal of his Providence" (107). According to J. Paul Hunter, Crusoe enacts the "familiar Christian pattern of disobedience-punishment-repentance-deliverance" (376–77). As John J. Richetti states, "Crusoe awakens from religious indifference to a sense of heightened awareness, both of himself and of God's role in his fate" (55). Here is Kingsland's contrasting summation of his own religious position in a passage from *The Islander*:

> We [Kingsland and a fellow named Bernardo] touched upon religion and I told him how I had tried to imitate Selkirk and Crusoe by reading the Bible in the evenings in the bungalow. "I'm afraid it still seems the mumbo-jumbo it has always seemed since I was thirteen. My grandfather was a parson, but I just couldn't believe and turned from the gospels of my own volition." (143)

A similar point appears in Kingsland's memoir of military service in Korea, *From the Whores of Montezuma*, when the Kingsland figure, Sergeant Kenneth Thomas "Katy" Calton of the Royal Artillery, discusses the possibility of an afterlife with his American comrade, Private First Class "Manny" Mandrake. Katy says, "'If there is a God, I'll just look him straight in the eye when I get there and tell him, sorry, but he just didn't ring true to me at the time'" (*Whores* 139; *Quest* 166).[2]

In accord with his earlier agnosticism, Kingsland's progress on Tuin is psychological rather than spiritual, and he puts his well-being in Irvine's hands rather than God's—a perilous move, as she warns in *Castaway*: "Woman is a vessel. Good luck to all who sail in her" (249). Before their arrival on the island, the couple is happily sexually active; Irvine-enforced celibacy causes Kingsland's misery; paradise is regained, at least for him, when sexual relations resume; but finally Lucy's solitary return to England leaves him deeply sad. Despite major bootstrapping in the course of their island year, Kingsland ends up heartbroken. Whereas Crusoe's trajectory is a steady rise, Kingsland oscillates between happiness and negativity because of Lucy's changing attitudes, ending up only somewhat better off than he was to begin with. Whereas Crusoe lacks "the *Lust of the Flesh*" (101), which is fortunate because there are no women on the island, Kingsland's sexual desire becomes a constant plague on his psyche for most of the time he and Lucy are on the island—her youth and beauty constantly remind him of what she does not provide. In short, Crusoe is to logos as Kingsland is to eros.

The second major difference is that Crusoe is a national character who embodies "[c]ourage, practical intelligence, [and] not making a fuss . . . according to the English pattern" (Watt, "*Robinson Crusoe*" 330). In the words of James Joyce, "The whole Anglo-Saxon spirit is in Crusoe: the manly independence; the unconscious cruelty; the persistence; the slow yet efficient intelligence; the sexual apathy; the practical, well-balanced religiousness; the calculating taciturnity" (qtd. in Richetti, *Daniel Defoe* 67). More broadly, Crusoe also represents Western man's desire for power and control through "economic individualism" (Watt, *The Rise* 63), colonization (Novak 51–52), and "technological transformation of nature" (Richetti, *Daniel Defoe* 59). No reader would conclude that Kingsland is a twentieth-century English Everyman or that his meager accomplishments on Tuin compare positively to Crusoe's successful ingenuity.

---

[2] Kingsland wrote two nearly identical accounts of his service in Korea, *From the Whores of Montezuma* and *In Quest of Glory: Korean War Memoirs*, which feature third and first person points of view, respectively. There is no doubt that Kingsland is writing about himself when Katy says a few lines later that his grandfather was a Wesleyan preacher, a fact that he attributes to himself in *Quest* (47, 166). A substantive difference between the two accounts is that *Quest* refers to Kingsland's correspondence with his unfaithful girlfriend Sylvia, whereas in *Whores* the betrayal is by Manny's stripper sweetheart Sadie. Like Manny in *Whores*, Kingsland in *Quest* receives a "Dear John" letter and replies with an envelope of Korean dirt. When Manny is killed, Kingsland, with survivor's guilt, notes the irony: "He'd had his Sadie, loving and waiting for him, and he was dead. I had no girl waiting for me, and I was alive" (*Quest* 176).

Other allusions are present but lack the significance of the frequent references to *Robinson Crusoe*. In the first part of *The Islander* about his experiences on Cocos Island, Kingsland mentions Robert Louis Stevenson's *Treasure Island*, Captains Cook and Bligh, and *Mutiny on the Bounty* (17, 52, 152); however, William Golding's *Lord of the Flies* (96) perhaps aligns more closely with the psychological misery that Kingsland and Irvine later experience on Tuin.[3] Regarding the lives of indigenous peoples, there is also a probably unintentional allusion to Michel de Montaigne's "Of Cannibals" in *Castaway*: Irvine's "I had learned by now that need creates a situation of potential savagery in an individual, but it takes the savagery of refined civilisation to create need among thousands" (273) echoes Montaigne's "We may then call these people [new world natives] barbarous, in respect to the rules of reason: but not in respect to ourselves [civilized Europeans], who in all sorts of barbarity exceed them." Taken together, the various allusions confirm Brooke's sense that the archetypal images "have different meanings depending on the context" (156). One's castaway year may involve solitude or companionship with a single person, promise benefit or reward (treasure, book royalties), include psychological peril, and provide an encounter with both the supposed fallen human nature of the natives and the heightened ignominy of the civilized.

Another set of archetypal images animates the two texts. In *The Islander*, Kingsland recounts how a lovely twenty-year-old woman named Jeannie wanted to accompany him (then age 50) on his next island adventure; he turns her down but says, "Over the next years I had great cause to regret that I did" (148).[4] The vignette makes Kingsland an Odysseus who denies the not-so-subtle option to start life over again with the nubile Princess Nausikaa of Phaiakia. Like the older Odysseus, two young sailors (Peter and Derek) arrive on Tuin, but this time the reference is to a Native American. Irvine writes, "I did not feel like G's wife but I was not Derek's Minnehaha either" (118). She maintains that she does not have sex with either sailor, but she is not her husband's lover either, and Minnehaha's death of a fever in Henry Wadsworth Longfellow's *The Song of Hiawatha* perhaps anticipates Irvine's own nearly fatal experiences on Tuin (poisoning, starvation, and severe illness). There may also be an auditory pun: Irvine is not Derek's mini-*haha* (little joke). The castaway life on a desert island, then, may involve companionship-in-isolation between a man and a much younger woman, but their experience may be plagued by psychological discontinuity, temptation by strangers, and the risk of death.

Irvine's allusions, however, generally favor the classical and British canons. She has a copy of Robert Graves's *Greek Myths* with her on Tuin, which may account for the

---

[3] The rancor between Kingsland and Irvine never escalates to the homicidal tribalism found in Golding's novel. Despite deep mutual disappointment, they have each other's back when the chips are down.

[4] "Jeannie" is a Chilean woman named Yeannie Ackermann. Four years later, she wrote Kingsland a letter that set in motion the experiences he recounts in *The Voyager*. Together with his sons Redmond and Rory, they first attempted to live like Robinson Crusoe in the Galapagos Islands but due to bureaucratic problems ended up in Tumaco, Columbia. Their main objective there—to build a canoe from a huge tree and sail it to England—was also unsuccessful. Departing without any sea trials, Kingsland and crew encountered such rough conditions that Yeannie and Rory refused to venture out to sea on her again. The boat's name, incidentally, is *The Voyager*. Yeannie is a great lover and friend for Kingsland but admits that he is a puer—"'very juvenile, like a little boy at times, but very lovely'" (119). The book concludes with Kingsland and Yeannie together on her 700-acre farm in Chile.

following allusion: "It was a stone of Sisyphus situation: every time I succeeded in digging out a good space, one of the sides would suddenly cave in and fill up the pit" (77). The image nicely represents Kingsland and Irvine's early experience on Tuin: no matter how hard they work at hunting, fishing, and gathering, their bodily health slips slowly away, for the island cannot support human life all year round. A reference early in *Castaway* underscores the futility of the whole project when Irvine notices what happens to crabs: "All the moisture left their bodies and presumably when the tide came up fish ate them, because all that was left at the next low tide was the cleaned-out carapace and the odd claw, shield and sword of another small Ozymandias" (43). The reference is likely to Percy Bysshe Shelley's sonnet "Ozymandias" whose point is that time erodes all accomplishments (what remains of Ramses II is the wreck of his statue, which is partially covered in sand).

Moreover, human striving is especially futile if Kingsland and Irvine are Shakespearean characters. Early in their stay on Tuin, his sandfly bites become infected, but eventually two white nurses visit the island and bandage his wounds. Irvine compares the appearance of his legs in bandages to Malvolio's cross-gartering in *Twelfth Night* (108; 2.5.136–75). Certainly ill will (*mal volio*) characterizes the island couple's assumptions about each other. Much later, when Kingsland asks if she would like to go with him on a boat ride to test his latest repaired outboard motor, she "strike[s] Lady Macbeth attitudes of distress" (287). Malvolio and Lady Macbeth represent the ridiculous and the tragic, respectively; however, it would be too cut-and-dried to say that Irvine sees Kingsland as ridiculous and that he sees her as tragic. Although the pair eventually avoids those extremes and achieves something permanent in their books, the original plan for their Tuin year is unachievable in the Sisyphean sense: if the people on Badu had not come to their rescue, their bones would have been overtaken by the jungle much as "'[t]he lone and level sands stretch far away'" in "Ozymandias" (line 14). Castaway life is often futile, the environment is overwhelming, and best-laid plans do not ensure survival.

The most fundamental image of the castaway archetype, however, is not an actual tale of someone left on an island but the story of the original couple. "Tuin" means "garden" in the language of the Torres Strait's native people, and both Kingsland and Irvine allude to the story of creation in the Garden of Eden. She refers to "Adam and Eve Crusoe" (153); and Kingsland, commenting on his own guarded emotions, notes dryly, "as they say in Biblical terms, that Kingsland and Irvine did not enter the Garden of Tuin hand in hand" (167). Further, Kingsland asks, "how could I tell her she was wonderful when she obviously had so little regard for me and even disliked the feel of her hand in mine?" (179). In *Paradise Lost* Adam and Eve's handholding marks their togetherness, their separation leads to the Fall, resumed handholding marks their reconciliation, and they are hand-in-hand as they leave the garden. The poem ends with these lines: "They hand in hand with wandring steps and slow, / Through *Eden* took thir solitarie way" (XII.648–49).

Lack of handholding implies that the island year is rancorous as though Kingsland and Irvine were Milton's Adam and Eve after the Fall but before their reconciliation. As for the serpent, there are fortunately no poisonous snakes on the island, though there are pythons, sharks, poisonous plants, and coral-poisoned water in the ocean (the setting is definitely east of Eden). The two tales, however, do echo the notion of original sin. First, Irvine commits two major offenses, not against God but against Kingsland, her very human partner-in-survival. Their provisions include two packets of dried fruit, and one morning

she eats a whole packet, "an unforgivable sin" (Irvine 80; cf. Kingsland 187). She also commits "the sin of falling in love with the idea of an island, and not with G" (Irvine 50). With great psychological acuity, Irvine employs a nice antithesis to ask a rhetorical question: "But if a woman will not share her body with a man, how can she expect him to share her infatuation with a few grains of sand and a lot of sea and sky?" (87). Second, as their bodies wither from a pure-protein diet, Kingsland and Irvine fortuitously discover a sweet potato garden and "like the original pair, took the forbidden fruit" (Kingsland 213). It turns out that the plot belongs to a woman on Badu, but she understands their need and forgives their transgression—they are not banished from their garden island for the infraction. Once again, the allusions reflect elements of the castaway experience, though Eden is far from the sea. They live off the land, encounter dangers in the environment, make mistakes, and struggle with their relationship.

The two memoirs provide some further specifics regarding the nature of the castaway's experience. Although it is tempting to conflate castaways with pioneers—the two are similar in Kingsland's mind when he equates Irvine with "'pioneer women'" (Irvine 136)—the terms are not a perfect match. The castaway's goal is usually not to push back the frontier, establish a permanent residence, and civilize the wilderness (as Crusoe does) but to leave civilization behind and survive in the wilderness on a temporary basis with a small footprint. Castaways are not colonizers. As Irvine puts it, "our main aim is simply to survive, not to achieve" (123), and when outside assistance arrives she expresses disappointment that "'survival' on Tuin was rapidly becoming a farce" and that "all feelings of independence had gone out of Tuinlife" (248). That is, when the "Fourth World dimension of Tuin" puts Kingsland and Irvine on track for starvation, they are rescued by "Third World benefactors" (237). Being reduced to the level of basic survival means that they are doing what Jung describes in *The Red Book*: "I want to be poor and bare, and I want to stand naked before the inexorable. I want to be my body and its poverty. I want to be from the earth and live its law. I want to be my human animal and accept all its frights and desires" (377). For example, Irvine notes "animal responses and animal adjustments" (69), uses the phrase "to crouch animal-childlike" (168), and calls herself a "greedy animal-child" (169). No one would accuse her and Kingsland of not living their animal. Sleeping in a tent and having an insufficient diet place them somewhere above wild animals but below the first level of Maslow's Hierarchy of Needs. They are like King Lear and his friends on the heath, only with sandflies and fishing gear.

Under such dire circumstances, various strategies and attitudes are required of the castaway, including extreme self-reliance, trial and error, inventiveness, openness to "making fresh discoveries all the time" (Irvine 47), and, most of all, "the castaway's religion of adaptability" (292). Irvine states that "[t]he most basic survival commodity for a castaway is adaptability; he must be prepared to accept positive changes in his circumstances as well as negative, and generally keep up with the times" (254). In her book *Runaway*, a memoir of her younger years published in 1987, she provides a nice gloss on the adaptability that figures so prominently in *Castaway*: "In years to come I was to find that a dead set on the final aim but flexibility on the way was a healthy policy for most things" (7). Kingsland and Irvine's end is survival, and their means is a hunter-gatherer lifestyle that taps into instinct, "the age-old unforgotten wisdom stored up in us" (Jung, "The 2,000,000" 89). Stevens mentions "the hunter-gatherer existence for which our psyches were formed" and "the shared responsibilities of hunting, gathering, and defense,

the working interaction with nature" (*Two Million* 5, 35). All of these imperatives are part of the castaway's experience in general as well as life on Tuin in particular, and when Kingsland shoots two birds with his shotgun, several archetypal roles coalesce in Irvine's enthusiastic response: "'My hunter! My hero! My husband!'" (Kingsland 234). Most of the time, of course, Kingsland is none of these things to her, and her outburst does not diminish their incompatibility. Nevertheless, in that moment of enthusiasm, the castaway's simple, adaptable lifestyle enables the constellation, enactment, and examination of ancient archetypes.

In summary, the referential material in *Castaway* and *The Islander* suggests that the castaway archetype motivates the desire for a survival-level existence in a potentially dangerous natural setting with little to no companionship. Like all archetypes, it is a potential or possibility (Jung, "Archetypes," *CW* 9i, par. 136) that is inherited from what Jung refers to in an interview as "the 2,000,000-year-old man that is in all of us" ("The 2,000,000" 89).[5] The castaway archetype centers on the instinct to survive, manifests in modern persons as a back-to-nature drive to have an experience remote from civilization, and is later recorded in media such as story, myth, art, and literature. Indeed, according to Defoe's critics, *Robinson Crusoe* has become a modern myth along with *Don Quixote*, *Hamlet*, *Frankenstein*, *Oliver Twist*, and *Faust* (Watt, *The Rise* 85; James 1). Kingsland and Irvine's island year probably falls short of becoming a modern myth, but Kingsland is consciously motivated by the romance of the castaway stories he has read (he wants to be Crusoe). Irvine, on the other hand, understands that something deeper and akin to the archetypes undergirds human experience. Sounding Jungian, she writes, "It is those things beyond words, unconnected with intellect, that are the real force behind the major steps one takes" (305). Clearly Irvine has a more sophisticated understanding of the human psyche: we do what we do because a behavior fulfills a potential of which we may not be consciously aware because it is preverbal. Archetypal forces drive experience, which the two authors concretize in print and share with the public. The story that unfolds in these texts yields the following nexus: two archetypal *figures* (husband and wife, both castaways by choice) experience an archetypal *situation* (initiation, survival off land and sea) fraught by archetypal *motifs* (near starvation, emotional abuse) in an archetypal *setting* (a dangerous desert island) that features archetypal *symbols* (moon, tides, seasons, marine creatures). As we shall see in the next section, their story enacts extreme psychological dysfunction rooted in conflicting archetypes.

Adam and Eve Crusoe

The Islander is a triptych divided among Kingsland's three castaway experiences: on Cocos Island north of the Galapagos with his sons and his first Girl Friday, Anne Hughes; on Robinson Crusoe Island, Juan Fernandez Archipelago, in the South Pacific with another woman named Ann; and on Tuin Island with Irvine. How he arrived at this extended castaway lifestyle deserves mention.[6] As a young man, he served in the British military,

[5] Jung make the same point in "On the Relation of Analytical Psychology to Poetry": "There are no inborn ideas, but there are inborn possibilities of ideas . . ." (*CW* 15, par. 126).

[6] In the Foreword to *Quest*, Kingsland states that his purpose in writing the book is "to answer the oft-asked questions of why I am as I am: recalcitrant, irresponsible and irreligious; and why I wanted to be Robinson Crusoe, in search of something more than the secure mundane" (viii). *Quest* provides various hints:

fought in the Korean War, and subsequently got into journalism, becoming the editor of two successful magazines, *Mayfair* and *Curious*, and later "a wine grower in Italy" (Kingsland 49, 9). As he explains toward the end of *The Islander*, "I had once been the focus of attention of a board of directors, spoken to Prince Philip and even offered Racquel [sic] Welch a job after having a few drinks with her at the Playboy Club!" (235). Irvine acknowledges his breadth of experience: "G had been through it all; worked himself up from farmboy to publisher, been married, had children, divorced, set up home number two and had more children, gone bankrupt, been on the dole, fought in a war, travelled and mixed with all kinds of people" (153). Prior to Cocos, Kingsland had two wives and two mistresses as well as three sons, but by the time he and Irvine arrive on Tuin he is a broke, recovering alcoholic. He sums up his life one day when the boat he and Irvine are fishing from gets caught in a Torres Strait current: "'This,' said G, encompassing the whole absurdity of the situation with a broad gesture, 'is the story of my life'" (229). Despite being an impressively accomplished man of the world, he feels swept away by forces beyond his control. The implication is that he views being cast away as not entirely a matter of choice; he is shipwrecked all right, just not literally. As he puts it, Sod's Law (that is, Murphy's Law or perhaps the Trickster) is definitely in effect in his life (228).

Kingsland's psychological problems stem from major wounds caused by the Korean War and the breakup of his marriage to a woman named Rosemary. First, the Korean experience haunts him during his early castaway experience on Cocos Island. When questioned, he admits to shooting five enemy soldiers, but he probably caused hundreds of deaths by directing artillery fire (34). Kingsland's *In Quest for Glory: Korean War Memoirs* registers anger with the Americans for bombing "the wrong hill" and killing Royal Engineers (123). Of war, he writes, "It had left an impression on me that would never leave" (*Islander* 34). For example, in a long passage in which he is unsure whether he is awake or asleep, he sees a male figure and knows that "the man's face had looked so very much like the face of the first man I shot in Korea" (86). Kingsland's *Quest* provides details of that face: "the sniper's big, brown eyes . . . [were] set in a large, rather gentle and round face" (30). The experience harkens back to "a bad series of terrible nightmares" he experiences after returning to England from Korea; in those dreams the Korean man shreds his stomach with a machine gun. He writes, "The nightmares became so severe that I was forced to seek medical and psychiatric aid" (*Quest* 214). Although his stay on Cocos is decades beyond his military service, he remains haunted—literally, it seems—by what he did on the battlefield. Second, of losing his beloved wife Rosemary because of his excessive drinking, he remarks to a friend, "'I don't think I'll ever get over losing her. I'll never be able to find anyone to take her place'" (*Islander* 50).

Kingsland becomes "a changed man . . . impervious to other men's deaths, cold-minded and confident—a veteran of the line" (70); if he makes it out of Korea alive, he will never again complain about anything (122); he likes the way the social classes blend together on the front lines (134); he wants to get out of the army because he "want[s] to be an individual" (165); he cannot take anything seriously after enduring "the degradation of war" (187); and the island life he sees on his way back to England influence him to undertake castaway experiences twenty-three years later (194, 208). In *The Voyager: The Further Adventures of the Man who Wanted to be Robinson Crusoe*, he suggests a desire for three things that drives his castaway exploits: peace of mind (37), freedom (38), and closeness to nature (118).

What is left to do? He decides to be the world's "'second Robinson Crusoe'" (50), and thus begins his series of island years in which war-related enantiodromia ("the emergence of the unconscious opposite in the course of time" [Sharp 50]) and compensation for the loss of Rosemary figure prominently. With regard to war, Kingsland might assert that the opposite of the soldier is the whoremonger (these are the poles between which he swings in *From the Whores of Montezuma*); however, the true opposite of the warrior is not the brothel patron or even the farmer but the castaway. It appears that Kingsland understands on some level, as do Jung and Jungians, that the hero (Siegfried, for example) must die (Jung, *The Red Book* 163; Stevens, *Two Million* 51). What better way to achieve that outcome—and to dry out a little—than enantiodromia, a swing to the opposite of the sufficiently fed, technologically armed artillery sergeant-cum-entrepreneur, by starving himself on a desert island?

Perhaps his Tuin account also implies a desire to achieve atonement for killing fellow humans. As for the wound left by his divorce, spending a year with his sons and his female companion on Cocos, which he identifies as feminine, is clear compensation for the loss of Rosemary. He believes that the island is "[d]efinitely a she—a beckoning, challenging, haughty and majestic female" and states, "I thought Cocos was a beautiful lady in green" (*Islander* 25). "Like me, Anne was convinced that Cocos was a 'female'—vulnerable but strong. 'Man could easily destroy or deface her,' she said. 'Yet she could easily destroy a man'" (54). Anne understands that Kingsland has what Connie Zweig and Steve Wolf call "an ex-spouse complex" (196): "'You're just running away,' she said. 'You don't want me, you want Rosemary. I can actually feel your resentment'" (*Islander* 51). Along with the failed attempt to compensate for his marital loss with Irvine and his previous Girls Friday, Kingsland knows that there are "two kinds of loneliness—mental and physical" (94), both of which he experiences with Irvine in another botched attempt at compensation. The couple are temperamentally ill suited, and she denies him her body for most of their time on Tuin. Misery results for both of them until he pulls himself up by the bootstraps by swinging back toward technology and civilization as he works on a science fiction novel and repairs various types of engines.

Projection also figures prominently in Kingsland and Irvine's relational dysfunction. As Jung aptly points out in "Archaic Man," "Everything that is unconscious in ourselves we discover in our neighbor, and we treat him accordingly. . . . What we combat in him is usually our own inferior side" (*CW* 10, par. 131). On Tuin projection takes the form of Kingsland's spectacularly profane epithets for Irvine, which pepper her account of their island year, the mildest being "scrawny Scotch harridan" and "traitor" (243, 299). Kingsland's own accounting of his foul language is less detailed, but in *The Islander* he reports accusing her of being "a 'sadistic, cruel bitch'" (237) who is lower than a snake's sphincter muscle and totally nuts (193). It is perfectly clear from these examples and many others that he has issues with the anima and sees his own psychological problems not in himself but in Irvine. Jung calls this state of unconsciousness "disunity with oneself" ("Marriage," *CW* 17, par. 331b). Kingsland wanted a companionable wife and sex partner (an Eve) but ends up with "a bronze-gold Helen of Troy" (Kingsland 243), a manipulator who uses sex when it suits her and who becomes a destroyer of the male psyche when it does not. Rather than being "a *femme inspiratrice*" ("Marriage," *CW* 17, par. 340), Irvine is a constant reminder of his failures as a man, and he sees in her the worst aspects of woman: boss, critic, disciplinarian, manipulator, tease, whore. Sadly, he does not recognize

that, in her own mind, self-discipline and identity, or survivalism and self-discovery, are inextricably linked. In response to Irvine's becoming what Polly Young-Eisendrath terms the *hag*, "the domineering, suffocating and overwhelming mother" who is "associated with the destructive and overwhelming aspects of nurturance" (11, 29), Kingsland erupts with profanity and enacts the bully.

From a depth psychological standpoint, Kingsland's plans are fraught from the very start. As Elizabeth Èowyn Nelson pointed out in a Zoom call, his original personal ad—"WRITER seeks 'wife' for year on tropical island" (Irvine, *Castaway*, back cover)—reflects a "commodity consciousness" and a "blatant transactional approach" to their relationship. These qualities that probably reach back to his soldier days when he procured prostitutes while he was on leave in Tokyo, as he describes in his two books about the Korean War. Putting the word "wife" in quotation marks may mean various things, but it certainly signals that Kingsland wants someone who is wife-like in companionship and in the satisfaction of his emotional and sexual needs, at least within the limited span of the island project. He will provide a unique opportunity, she will affirm his manhood, but the relationship is to be unofficial and nonbinding.

What he imagines is not far from the balance that Jung notices, problematically, in "Marriage": "It is an almost regular occurrence for a woman to be wholly contained, spiritually, in her husband, and for a husband to be wholly contained, emotionally, in his wife" (*CW* 17, par. 331c). In other words, man is to reason and spirit as woman is to body and emotion; husband provides the logos, wife the eros. As a late twentieth-century woman, however, Irvine contemptuously defies this stereotype when she prioritizes the island over her so-called "husband." In archetypal terms, Kingsland's husband archetype constellates because of "similarity" (her recognizably female/wifely characteristics) and "contiguity" (her nearness/presence), but "archetypal strategies malfunction" because of "deficiencies at critical stages of development" (Stevens, "The archetypes" 85–86; cf. *Archetypes* 65). He expects a loving companion and helpmate; she stops sharing her favors. In an example of the "frustration of archetypal intent" and the resulting "neurotic anxiety" (Stevens, *Two Million* 62, 77), Kingsland prioritizes the archetypes of husband and wife, while Irvine prizes her role as the archetypal castaway. As a result, the two are breathtakingly incompatible: like Eve, Irvine succumbs to the seduction of nature; like Adam, Kingsland becomes a lesser priority. The two of them are like horses trying to pull a wagon in different directions.

Their contrasting expectations and personalities lie at the root of their rancor. Kingsland hopes that Irvine will provide what is lacking in him, and he projects his hopes onto her, seeing her as a replacement for Rosemary. It appears that he illustrates Jung's awareness that waning anima accounts for diminishment of vitality in older men: "After the middle of life . . . permanent loss of the anima means loss of vitality, of flexibility, and of human kindness" ("Concerning the Archetypes," *CW* 9i, par. 147). Kingsland hopes to regain his vitality, however, through association with Irvine as anima figure:

> I needed someone to inject in me the somewhat lost exuberance and elation of planning for provisions and equipment. . . . In my imaginings I saw an attractive, intelligent woman who would become a loving companion and partner in the adventure from its very outset. . . . I recognized in Lucy the partner I had been so desperately without since Rosemary's leaving. (161)

The wish here—one that Kingsland probably never articulated to Irvine—is not the nostalgia for oneness with the mother in a state of preconscious infancy, which is Mario Jacoby's reading of the desire for paradise (7), but rather a desire for "the *hetaera*, the uninhibited companion of men in sexual pleasure, in wit, and in learning" (Guggenbühl-Craig 56). Kingsland's desire is not for an *alma mater* but for a female partner with whom he is equally yoked in body and mind. That is the surface truth at least.

A more likely reading is based on James V. Fisher's theory of narcissism-in-marriage, "the longing for an other who is perfectly attuned and responsive, and thus not a genuine other at all," or for "states of mind in which the reality of the other is attacked, undermined, and denied" (1–2). In other words, Kingsland privileges the person he desires Irvine to be over the person she genuinely is. What then happens, as Irvine tells us, is that "G had fallen victim to the skipper syndrome. Anything untoward that happened must be the fault of the incompetent crew, who had to be bawled [out] at regular intervals to keep them on their toes" (*Castaway* 226). She does not plug the holes in his psyche; instead he projects his shadow onto her and quickly criticizes the disavowed aspects of himself that he sees in her. Worse than that, "she emasculated me and shattered my dreams" (Kingsland, *Islander* 164), and "For me, the project had suddenly lost most of its meaning" (165). All he feels is "resentment . . . like a malignancy" (174). When one makes another person responsible for one's well-being, disappointment is the inevitable result; and since Kingsland and Irvine do not opt out but remain stuck to each other for the sake of survival, their marriage constitutes what Fisher terms a "sado-masochistic *folie-à-deux* relationship" characterized by "*adhesive identification*" (228, 220; emphases in the original).

Kingsland tells us that he has two cardinal rules. Number 1 is "never stand if you can sit, [and] never sit if you can lie down" (158). Number 2 builds on the old joke about the two bulls, which emphasizes, among other things, that novices should not offer advice to persons with more experience. Irvine violates both rules. First, she manifests "a bubbling buccaneering spirit" of adventure (162), is excessively enthusiastic, talks constantly, "behave[s] in many ways like a man" (203), and strikes him as "quite the Amazon" (170). For example, of a dangerous boat trip, Kingsland writes, "I could see that Lucy was thrilled to bits" (248). Second, she is bossy, will not tolerate instruction or demonstration, thinks that he is a lazy old man, and comes across as dictatorial, disciplined, and impatient. She sums up their differences as her "jolly-hockey-sticks sergeant-majorishness" versus his laissez-faire, "lackadaisical attitude" (62), but the damage has been done. "After the dried-fruit incident, she was nothing to me," he reports, just a "'sadistic, cruel bitch'" (189, 237). In a nutshell, Kingsland perceives in her what Adolf Guggenbühl-Craig calls "Amazonian hatred for men" and "man-killing aggressivity" (68).

Part of the problem is that Kingsland's love for her is erotic and visually oriented. Just after arrival on Tuin, he notices that Irvine, "with her severely-chignoned hair, long, mock-Victorian dress and sweat-streaked face, appeared as a gaunt lady missionary against Jackie's roundness" (154).[7] But Irvine almost immediately strips off all her clothing and

[7] Jackie is a photographer from the London *Sunday Telegraph* who travels with them to the island and departs shortly after their arrival. Although Irvine's "severely-chignoned hair" appears to be a symbol of repression, in the background is the Eurasian madam of a Tokyo brothel whose black hair "was drawn back into a sleek chignon" (*Quest* 112). She had sex with Kingsland for free because of his red hair. From Kingsland's point of view, therefore, it is possible that chignoned hair masks sexual wildness.

spends much of her time on the island in various states of undress. Just before they resume sexual relations, her renewed bodily health having restored her curves, he objectifies her as "that sensuous, swelling-curved piece of pulchritude with its beautiful golden tan that extended even to under her full breasts and high up between her soft thighs" (237). Whereas he lusts for her, she lusts for others. The two young sailors who stop at Tuin to repair their catamarans, for example, resemble the figure whom Fisher calls "the uninvited guest": they are not fully welcomed figures in the drama, and like a therapist give Kingsland and Irvine a better perspective on their relationship (3). When one of them, Peter, tells Kingsland that they would like to take Irvine with them, he explains his situation cogently, summing up as follows: "I felt like a bee that had been humming with what it thought was honey on its knees, then suddenly found it was cow shit" (190). Irvine stays and denies that she had sex with Peter. "'I have never, never, been unfaithful to you,'" she tells Kingsland (Kingsland 226); however, in her own book she writes: "Surely it was quite impossible that I was pregnant. But not quite impossible" (141). Perhaps she is referring to sexual relations before they moved to the island or perhaps not.

During the early months of deprivation and leg sores, Irvine has the top position, and it is largely due to her efforts and discipline that they survive long enough for help to arrive. When the power dynamic reverses after Kingsland starts doing small-engine repair, she begins to lose herself: "I had lost sight of the notion that I had any personal abilities, any character, or strength of mind. Intellect was useless to me" (275). Except for retaining the desire to spend an uninterrupted year on Tuin, she has become Kingsland's woman, a version of herself that *he* desires. For his part, Kingsland experiences a *psychomachia*, a battle between spirit and soul, when forced to choose between a career orchestrated by local leader Crossfield Ahmat on Badu and a sex life with Irvine on Tuin. By "restricting [her] favors" (Irvine 276), she manages to maneuver him back to the island where they enjoy some role playing. Irvine plays the part of "Millicent Farquaharson, debutante and socialite" (Kingsland 265), while Kingsland plays various characters: a "lascivious old country doctor" named Dr. Frobisher as well as vicar, chauffeur, and gamekeeper (Irvine 292). Millie, "that sweet-talking vamp of a woman," is "G's fantasy ideal" (291), and she and Irvine "became quite close friends" (292).

A cynical interpretation is that she manages to tolerate sex with a man she does not love whole-heartedly by hiding behind an alter ego. More positively, it may be that the fantasy is liberating for both of them and allows Irvine to explore who she is, a possibility in the spirit of Guggenbühl-Craig's view "that sexual life, above all as it shows itself in fantasy, is an intense individuation process in symbols" (98). Perhaps the roles in the couple's play, especially the images of male and female restraint, symbolize a connection with something that needs to be liberated from the unconscious. Most of all, the fantasy enables them to overcome the black-and-white thinking of sex versus no sex and to meet on a neutral ground where mutual playfulness enables Irvine to manifest a more mature version of the coquettishness she experimented with as a teenager, as reported in the early chapters of *Runaway*. To say that Kingsland is totally infatuated would be an understatement; as a result, he is heartbroken when she departs, but he eventually does end up with an age-appropriate woman named Jill Levison. Mutuality with her takes him some time to achieve, but he gets there. *The Islander*'s final sentence reveals that he finally achieves what he has been hoping for all along: "I was able to return the love that was waiting and to be completely captivated by those warm, misty, sea-blue eyes" (272).

Whereas Kingsland's experience on Tuin prioritizes Irvine and the archetypal husband-wife relationship, her experience there is one of greater engagement with the specifics of the castaway archetype, and her narration conveys a corresponding archetypal image that is characterized by enantiodromia. In *Runaway*, Irvine describes swinging between opposites earlier in her life: from school to the vagrant life and back again, multiple times. The context for these swings includes a broken family, numerous jobs, predatory male sexuality, a mental breakdown, and vandalism of the home of her former lover and mentor (she narrowly avoids imprisonment for that infraction). Eventually Irvine settled down into a job as a clerk at the Inland Revenue (similar to the American Internal Revenue Service), a life she leaves behind to spend a year on Tuin—another swing to the opposite. At one point, she puts her individual decision in a broader cultural context: "My generation, born on the heels of the postwar mob, who still tended to adhere, at least superficially, to a reasonably clear set of values, were both the victims and the perpetrators of *a chaotic pendulum swing* away from all that" (*Castaway* 152–53; emphasis added). It is little wonder that she is attracted to a survival situation that enables her "to scrape away the superficial layers of my environment—and of myself—until I was right down to the raw stuff of existence" (*Runaway* 254). The "blessed simplicity" of island life attracts her and contrasts with the "confusions" of civilization and adolescence (*Faraway* 8, 21, 28). Once on the island, she concretizes that transition by developing a sense of time that is neither Chronos nor Kairos—neither quantity nor quality—but "Tuintime" (72)—time measured by natural rhythms like night and day, high and low tide, the lunar cycle, and the seasons. As a result, she fosters "patient acceptance of our own limitations" (124), being over doing, and a relationship to nature characterized by unity rather than force.

Jung's appreciation of life at Bollingen bears some similarity to a specific effect that life on Tuin has on Irvine: namely, the deepening of consciousness. Of Jung's previously quoted statement about his unity with the natural world (*MDR* 225–26), Ronald Hayman comments: "Given silence that was almost tangible, it seemed possible to make contact with thoughts that were centuries old, to experience trees and birds as an extension of himself" (251). The feeling is not only *participation mystique*, a projection of psychic qualities, but also a sense that Jung was perceiving the *unus mundus*, the one world or unitary world (composed of matter, psyche, and spirit), which rolls through all things. In a similar way, Irvine tells us in *Castaway* that Tuintime deconstructs the normal boundaries that make it possible to live in the West, starting with the dominance of the left brain: "The sights and sounds and textures of Tuin numbed the analytical side of my mind. I was not conscious of thinking in words or of naming the things around me" (32). Then the mind/body dichotomy begins to blur: "Every part of me reacted to the sun, which slowly burned away the division between mind and body and rolled me into one sun-undulating being" (71). When blending with the island's rhythms dims conscious observation (101), the result is a sense of oneness that features "keeping mind, body, all one" (86). She even seems to become a purely sensuous thing, feeling but not thinking: "On Tuin I found that away from the world of words and attitudes my mind seemed to dissolve into my body, becoming less of a separate organized entity. The impressions that fed themselves in [sic] came in shapes, textures, colors, temperatures and sounds; I was a receptacle of sensation as opposed to an instrument of [conscious] observation" (139). As these reflections suggest, it is as though Irvine is making love to the island, which has in both material and psychological senses become her beloved. She has swung from the rational analysis

required in her revenue job to an expanded awareness centered on sensation and unbounded by clock time. Toward the end of the Tuin year, however, she finds herself swinging back toward Western ways of thinking as she prepares herself to leave the island and Kingsland: "When I move over the body of Tuin now, it is as though its impressions come into me through two separate sets of senses. Looking at it consciously at all, feeling thus distanced, I have lost something" (300). A bit later there is further evidence that conscious thought reasserts itself: "instead of waiting for the sun and scents to take me as they had before, I would find conscious reflections creeping in. Aware of being a creature with a will once more, I was thinking. It was both a loss and a gain" (305).

Irvine's close identification with the island is also present in her description of it as her masculine lover. "The island," she writes, had me like a lover" (100), and she gives herself "heart, mind and body to the Island Year" (222). She is "married to the island" (111) and "more possessive of Tuin than I had ever been of any man" (200). She views the island with deep longing: "All I wanted to do was reach out and throw my arms around Tuin's lovely waist and bury my streaming face in its thick chest hair of green" (317). Harsh though the island proves to be at times, Irvine has a better relationship with it than she has with Kingsland, who spends a year insulting her. In other words, the harshness of nature (natural evil) is less onerous to her than his emotional cruelty (moral evil). She writes: "Later I was to discover how profound an effect being called a cunt for a year had on my feelings of worth as a woman. Because it was all I could really be to G, in the end, I felt that it was all I really was" (291).

As a result, toward the end of their year together "the proud golden girl of the island" has become a "fat anxious-looking housewife" or "Mrs. desirable Fatty Tuin" in another swing to the opposite (302–03, 251). She is chameleonic in adapting to circumstances as they arise but does not seem to have a stable center of identity and self-worth—a typical outcome of sexual abuse. At times when she is off the island with Kingsland, she suffers a loss of identity, which resurges, but not fully, when they return to Tuin. Even psychological compromise negatively affects her identity: "In the first months I had learned of the adaptability of the body; later on the need for adjustment had been extended to the regions of mind and emotion, and it was somewhere here that I had lost track of what was real and what was compromise" (304). The adaptability that is the castaway's central doctrine recoils upon itself, for excessive psychological adaptation to another person's needs abrades one's identity. Kingsland and Irvine are castaways by choice, but life together on Tuin finds them cast away from each other in disturbing ways.

Irvine's actual sex life departs from the norm that Jung sets out in "Marriage as a Psychological Relationship." Normal sex life, as a shared experience with apparently similar aims, further strengthens the feeling of unity and identity . . . [and] is described as one of complete harmony . . . a great happiness . . . a genuine and incontestable experience of the Divine" (*CW* 17, par. 330). Stevens adds "that individuals who can depend on the physical and verbal expression of attachment from an intimate companion enjoy a vital social asset protecting them from depression and neurotic distress" (*Two Million* 87). Sex with Irvine has this type of positive effect on Kingsland; however, for Irvine, sex with Kingsland is plagued by psychological complications and old scars. As she describes in *Runaway*, she was raped at age 16 by a man with whom she hitched a ride in Greece, an experience that spawns a series of trauma-related complexes. She believes that men who do something for her expect sex in return, a nexus no doubt reinforced by her brief time as

a topless waitress in a gentlemen's club and, on one single occasion, as a prostitute (248–53); that sexuality and danger are linked (248); and that the way to deal with a traumatic event is to repress it into the shadow, which she likens to pretending that it did not happen, pulling a curtain across her mind, blocking off the traumatic experience, and relegating it to the nonverbal region of the mind (124, 143, 217, 239). Although the psychic pain of the rape is largely alleviated by the time she arrives on Tuin (thanks mostly to her friendship with two undemanding male friends [*Runaway* 182]), she still carries with her the sense that sex is transactional. In that spirit, she considers the sex she had with Kingsland in England to be "the original act of prostitution" (*Castaway* 251) and acknowledges that his love makes her feel like a "criminal" (300). Thoughts like these account for why Kingsland calls her "a little whore" (251) and belie her claim just two pages earlier: "Never have I used my body for sex without wanting the man" (249). Eventually, insofar as sex becomes "the foreign actions of [her] body" (251), she experiences the common symptoms of surviving abuse.

Indeed, she admits that her "acquiescence had been calculated as opposed to spontaneous" (251): she uses sex to get to the island; however, a fair-minded reading of her sexual relations with Kingsland prior to the Tuin year is that she is already in love, not with him but with the island. "It is Tuin that has entered my body," she explains (249). Kingsland's flesh is just a prop that substitutes for her true love object. Then, in another enantiodromia, she decides to deny him sexual relations for reasons he cannot fathom, but she shares them with readers of *Castaway*. She is "not in love with him" (218); has "doubts . . . concerning G's character" (19); cannot "stand the thought of his body on [hers]" (116); regards it with "complete rejection" (248); views marriage to him as "the worst mistake of [her] life" (119); and considers him "a lazy, ignorant, boring old fool" (116). Even when they begin to get along better, she notes that "there were still enormous differences in the ways in which we regarded our relationship which could not be reconciled" (290): he wants to be with her after the island year, whereas she is with him only because of it. With two people so badly out of sync, sex becomes a zero-sum game in which one person inevitably suffers a loss of identity (Irvine) or of well-being (Kingsland). In such a context, her infected IUD signifies the breakdown at the heart of their psychological relationship.

Irvine stresses that her "love was not an equal return for his" (288). "His love is man to woman in all respects. Mine, and I will not quibble about calling it love, is a warmth born of a shared struggle . . . not the love of a woman for her man" (249). She previously savored "the aching joy of [her] own body answering another" (251) but knows that she cannot experience it with Kingsland. In a longer statement, Irvine lays her psychological torment on the line.

> How can you tell a person that you love them but not as a lover? You cannot, if you have made yourself their lover, so you lie. You lie there lying in the full knowledge that with each breath taken in misunderstanding, the dawning of the realization of the truth will be far more cruel. If only I had never known what it was to soar, to arch and ache and wing, G would truly have had his woman from that time on and I need never have had to answer the demand to fly again. Whereas the mind will compromise, the body will go so far and no further, and my twentieth-century body spoke louder than my mind and belied the "little woman" inside who, when horny urges

> struck, saw no reason not to throw in her all with this man who loved and wanted her. (251)

In other words, Irvine desires the kind of all-encompassing sense of being in love that she reports in *Runaway* when she has sex with her mentor and experiences an orgasm as part of a synergy of body, heart, and mind (202), the exact formula that she applies to her relationship with Tuin.

In contrast, Kingsland and Irvine, harboring erotic and comradely love, respectively, are at cross-archetypal purposes. In the words of Zweig and Wolf, he sees her as "goddess . . . [and] romantic ideal"; she sees him as "brother, and friend" (161). His axis of interest is husband-wife; hers is castaway-island. He frustrates her desire to merge her being with the island; she frustrates his desire for a fully erotic experience with a woman on a desert island (a fantasy such as *The Blue Lagoon* depicts). He plays Apollo to her Daphne: male pursuit versus female disinterest. As a result, the marriage of Kingsland and Irvine is a *coniunctio oppositorum* on an epic scale; the archetypes constellated within them are so poorly matched that misery results; and whether he catches her or she escapes, one of them always loses.

Conclusion

One night in their tent, Irvine is terrified by what she believes to be "some horrible new insect," which "seemed to have a large slimy body and two sharp horns at the front." It turns out to be something of Kingsland's—"his two front teeth" whose originals had been knocked out during a boxing match when he was 19 (Irvine 286; Kingsland, *Islander* 133). Although they have been living together for about a year, only now does she learn that his front teeth are dentures. Kingsland's attempt to fill a hole in his smile with a technological device encapsulates his entire situation: he has a hole in his psyche because of psychological blows in life—war, divorce, poverty, unhappy union with Irvine—for which prowess in small-engine repair compensates. Although one suspects that his psyche remains as permanently damaged as his teeth, Irvine gives him credit for shifting from "the resentful, directionless man" he was at the beginning of their Tuin year to a better sense of self (309).

Is there a corresponding achievement on her part? She goes from being the "scrawny Scotch harridan" to what exactly (Irvine 243)? "The year on the island," she writes in *Runaway*, "proved to be one of the richest, and most instructive, experiences of my life" (257) despite, or perhaps because of, its being "fantastically irresponsible" (*Faraway* 340). In *Faraway* she comments more darkly: "My experience on Tuin had done me good, but lessons learned there had been harshly meted out" (21). Regarding marriage, the experience on Tuin illustrates Guggenbühl-Craig's sense that "the goal of marriage is . . . salvation, individuation: to seek and find God, soul, and oneself" as well as the possibility that "this [growth] can also happen without sexuality" (125). In contrast to her years as a wanderer, she experiences one place and one relationship in great depth because "[p]roblems in a small space tend to be concentrated, not diluted," she says of island life (*Faraway* 94). She attempts a relationship with Kingsland despite there being "wide areas which still lie in the shadow and which preclude to that extent the formation of psychological relationship"; in short, she begins with "only an incomplete understanding of [her]self" (Jung, "Marriage," *CW* 17, par. 327). But as a result of the island year, she emerges with a better sense of what she needs to have a fulfilling relationship: an age-

appropriate partner, similar levels of experience, heart-mind-body unity, and like-mindedness or "a meeting of minds" (*Faraway* 218). Her leaving Kingsland for lack of these things illustrates the transcendent function, "the profound human longing to evolve toward a higher level of personal integration and consciousness" (Stevens, *Two Million* 117).

We began with Jung's understanding of island and ocean as images of the relationship between consciousness and the unconscious. *Castaway* uses similar imagery to offer a more general observation: "The whole world is one big island floating in the sky [in space], with great pools of water on it called oceans" (182). If castaways are to a specific island as humanity is to Earth itself, then by implication we are all castaways, born into an environment of pain and struggle, both physical and psychological, in order to learn lessons in service to the lifelong unfolding of our personality. As Jung believes, "[t]here is no birth of consciousness without pain" ("Marriage," *CW* 17, par. 331). Pain on the island leads to psychological growth that participates in civilization's overall psychological evolution. The development of psyche on Tuin thus hopefully suggests how rancor may run its course on the planet: the castaways' disciplined economy, close relationship with nature, and eventual rapprochement point the way toward a more sustainable, if not conflict-free, future. But as Irvine finally realizes regarding her relationship with Kingsland, civilization must eschew unsustainable situations, lest the consequences of our dysfunction overtake us.

Postscript

Kingsland had seven children from five marriages and lived in Samoa until being diagnosed with colon cancer. After returning to England, he died of a heart attack at age 70 in 2000 ("Gerald Kingsland"; "Bizarre end"). Irvine never remarried but had three sons by two different fathers. Her boys accompanied her to the Solomon Islands, as documented in her third book, *Faraway* (2000). She is also the author of *One Is One: A Novel* (Hodder and Stoughton, 1989) and a collection of short stories entitled *Cherries* (The PotHole Press, 2015). She now lives in Bulgaria among the Roma people. The Lucy Irvine Foundation Europe (LIFE) strives to improve the situation of animals in that region ("Lucy Irvine"; Lucy Irvine Foundation Europe). An autobiographical chronology appears on her personal website, lucyirvine.com.

Contributor

Matthew A. Fike, PhD, is a Professor of English at Winthrop University in Rock Hill, SC, where he teaches courses in the human experience, critical thinking, and Renaissance literature. He is the author of five literary monographs and over forty articles.

Works Cited

"Bizarre end as Kingsland family keep death a secret for two months." The Free Library by Farlex, 2000, www.thefreelibrary.com/Bizarre+end+as+Kingsland+family+keep+death+a+secret+for+two+months.-a062103285 Accessed 21 June 2021.

Bevington, David, editor. *The Complete Works of Shakespeare*, 4th ed., HarperCollins Publishers, 1992,

Brooke, Roger. *Jung and Phenomenology*. 1991. Routledge, 2015. Routledge Mental Health Classic Edition.

Defoe, Daniel. *Robinson Crusoe*. Shinagel, pp. 1–237.

Fisher, James V. *The Uninvited Guest: Emerging From Narcissism Towards Marriage*. Routledge, 1999. E-book.

"Gerald Kingsland." *Wikipedia*, 29 Nov. 2020, en.wikipedia.org/wiki/Gerald_Kingsland. Accessed 17 June 2021.

Guggenbühl-Craig, Adolf. *Marriage: Dead or Alive*. 1977. Translated by Murray Stein, Spring Publications, 2001. Classics in Archetypal Psychology 6.

Hannah, Barbara. *Jung: His Life and Work: A Biographical Memoir*. G. P. Putnam's Sons, 1976.

Harper Study Bible. General editor, Harold Lindsell, Zondervan Bible Publishers, 1971.

Hayman, Ronald. *A Life of Jung*. W. W. Norton, 1999.

Hillman, James. *Archetypal Psychology*. 1983. James Hillman Uniform Edition, vol. 1, 2nd ed., Spring Publications, 2021.

———. *Re-Visioning Psychology*. 1975. HarperPerrennial, 1992.

Hunter, J. Paul. "The 'Occasion' of *Robinson Crusoe*." Shinagel, pp. 365–78.

Irvine, Lucy. *Castaway*. Dell Publishing, 1983.

———. *Faraway*. Doubleday, 2000.

———. *Runaway*. Random House, 1987.

Jacoby, Mario. *Longing for Paradise: Psychological Perspectives on an Archetype*. Inner City Books, 2006.

James, Louis. "Unwrapping Crusoe: Retropective and Prospective Views." Robinson Crusoe*: Myths and Metamorphoses*, edited by Lieve Spaas and Brian Stimpson, St. Martin's Press, 1996, pp. 1–9.

Jung, C. G. "Archaic Man." *Civilization in Transition*. Jung *CW* 10, pp. 50–73.

———. "Archetypes of the Collective Unconscious." *The Archetypes and the Collective Unconscious*. Jung *CW* 9i, pp. 3–41.

———. *The Collected Works of C. G. Jung*. Edited by Sir Herbert Read et al., translated by R. F. C. Hull, 2nd ed., Princeton UP, 1953–79. 20 vols. Bollingen Series 20.

———. "Concerning the Archetypes and the Anima Concept." Jung, *CW* 9i, pp. 54–72.

———. "Marriage as a Psychological Relationship." *Development of Personality*. Jung, *CW* 17, pp. 189–201.

———. *Memories, Dreams, Reflections*. 1961. Recorded and edited by Aniela Jaffé, translated by Richard and Clara Winston, rev. ed., Vintage Books, 1989.

———. "On the Relation of Analytical Psychology to Poetry." *Spirit in Man, Art, and Literature*. Jung, *CW* 15, pp. 65–83.

———. *Psychology and Alchemy*. Jung, *CW* 12.

———. *The Red Book, Liber Novus: A Reader's Edition*. Edited by Sonu Shamdasani, translated by Mark Kyburz, John Peck, and Sonu Shamdasani. W. W. Norton, 2009.

———. *The Structure & Dynamics of the Psyche*. Jung, *CW* 8.

———. "The 2,000,000-year-old Man." *C. G. Jung Speaking: Interviews and Encounters*, edited by William McGuire and R. F. C. Hull, Princeton UP, 1977, pp. 88–90. Bollingen Series 97.

Kingsland, Gerald. *From the Whores of Montezuma*. Kingsland Lott, 1972.

———. *In Quest of Glory: Korean War Memoirs*. New English Library, 1989.

———. *The Islander*. New English Library, 1984.

———. *The Voyager: The Further Adventures of the Man who Wanted to be Robinson Crusoe*. New English Library, 1987.

"Lucy Irvine." *Wikipedia*, 4 May 2021, en.wikipedia.org/wiki/Lucy_Irvine. Accessed 17 June 2021.

Lucy Irvine. Personal website, 2012. web.archive.org/web/20140517164609/http://lucyirvine.com/. Accessed 8 Aug. 2021.

Lucy Irvine Foundation Europe. 2018, www.lucyirvinefoundationeurope.org/. Accessed 17 June 2021.

Milton, John. *Paradise Lost*. *The John Milton Reading Room*, milton.host.dartmouth.edu/reading_room/pl/book_12/text.shtml. Accessed 2 July 2021.

Montaigne, Michel de. "Of Cannibals." 1580. *Essays of Michel de Montaigne*, edited by William Carew Hazlitt, translated by Charles Cotton, 1877, Project Gutenberg, www.gutenberg.org/files/3600/3600-h/3600-h.htm#link2HCH0030.

Nelson, Elizabeth Èowyn. Personal interview. 10 June 2021.

Novak, Max. "Defoe as an Innovator of Fictional Form." *The Cambridge Companion to the Eighteenth Century Novel*, edited by John Richetti, Cambridge UP, 1996, pp. 41–71.

Quintaes, Marcus. "Hillman Re-Visioning Hillman: Polemics and Paranoia." *Archetypal Psychologies: Reflections in Honor of James Hillman*, edited by Stanton Marlan, Spring Journal Books, 2012, pp. 73–94.

Richetti, John J. *Daniel Defoe*. Twayne Publishers, 1987. Twayne's English Author Series 453.

Rowland, Susan. *Jungian Literary Criticism: The Essential Guide*. Routledge, 2019. Jung: The Essential Guides.

Shakespeare, William. *A Midsummer Night's Dream*. Bevington, pp. 150–77.

———. *Twelfth Night; Or, What You Will*. Bevington, pp. 329–61.

Sharp, Daryl. *C. G. Jung Lexicon: A Primer of Terms & Concepts*. Inner City Books, 1991.

Shelley, Percy Bysshe. "Ozymandias." 1818. Poetry Foundation, www.poetryfoundation.org/poems/46565/ozymandias.

Shinagel, Michael, editor. Robinson Crusoe*: An Authoritative Text, Backgrounds and Sources, Criticism*. W. W. Norton, 1975. Norton Critical Edition.

Stevens, Anthony. "The archetypes." *The Handbook of Jungian Psychology: Theory, Practice and Applications*, edited by Renos K. Papadopoulos, Routledge, 2006, pp. 74–93.

———. *Archetypes: A Natural History of the Self*. William Morrow, 1982.

———. *The Two Million-Year-Old Self*. Texas A&M UP, 1993.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. U of California P, 1957.

———. "*Robinson Crusoe* as a Myth." Shinagel, pp. 311–32.

Young-Eisendrath, Polly. *Hags and Heroes: A Feminist Approach to Jungian Psychotherapy with Couples*. Inner City Books, 1984. E-book.

Zweig, Connie, and Steve Wolf. *Romancing the Shadow: Illuminating the Dark Side of the Soul*. Ballantine Books 1997.