

## Encountering the Anima in Africa: H. Rider Haggard's *She*

Matthew A. Fike, Ph.D.\*

*Winthrop University*

H. Rider Haggard's *She* was one of Jung's favorite novels and is frequently mentioned in *The Collected Works*. Although his view that *She* depicts an encounter with the anima is a critical commonplace, his reasons for considering Ayesha, the title character, to be a classic anima figure have not been sufficiently explored. This essay uses the anima's widely ranging nature—specifically, Jung's statements about the Kore and the stages of eroticism—to explain his interpretation and then to analyze Ayesha's effect on Ludwig Horace Holly, the main character and narrative voice. His African journey is one of failed individuation: after repressing his anima in England, Holly projects his anima onto Ayesha in Africa, experiencing compensation and *enantiodromia* (a swing from misogyny to anima possession). In this fashion, *She* depicts the perils of directly confronting the anima archetype and the collective unconscious.

In *The Archetypes and the Collective Unconscious*, C. G. Jung writes: "The anima . . . has not escaped the attentions of the poets. There are excellent descriptions of her, which at the same time tell us about the symbolic context in which the archetype is usually embedded. I give first place to Rider Haggard's novels *She*, *The Return of She* [*sic*], and *Wisdom's Daughter*" (*CW* 9i, par. 145). Similarly, in his "Foreword to Brunner," he notes, "The motif of the anima is developed in its purist and most naïve form in Rider Haggard. True to his name, he remained her faithful knight throughout his literary life and never wearied of his conversation with her." For Jung, "Rider Haggard is without doubt the classic exponent of the anima motif" (*CW* 18, par. 1,279–80). Jung's take on *She*, however, runs more deeply than these opening quotations suggest: it is one of the few literary texts on which he offers significant commentary, which makes the task in this essay partly metacritical. He mentions Haggard's fiction repeatedly in *The Collected Works*; in fact, as Sonu Shamdasani notices, there are more references to Haggard than to Shakespeare (144). Further discussion appears in *Analytical Psychology: Notes on the Seminar Given in 1925 by*

---

\* Author contact: fikem@winthrop.edu

## *Jungian Journal of Scholarly Studies 2*

*C. G. Jung and Visions: Notes of the Seminar Given in 1930–1934 by C. G. Jung.* Coincidentally, the 1925 seminar took place just months before his Bugishu Psychological Expedition set out for Africa. Not surprisingly, Blake W. Burleson, author of *Jung in Africa*, notes that *She* “was one of Jung’s favorite novels” (30).

Although Jung’s view that *She* depicts an encounter with the anima is a critical commonplace, his reasons for considering Ayesha (pronounced *ass-ah*), the *She* of the book’s title, to be an anima figure have not been sufficiently explored. The most helpful concepts for this purpose—the Kore and the stages of eroticism—have been virtually ignored.<sup>1</sup> The present essay, which uses these tools to examine Jung’s claim in connection with the anima’s effect on Ludwig Horace Holly, the main character and narrative voice, coalesces around the theme of Holly’s failed individuation. After showing that Ayesha closely matches Jung’s understanding of the anima, we will turn to her effect on Holly. In brief, he represses his anima in England and later projects it onto Ayesha in Africa, experiencing compensation and *enantiodromia* (a swing from inveterate misogyny to anima possession). Sadly, his encounter with Ayesha repeats the relational failure that he experienced a quarter century before: her preference for Leo, the emptier but more attractive vessel, over the erudite but ugly Holly reenacts the situation that sparked his initial repression. Insofar as Holly projects the anima and fails to achieve individuation, Haggard presents the African journey as a psychological encounter in the spirit of Jung’s famous statement: “The psychological rule says that when an inner situation is not made conscious, it appears outside, as fate” (*CW* 9ii, par. 126).

### **The Tale**

Readers who are unfamiliar with *She* will benefit from the following plot summary.<sup>2</sup> Ludwig Horace Holly is paid a visit one night at his Cambridge University lodging by a dying acquaintance named Vincey, who asks him to become the guardian of his young son, Leo. After some discussion, Holly agrees. Vincey dies that night—an apparent suicide. Once the legal arrangements have been formalized, Holly welcomes the three-year-old boy into his home and begins receiving the promised financial support. As the years roll by, Leo, per Vincey’s instructions, learns Arabic, as does Holly in order to help his adopted son acquire fluency. The younger man earns a degree at Cambridge and then studies law until, on his twenty-fifth birthday, Holly opens the chest that Vincey left to mark his son’s coming of age. It contains artifacts, including a “scarab” or gem cut in the shape of a beetle.<sup>3</sup> Various documents suggest the existence of an immortal woman somewhere in southeastern Africa. In a letter, Vincey, whose name means avenger, instructs his son either to find and kill her or to

### **3 Fike**

put an end to the family obsession by destroying the assembled evidence. Leo enthusiastically vows to find her, and Holly agrees to accompany him on the journey.

Together with their long-time servant Job, they sail for present-day Mozambique where their ship goes down, all hands lost. Fortunately, their own smaller vessel carries the trio and their servant Mohammed safely to shore. In their journey inland up a river and through dangerous swamps, they are eventually aided by a native man named Billali and his people, the Amahagger (the people of the rocks). Leo accepts the advances of an Amahagger woman named Ustane, becoming in effect a married man. (Ustane is the reincarnation of Amenartus, the woman for whom Leo's ancient self, Kallikrates, had rejected Ayesha, the now-immortal woman described in Vincey's documents.<sup>4</sup> Holly had shared the same ancient lifetime as the philosopher Noot.)

Violence erupts when the Amahagger murder Mohammed by "hot-potting" him (jamming a red-hot pot over his head). In the ensuing fray, Holly and Leo fight for their lives, killing many natives. Billali stops the fight and vows to bring the assailants to Ayesha, She-who-must-be-obeyed, for justice. Leo contracts malaria along the way, but Billali leads Holly to believe that Ayesha can cure him. After a long journey, the expedition arrives at her ancient underground dwelling in Kôr where many embalmed corpses are present. The ancient woman is veiled in fabric wound around her entire body lest onlookers be overcome by her beauty, which is exactly what happens to Holly when she unveils during their first conversation, in which they discourse broadly on history. Later, Holly secretly observes her grief over the embalmed corpse of Kallikrates whom Ayesha murdered twenty-two centuries before when he rejected her for Amenartus.

After sentencing the Amahagger criminals to death by torture, curing Leo, and killing Ustane with a thought, Ayesha leads Holly, Leo, and Job through underground passageways and across a seemingly bottomless gulf to the womb of the Earth, a rocky chamber where She wants Leo to bathe in the Pillar of Life, which makes one as immortal as nature itself. When he hesitates, She steps into it in an attempt to demonstrate its benign nature. This time it causes her to age more than two thousand years in a few moments. The shock of her demise causes Job to die of a heart attack. Holly and Leo barely survive the jump back across the gulf (Job having dropped the long plank on which they earlier crossed). With Billali's help, father and adopted son make it through the swamps and return to England none the worse for wear but haunted by memories of Ayesha, whom they will meet again in reincarnated form in the sequel, *Ayesha: The Return of She*.

### **Jung on the Anima**

*Why does Jung consider Ayesha to be a “classic” anima figure?*

In *The Archetypes and the Collective Unconscious*, Jung associates the anima with wisdom, the historical aspect, “a superior knowledge of life’s laws,” and the quality of being outside of time (*CW* 9i, par. 64). All of these qualities directly characterize Ayesha; but in Norman Etherington’s words, “if Ayesha is meant to personify an unattainable dream of femininity, how are her less endearing traits to be explained?” (*Rider Haggard* 87). Jung’s comment in his 1925 seminar provides the seed of an answer: “Her [Ayesha’s] potency lies in large measure in the duality of her nature” (112). The anima is not only bipolar but multi-faceted, as Jung makes clear in his comments on the Kore and the stages of eroticism; both help to explain his sense that Ayesha is an anima figure.

The Kôr/Kore pun has been surprisingly overlooked in the criticism, though “Kôr” has been helpfully glossed, and a connection between Ayesha and the goddess has been noted. On the one hand, Showalter mentions “the core, Kôr, *coeur*, or heart of darkness which is a blank place on the map” (81); and Barri J. Gold says that Kôr represents “the very core of a giant female body” (314). Ayesha refers to the pillar of fire as “the very Fountain and Heart of Life” (257; ch. 15).<sup>5</sup> On the other, Pickrell states that Ayesha “presents all three faces of the goddess in one personage: the maiden, the matron, and the crone” (20). But no one, not even Jung himself, has put together *kore* (Gk., girl), Haggard’s Kôr, and the Kore. This nexus implies that Kôr is a fitting locale for Holly to do anima work with a female who represents all three facets of the Kore.<sup>6</sup> Ayesha is the virgin mother of her people, has lived for over twenty-two centuries, and through a devolutionary aging process in the pillar of fire becomes a shriveled old hag reminiscent of Gagool in *King Solomon’s Mines*.

Jung claims in “The Psychological Aspects of the Kore” that the Kore corresponds to “the *self* or *supraordinate personality* on the one hand, and the *anima* on the other” (*CW* 9i, par. 306; emphasis in the original; cf. par. 314–15). Although Ayesha, a stumbling block to male individuation, hardly represents the Self, the Kore-Ayesha-anima nexus is highly relevant in terms of bipolarity. The description in the following quotation would fit Ayesha almost perfectly if one substituted “murderer” for “whore.”

The anima is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now mother, now maiden; now a good fairy, now a witch; now a saint, now a whore. Besides this ambivalence, the anima also has “occult” connections with “mysteries,” with the world of darkness in general, and for that reason she often has a religious tinge. Whenever she emerges with some degree of clarity, she always has a peculiar relationship to *time*: as a

## 5 Fike

rule she is more or less immortal, because outside time. Writers who have tried their hand at this figure have never failed to stress the anima's peculiarity in this respect. I would refer to the classic description in Rider Haggard's *She*. (*CW* 9i, par. 356; emphasis in the original)<sup>7</sup>

In "Mind and Earth," however, Jung underestimates Ayesha's maternal aspect: "The most striking feature about the anima-type is that the maternal element is entirely lacking. She [anima] is the companion and friend in her favourable aspect[;] in her unfavourable aspect she is the courtesan. Often these types are described very accurately, with all their human and daemonic qualities, in fantastic romances, such as Rider Haggard's *She*" (*CW* 10, par. 75).

Part of Ayesha's maternal quality is her association with the anima via a connection between snake imagery and the life force. In a paragraph that ends with another reference to "the novels of Rider Haggard," Jung comments on the snake-anima connection. The snake's color, green, is "the life-colour"; and the anima is "the *archetype of life itself*" (emphasis in the original). Snake symbolism suggests that the anima not only has "the attribute of 'spirit'" but also "personifies the total unconscious" (*CW* 5, par. 678). In Apuleius's *The Golden Ass*, Isis (the mother of Horus and a mother figure to her people) is associated with snakes (Cott 20); and since Ayesha is an anima figure and a priestess of Isis, a theriomorphic description makes good sense. She moves and hisses like a snake, has "a certain serpent-like grace" (153; ch. 13), and wears a double-headed "snaky belt" (260; ch. 26) around "her snaky zone" (211; ch. 20). In brief, Haggard's snake imagery signifies both the danger of this particular woman and an archetypal dimension, the maternal life force.

Whereas the Kore suggests the anima's bipolarity, the "stages of eroticism" (Mary, Eve, Helen, and Sophia) show the anima more properly as multi-faceted (*CW* 16, par. 61). Jung suggests that Eve is mother and that Mary represents religious feeling, an interpretation that Daryl Sharp echoes in his *Jung Lexicon* (20–21). The following is a reinterpretation of Jung's idea. He refers to the *stages* through which a male progresses with his anima: Mary, mother; Helen, girlfriend, mistress, whore; Eve, wife, murderer (Lewis 124); and Sophia, wisdom. Considered this way, the stages align nicely with Ayesha who is a mother or Isis figure to her people; a siren who incites masculine desire with her unearthly beauty; a prospective wife for Kallikrates whom she slew in ancient times and for Leo, to whom her kiss proves fatal in the sequel; and a source of wisdom (like Isis) as well as a living fount of knowledge regarding ancient history and nature's secrets.

## *Jungian Journal of Scholarly Studies 6*

Haggard's descriptions of Ayesha reinforce these connections, particularly with Sophia and Helen. Ayesha claims that her wisdom is ten times greater than Solomon's (149; ch. 8) and later strikes Holly as "more like an inspired Sibyl than a woman" (218; ch. 21). Although Holly is deeply learned, his wisdom is insignificant compared with hers, as his footnote makes clear: "Now the oldest man upon the earth was but a babe compared to Ayesha, and the wisest man upon the earth was not one-third as wise. And the fruit of her wisdom was this, that there was but one thing worth living for, and that was Love in its highest sense" (221n; ch. 21). Of course, She does not mean *agape*, and Helen-like associations give Ayesha's wisdom a dangerous edge: She considers herself more beautiful than Helen (149; ch. 8); radiates life like Aphrodite and beauty like Venus and Galatea (181, ch. 17; 212, ch. 20); and, as "a virgin goddess" like Diana, warns Holly that his own passion (*eros*) may end him, much as the hounds tore Acteon to pieces (154; ch. 13). Holly recognizes the threat by thinking of her as "this modern Circe" (157; ch. 14). Indeed, Ayesha has the potential to come between Holly and Leo, just as Circe separates Odysseus from his men. As Rebecca Stott observes, like the New Woman of Victorian England, Ayesha "will turn men into beasts, turn them against themselves and each other, infiltrate into and destroy the closed circle of the brotherhood" (*Fabrication* 117).

Ayesha's status as a dangerous woman and an Eve figure has not escaped the critics. Etherington believes that Haggard's women simultaneously suggest Eve and Satan (*Rider Haggard* 79). Evelyn J. Hinz calls her "a pagan Eve" (421), and Bruce Mazlish sees both Eve and Medusa in Ayesha's background (734). But more remains to be said about Ayesha's parallels to Eve. In the womb of the Earth, Ayesha stands naked "as Eve might have stood before Adam, clad in nothing but her abundant locks" (260; ch. 26), tempting Holly and Leo with knowledge and eternal life, for the fire combines the forbidden biblical trees' twin benefits, as Holly narrates.

I know that I felt as though all the varied genius of which the human intellect is capable had descended upon me. I could have spoken in blank verse of Shakespearian beauty, all sorts of great ideas flashed through my mind, it was as though the bonds of my flesh had been loosened and left the spirit free to soar to the empyrean of its native power. The sensations that poured in upon me are indescribable. I seemed to live more keenly, to reach to a higher joy, and sip the goblet of a subtler thought than ever it had been my lot to do before. I was another and most glorified self, and all the avenues of the Possible were for a space laid open to the footsteps of the Real. (257–58; ch. 25)

## 7 Fike

In other words, Holly's temptation is to tap directly into the collective unconscious, the treasure trove of all human thought. The fire would enable him to keep his sanity and to have all the riches of human experience at his intellectual command—forever.

The anima as a Helen-like *femme fatale* is implied in Jung's statement that those "who have any psychological insight at all will know what Rider Haggard means by 'She-who-must-be-obeyed'" and that "they know at once the kind of woman who most readily embodies this mysterious factor [the anima]" (*CW* 7, par. 298).<sup>8</sup> Susan Rowland echoes this sentiment in stating that "Jung's erotic anima is dangerous when substantiated into fantasies of female deviousness and power" (17). Jung himself speaks of something like the *femme fatale* in "Marriage as a Psychological Relationship."

There are certain types of women who seem to be made by nature to attract anima projections; indeed one could almost speak of a definite "anima type." The so-called "sphinx-like" character is an indispensable part of their equipment, also an equivocalness, an intriguing elusiveness—not an indefinite blur that offers nothing, but an indefiniteness that seems full of promises, like the speaking silence of a Mona Lisa. A woman of this kind is both old and young, mother and daughter, of more than doubtful chastity, childlike, and yet endowed with a naïve cunning that is extremely disarming to men.

His footnote adds, "There are excellent descriptions of this type in H. Rider Haggard's *She*" (*CW* 17, par. 339 and n. 3). A Helen type is bad enough; but a woman like Ayesha, who appears multi-faceted to the male imagination, becomes the recipient, to some degree, of all four projected stages of eroticism. Such a woman is a cynosure who allows a man's imagination to latch on. Whatever his poison, his imagination finds some anchor for it in her persona. This process marks what Mazlish calls "the pubescent aspect of masculinity" in adult men (735), which views women as "everlastingly mysterious, dominating, immoral, terrifying, and fascinating, especially so in the Victorian period" (735).

Jung would underscore that the stages of eroticism depict man's experience of his inner feminine as it appears when projected on women. Like the Mona Lisa, a woman takes shape according to the machinery of the male psyche when he imagines her as he wishes. Like Galatea she springs to life as a reflection of a man's feminine ideal but has a separate identity apart from the wishes of the male projector. As such a female, Ayesha is devastatingly attractive, for She seems to embody the totality of the anima. Any man who has ever fallen in love with a waitress will agree that W. E. Henley

## ***Jungian Journal of Scholarly Studies 8***

accurately sums up this projection process: “With Ayesha, the heroic Barmaid—the Waitress in Apotheosis—numbers of intelligent men are in love, as the author himself appears to be” (qtd. in Cohen 215).

Always present in male-female relationship is the possibility that the dynamics of the anima will overwhelm and consume the masculine—that the anima (or the unconscious in general) will swallow the masculine rather than becoming properly integrated into the Self. The threat is most pronounced when a man fixates on a woman who, in his mind’s eye, is a *femme fatale*. A woman like Ayesha—youthfully ancient, sweetly powerful, coldly alluring—is a fitting repository of male fear and desire because she invites projection so powerful and permanent that it leads to anima possession rather than to individuation through the anima work that Jung calls the “master-piece” (*CW* 9i, par. 61). Ayesha, a *femme fatale*, is his image of the anima because the most powerful figure of the projected anima leads to the most damaging psychological dysfunction. Such a woman disrupts the brotherhood of men (the shadow work or “apprentice-piece” that they are supposed to do first with each other), as when Holly “is rent by mad and furious jealousy” because Ayesha prefers Leo, the younger, more attractive man (212; ch. 20).

### **Holly, Projection, and Compensation**

*If Ayesha embodies the anima, what, then, is the psychology of anima projection in Holly’s case?*

To begin with, Holly, as the novel’s central character, is like the hub of a bicycle wheel, with projections radiating like spokes to all of the following: misogyny (Billali, Job); the wise old man (Billali); conventionality (Job); gentlemanly qualities (Leo); the intellect (Cambridge colleagues); instinct (the goose); savage rage (the Amahagger); and the anima (Ayesha, Ustane, Truth). Jung and his colleagues note many of these projections in their 1925 seminar. A more convincing theory of the psyche relates to his sense that “a compensatory relationship exists between persona and anima” (*CW* 7, par. 304). “The anima, being of feminine gender, is exclusively a figure that compensates the masculine consciousness” (*CW* 7, par. 328). Here is the model that he develops around a central core of ego/consciousness:

*External reality*  
Persona  
EGO  
Anima  
*The unconscious*



## 9 Fike

The persona mediates between ego and the external world, just as the anima bridges ego and the unconscious. Persona and anima are in a compensatory relationship so that a man's "ideal persona is responsible for his anything but ideal anima" (*CW* 7, par. 310). A female-resistant persona yields a more powerful anima, which "likewise is a personality" (*CW* 7, par. 314). Jung might as well be describing Holly's misogyny in stating, "If the soul-image is not projected, a thoroughly morbid relation to the unconscious gradually develops" (*CW* 6, par. 811). Jung states, "If the persona is intellectual [like a Cambridge don's], the anima will quite certainly be sentimental," meaning subject to powerful anima projection (*CW* 6, par. 804).<sup>9</sup> Libido "gets dammed up and explodes in an outburst of affect" (*CW* 6, par. 808): Holly's powerful misogyny leads to powerful projection. In other words, it is the anima's job to remind him that he is not, at his core, a hater of women and that he is still capable of love and lust.

That Holly has emphasized his intellect and repressed his interest in women is beyond doubt. As Hinz states, Holly is Western culture's "intellectual offspring—a skeptical, individualistic, scientifically-oriented academic with a firm belief in the moral and political British constitution" (426). He is, however, an academic in the Socratic mode—learned but ugly. Women loathe his appearance, so he projects his anima on one who pretends to like him for mercenary purposes.

Women hated the sight of me. Only a week before I had heard one call me a "monster" when she thought I was out of hearing, and say that I had converted her to Darwin's theory. Once, indeed, a woman pretended to care for me, and I lavished all the pent-up affection of my nature upon her. Then money that was to have come to me went elsewhere, and she discarded me. I pleaded with her as I have never pleaded with any living creature before or since. (41; ch. 1)

From this devastating experience misogyny results, as the faux-editor notices:

I remember being rather amused because of the change in the expression of the elder man, whose name I discovered was Holly, when he saw the ladies advancing. He suddenly stopped short in his talk, cast a reproachful look at his companion [Leo], and, with an abrupt nod to myself, turned and marched off alone across the street. I heard afterwards that he was popularly supposed to be as much afraid of a woman as most people are of a mad dog, which accounted for his precipitate retreat. (36; introduction)

### *Jungian Journal of Scholarly Studies 10*

In believing that men and women shrink from him, Holly creates a cycle of repression and isolation. He even hires Job, a man servant, instead of a female nurse, lest a woman vie with him for Leo's affections (50; ch. 2).

Holly's libido (sexual and otherwise) is canalized into study and parenthood to the point that he considers himself invulnerable to female beauty. To Ayesha he demurs: "I fear not thy beauty. I have put my heart away from such vanities as woman's loveliness that passes like a flower" (152; ch. 13). As Jung understood, however, the more repression there is in the persona, the more strongly the anima compensates. When Ayesha unveils herself, Holly's anima pounces, much as the chthonic crocodile seizes the lion in the marshes. Now the scholar and inveterate woman-hater falls in love with someone on whom he projects his feminine ideal. In this respect, Jung is perhaps too general in his own comments on the novel's relation to the projection process.

Rider Haggard's *She* gives some indication of the curious world of ideas that underlies the anima projection. They are in essence spiritual contents, often in erotic disguise, obvious fragments of a primitive mythological mentality that consists of archetypes, and whose totality constitutes the collective unconscious. Accordingly, such a relationship is at bottom collective and not individual. (*CW* 17, par. 341)

The comment makes sense if one remembers Jung's emphasis on Haggard as an exemplar of the visionary mode, which means that the fictional material comes through a writer from the collective unconscious (*CW* 15, par. 157). In another remark better suited to Holly the character, Jung states that "a man, in his love choice, is strongly tempted to win the woman who best corresponds to his own unconscious femininity—a woman, in short, who can unhesitatingly receive the projection of his soul" (*CW* 7, par. 297). Here Andrew Libby's summary of Ayesha's qualities is instructive, for all of them are tailored to appeal to Holly: She "is an inquisitive intellectual, a learned philosopher, a talented chemist, a penetrating psychic, and on top of all that, a ravishing beauty" (9). Ayesha, who rivals Helen for loveliness, acknowledges his basic goodness despite his ugliness, and can discuss ancient history in multiple foreign languages, is a disappointed academic man's dream come true.

Numerous passages make it clear that, when Holly's anima surges forth in response to Ayesha unveiled, his psyche is in a state of anima possession. All that he once repressed becomes anchored in the ancient woman. He is attracted and horrified by her eyes' diabolically attractive force. He imagines that he will spend the rest of his life sick at heart now that She has set eyes on him. He is filled with passion and jealousy, worships her, and begs her to marry him. He and Leo, "like confirmed

## 11 Fike

opium-eaters,” would not return to Cambridge in an instant even if they could (221; ch. 21). Imagining that her face will be before him always, he grows weary of a life filled with “the bitterness of unsatisfied love” and a broken heart (230; ch. 22). Such anima possession, Holly knows, is “a very bad state of mind for a man on the wrong side of middle age to fall into” (268; ch. 26). In other words, encountering Ayesha does not enable him to make progress in his relationship with the anima; Ayesha is a rather more compelling version of the greedy English woman who earlier rejected him. Leo too is possessed by the anima but against his will: he vows never to consider another woman, and Holly recognizes that they “both loved her now and for always, she was stamped and carven on our hearts, and no other woman could ever raze that splendid die” (267; ch. 26). For Leo, the possession is so severe that, unlike Odysseus who draws his sword and rushes at Circe, he cannot even draw his knife. He instead confesses to Ayesha, his wife Ustane’s murderer, ““I am in thy power, and a very slave to thee”” (231; ch. 22).

Possession suggests that *She* is the story of Holly’s encounter in Africa with what he has repressed in England—the feminine, his sexual libido, and the anima that links the ego and the unconscious. Now various details suggest additional compensation by the unconscious. Geography is the first piece of this process: Africa is depicted as a woman’s body. As Elaine Showalter points out, Holly’s dream of being buried alive relates to engulfment in the dreaded female body (86; Haggard 98, ch. 7). Jung would add that if the anima “is regarded as the feminine and chthonic part of the soul” (*CW* 9i, par. 119), then journeying into a geographical underworld is emblematic of encountering the inner feminine. More specifically, the setting of the climactic scene reflects the female reproductive system. In order to reach the core of the volcano, the company must traverse a bottomless chasm between a rocky spur and a quivering boulder, objects that Lindy Stiebel considers phallic and clitoral, respectively (86). Lest the reader miss the sexual implication, Holly describes the rocky outcropping as like “the spur upon the leg of a cock in shape” (244; ch. 24). The group then moves single file through a Tartarus-like “funnel” or “low and narrow” passage like a birth canal in order to arrive, in Ayesha’s words, at ““the very womb of the Earth, wherein she doth conceive the Life that ye see brought forth in man and beast—ay, and in every tree and flower”” (256; ch. 25). In a perfect blending of masculine and feminine images, Holly and company now encounter the phallic pillar of fire in a feminine cavern. Thus, having eschewed women and sexuality in England, he penetrates the very heart of that particular darkness: the sexuality he once resisted now confronts him writ large in the geography of the African underworld. The trouble with these details of the landscape,

## *Jungian Journal of Scholarly Studies 12*

however, is that encountering externals does not mean that internals are engaged. Fearing death, Holly and Leo do not bathe in the pillar of fire but instead draw back from what it represents psychologically, an unfiltered encounter with the collective unconscious. Even so, they barely escape with their lives and their sanity. Africa does compensate for England, but it does so in the spirit of *enantiodromia*, a swing to an opposite alternative that does not engender a resolution/*coniunctio*.

The statue of Truth—a blindfolded and winged woman holding a torch and standing on the world, encountered earlier in the final journey—represents the same human reluctance to experience the deep unconscious without filters. Sandra M. Gilbert's sense that Truth represents "the contradictions between power (the torch) and powerlessness (the blindfold)" is largely beside the point (46). If the veil represents the barrier between the ego and the unconscious, casting aside the veil means encountering the unconscious without the mediating agency of the anima. That is why Ayesha's translation of the statue's inscription sounds a cautionary note.

*"Is there no man that will draw my veil and look upon my face, for it is very fair? Unto him who draws my veil shall I be, and peace will I give him, and sweet children of knowledge and good works.*

*"And a voice said, Though all those who seek after thee desire thee, behold, Virgin art thou, and Virgin shalt thou go till Time be done. No man is there born of woman who may draw thy veil and live, nor shall be. In death only can thy veil be drawn, oh Truth." (240, ch. 23; emphasis in the original)*

The inscription begins with a stated ideal—seeing the face of truth (achieving full individuation). But Truth will remain a virgin (is not procreative, has limits) because no man can draw back Truth's veil on this side of another veil, death. One cannot encounter the unfiltered unconscious and survive any more than one could survive a flight into the sun. Insanity would be the result, as it nearly is for Holly when Ayesha unveils. With both Truth and Ayesha, the veil's purpose is to keep consciousness out, just as the miles of quagmire, crocodiles, snakes, and mosquitoes exist to keep Europeans from penetrating the heart of Africa. The image of veiled Truth, then, builds on Ayesha's veil, anticipates the withdrawal of Holly and Leo from the womb of the Earth without bathing in the fire, and suggests that individuation (in this life at least) is a journey without an ultimate destination.

Critics have found varied significance in Ayesha's veil.<sup>10</sup> There is also a connection between the veil image and the Romantic quest poem. Showalter sounds an appropriate note—"above all, the quest romances are allegorized journeys into the self" (82). In addition, the obvious connection between Ayesha and John Keats's "La Belle

### **13 Fike**

Dame Sans Merci” has been discussed by critics such as Gilbert (43) and Robert O’Connor (43–44). Still unnoticed is a remarkable parallel to the veil image in Percy B. Shelley’s “Alastor; or the Spirit of Solitude” (1815), which provides a helpful gloss on the projection process in *She*. A poet traveling in a Coleridgean landscape complete with a volcano encounters “an Arab maiden” (line 129) who loves him deeply. The poet dreams, however, of “a veiled maid” whose “voice was like the voice of his own soul / Heard in the calm of thought” and who speaks to him of matters dear to his own heart (lines 151, 153–54).

Knowledge and truth and virtue were her theme  
And lofty hopes of divine liberty,  
Thoughts the most dear to him, and poesy,  
Herself a poet. (lines 158–61)

She parts her lips in a sexually provocative way, and then the poet “Folded his frame in her dissolving arms” (line 187). The Wordsworthian narrator comments, “The spirit of sweet human love has sent / A vision to the sleep of him who spurned / Her choicest gifts” (lines 203–05). Now the poet tragically pursues the visionary maid in the physical world, ignoring “youthful maidens” who express interest (line 266). Eventually, he dies alone and unfulfilled.

In “Alastor,” the poet rejects a mortal woman like Ustane in order to seek a projection of his own anima like Ayesha—devastatingly beautiful but ultimately unattainable. In *She*, Holly and Leo, like the poet, are haunted by memories of a veiled maid whom they have lost. Inspired by Leo’s psychic dream, they pursue her again in the sequel. Whereas the unfulfilled quest kills the poet, achieving the object of the quest kills Leo when he fails to withstand her potent kiss. “Alastor” and *She* are both stories about the tragedy that ensues when love of an attainable woman is rejected or denied, and instead the anima is projected onto another. The moral, it seems, is to know oneself well enough to desire a partner whose presence facilitates individuation rather than deepening one’s disconnections with the world.

### **Conclusion**

This essay has argued that the anima’s multi-faceted nature is fundamental to Jung’s interpretation of Ayesha as an anima figure and that Holly succumbs, through compensation and *enantiodromia*, to anima addiction, which steers him away from individuation and *coniunctio*. Her power to enchant and overwhelm mortal men also lies in her being a unity of archetype and archetypal image. As an image, Ayesha is a

## *Jungian Journal of Scholarly Studies 14*

flesh-and-blood character with whom Holly and Leo can interact; but as an archetype She unveils a nonverbal realm capable of inducing possession and insanity. It is not necessarily, as Claudia Crawford argues, that “the unveiling of She, of woman herself, leads to the impossibility of language” and accounts for Holly’s failure to describe her adequately (86). That failure, expressed in statements such as “The man does not live whose pen could convey a sense of what I saw” (153; ch. 13) and She “surpasses my powers of description” (160; ch. 14), may bear little relationship to Ayesha-as-woman and much more to Ayesha-as-archetype. The description fails because anima transcends language: Holly cannot adequately capture the woman’s image in words because She represents what words can never capture. Describing the anima is as impossible for Holly as fully summing her up is for Haggard in his dozens of novels. Since anima cannot be circumscribed, characters must simply experience her. As Jung knew well, Haggard’s simple yarn proves to be a fitting vehicle for that encounter.

### Notes

1. Some sense of the anima and anima projection runs through much of the previous criticism, though usually minus the Jungian terminology. To begin with, the feminine informs the two major strands of criticism of *She*: the Victorian “New Woman” (Showalter 85; Heller 62–63, 86) and colonialism/imperialism (Libby 3–4; Stott, “Scaping”; Stiebel). For other studies of imperialism, see Brantlinger and Katz. The novel’s non-Jungian critics offer some relevant insights into the journey’s psychological implications (Hallock, par. 26; Mazlish), but Murphy’s Freudian approach has definite limitations (61). Haggard’s critics have mentioned the process of projecting a man’s ideal feminine image (Cohen 112–13; Ellis 117–18; Etherington, *Rider Haggard* 77, 87; Moss 28). Also, the psychological and the transpersonal are both present in *She* (Cohen 112). The novel is explored in a chapter of one Jungian doctoral dissertation (Kates) and in an extended explication by an acquaintance of Jung’s (Brunner). More recently, Ayesha has been related to the “Goddess archetype” and Haggard’s interest in such figures to his relationships with women so that writing *She* is a compensatory act (Pickrell 18, 24). In particular, Ayesha’s nickname, She-who-must-be-obeyed, reflects a rag doll by the same name, which Haggard’s nurse used to enforce his bedtime (Whelan, par. 3). Here Jung’s comment resonates meaningfully: “Those of my readers who know Rider Haggard’s description of ‘She-who-must-be-obeyed’ will surely recall the magical power of this personality. ‘She’ is a mana-personality, a being full of some occult and bewitching quality (*mana*), endowed with magical knowledge and power” (*CW* 7, par. 375; emphasis in the original). Jung did not know about the rag doll, but his projection-related description of Ayesha seems relevant to Haggard’s childhood experience. Finally, Ayesha is often considered to be a *femme fatale* (Gilbert 42; Hallock, par. 3; Libby 8; Rodgers 36; and Stott, “Scaping” 151 as well as *The Fabrication of the Late-Victorian Femme Fatale*, chapter 4). For *femme fatale*, see also note 8 below.
2. I used Andrew M. Stauffer’s edition of *She: A History of Adventure*. Another fine edition is Norman Etherington’s *The Annotated “She”: A Critical Edition of H. Rider Haggard’s Victorian Romance*.

## 15 Fike

3. Although Jung does not comment on the scarab ring in *She*, the image would have resonated with him. In 1913, he had a vision that included the image of “a gigantic black scarab” (*MDR* 179). Similarly, in *Synchronicity: An Acausal Connecting Principle*, he recounts the following experience: “A young woman I was treating had, at a critical moment, a dream in which she was given a golden scarab. While she was telling me this dream[,] I sat with my back to the closed window. Suddenly I heard a noise behind me, like a gentle tapping. I turned round and saw a flying insect knocking against the window-pane from the outside. I opened the window and caught the creature in the air as it flew in. It was the nearest analogy to a golden scarab one finds in our latitudes, a scarabaeid beetle, the common rose-chafer (*Cetonia aurata*), which contrary to its usual habits had evidently felt the urge to get into a dark room at this particular moment. I must admit that nothing like it ever happened to me before or since, and that the dream of the patient has remained unique in my experience” (*CW* 8, par. 843). As in this synchronicity, the scarab image suggests movement in the unconscious.
4. Regarding Ayesha’s name, Evelyn J. Hinz notes, “The Greek name for the cosmic order is ‘Aisa,’ the Persian ‘Asha’” (421).
5. The pillar of fire must have resonated powerfully with Jung because of a dream that he had had as a very young boy. “In the dream I went down into the hole in the earth and found something very different on a golden throne, something non-human and otherworldly [a giant phallus], which gazed fixedly upward and fed on human flesh” (*MDR* 14). Jung’s explication stresses the dream’s religious antecedents; however, a giant phallus within the earth is also a pairing of masculine and feminine images, much like Haggard’s pillar of fire in the womb of the earth.
6. Regarding the goddess’ tripartite nature, see Adam McLean’s *The Triple Goddess: An Exploration of the Archetypal Feminine*.
7. It appears that Haggard’s biographer, Morton Cohen, may have this passage in mind when he sums up “the traditional ideal qualities of womanhood” (113).
8. In the criticism, Ayesha is widely considered to be a *femme fatale*. Sandra M. Gilbert considers her “absolutely identical with the Byronic *femme fatale* who haunted nineteenth-century writers” (42); Hallock calls her Haggard’s “most famous fictional *femme fatale*” (par. 3); and Libby sees her as “a *femme fatale* motivated by a toxic combination of love, jealousy, and ambition who disrupts rational thinking, threatens male homosocial friendship, and endangers British political stability” (8). For Terrence Rodgers, Ayesha as *femme fatale* is “a magnetic figure of male longing but also fear, who threatens the integrity of empire, manliness and brotherhood” (36). For Stott, Africa itself is the *femme fatale*, “dangerously seductive, potentially violent, unpredictable, all knowing” (“Scaping” 151). See also Stott’s book, *The Fabrication of the Late-Victorian Femme Fatale*, chapter 4. In “Desire, Fascination and the Other: Some Thoughts on Jung’s Interest in Rider Haggard’s ‘She’ and on the Nature of Archetypes,” clinical psychologist Sue Austin uses a gender studies approach to compare Ayesha to another *femme*

## *Jungian Journal of Scholarly Studies* 16

*fatale* about whom Jung had much to say—Salome. The article, however, does not do close reading of Jung’s statements about the novel or offer much analysis of the text itself.

9. Here is a related passage from “Mind and Earth” in *CW 10, Civilization in Transition*: “Self-control is a typically masculine ideal, to be achieved by the repression of feeling. Feeling is a specifically feminine virtue, and because a man in trying to attain his ideal of manhood represses all feminine traits—which are really part of him, just as masculine traits are part of a woman’s psychology—he also represses certain emotions as womanish weakness. In so doing he piles up effeminacy or sentimentality in the unconscious, and this, when it breaks out, betrays in him the existence of a feminine being. As we know, it is just the ‘he-men’ [or intellectual men] who are most at the mercy of their feminine feelings” (par. 79).
10. Gold, not very helpfully, remarks on the 19<sup>th</sup>-century figure of nature unveiling before science (313). Terrence Rogers sees the veil as an erotic invitation to the Oriental sexuality of harem girls (41, 44). Showalter, in an interpretation that Jung would scoff at, recalls Freud’s interpretation of looking at Medusa: fear of female sexual organs and castration anxiety (145). She also considers the veil to represent feminine chastity and modesty versus sexuality and exoticism (144–45).

## Works Cited

- Austin, Sue. “Desire, Fascination and the Other: Some Thoughts on Jung’s Interest in Rider Haggard’s ‘She’ and on the Nature of Archetypes.” *Harvest: International Journal for Jungian Studies* 50.2 (2004): n.p. Rpt. in *Reflections on Psychology, Culture and Life: The Jung Page*. Web. 30 Mar. 2014.
- Brantlinger, Patrick. *Rule of Darkness: British Literature and Imperialism, 1830–1914*. Ithaca: Cornell UP, 1988. Print.
- Brunner, Cornelia. *Anima as Fate*. Ed. David Scott May. Trans. Julius Heuscher. Dallas: Spring, 1986. Print.
- Burleson, Blake W. *Jung in Africa*. New York: Continuum, 2005. Print.
- Cohen, Morton. *Rider Haggard: His Life and Works*. London: Hutchinson, 1960. Print.
- Cott, Jonathan. *Isis and Osiris: Exploring the Goddess Myth*. New York: Doubleday, 1994. Print.
- Crawford, Claudia. “She.” *SubStance: A Review of Theory & Literary Criticism* 9.29 (1980): 83–96. *JSTOR*. Web. 21 Aug. 2013.
- Ellis, Peter Berresford. *H. Rider Haggard: A Voice from the Infinite*. London: Routledge & Kegan Paul, 1978. Print.
- Etherington, Norman. *Rider Haggard*. Boston: Twayne, 1984. Print.
- , ed. *The Annotated “She”: A Critical Edition of H. Rider Haggard’s Victorian Romance with Introduction and Notes*. Bloomington: Indiana UP, 1991. Print.
- Gilbert, Sandra M. “Rider Haggard’s Heart of Darkness.” *Reading Fin de Siècle Fictions*. Ed. Lyn Pykett. New York: Longman, 1996. 39–46. Print.



## 17 Fike

- Gold, Barri J. "Embracing the Corpse: Discursive Recycling in H. Rider Haggard's *She*." *English Literature in Transition, 1880–1920* 38.3 (1995): 305–27. Print.
- Haggard, H. Rider. *She: A History of Adventure*. 1886. Ed. Andrew M. Stauffer. Peterborough: Broadview, 2006. Print.
- Hallock, John W. M. "H(enry) Rider Haggard." *British Travel Writers, 1876–1909*. Ed. Barbara Brothers and Julia Marie Gergits. *Dictionary of Literary Biography Vol. 174*. Detroit: Gale Research, 1997. *Literature Resource Center*. Web. 16 July 2013.
- Heller, Tamar. "The Unbearable Hybridity of Female Sexuality: Racial Ambiguity and the Gothic in Rider Haggard's *She*." *Horrifying Sex: Essays on Sexual Difference in Gothic Literature*. Ed. Ruth Binstock Anolik. Jefferson: McFarland, 2007. 55–66. Print.
- Hinz, Evelyn J. "Rider Haggard's *She*: An Archetypal 'History of Adventure.'" *Studies in the Novel* 4.3 (1972): 416–31. Print.
- Jung, Carl G. *Analytical Psychology: Notes on the Seminar Given in 1925 by C. G. Jung*. Ed. William McGuire. Princeton: Princeton UP, 1989. Print. Bollingen Ser. 99.
- . *The Collected Works of C. G. Jung*. Ed. Sir Herbert Read et al. Trans. R. F. C. Hull. 20 vols. Princeton: Princeton UP, 1953–79. Print. Bollingen Ser. 10.
- . *Memories, Dreams, Reflections*. Ed. Aniela Jaffé. Trans. Richard and Clara Winston. New York: Vintage, 1989. Print.
- . *Visions: Notes of the Seminar Given in 1930–1934 by C. G. Jung*. Ed. Claire Douglas. 2 vols. Princeton: Princeton UP, 1997. Print. Bollingen Ser. 99.
- Kates, Bonnie R. "Novels of Individuation: Jungian Readings in Fiction." Diss. U of Massachusetts, 1978. Print.
- Katz, Wendy R. *Rider Haggard and the Fiction of Empire: A Critical Study of British Imperial Fiction*. New York: Cambridge, UP, 1987. Print.
- Lewis, C. S. *A Preface to Paradise Lost*. New York: Oxford UP, 1961. Print.
- Libby, Andrew. "Revisiting the Sublime: Terrible Women and the Aesthetics of Misogyny in H. Rider Haggard's *King Solomon's Mines* and *She*." *CEA Critic* 67.1 (2004): 1–14. Print.
- Mazlish, Bruce. "A Triptych: Freud's *The Interpretation of Dreams*, Rider Haggard's *She*, and Bulwer-Lytton's *The Coming Race*." *Comparative Studies in Society and History* 35.4 (1993): 726–45. *JSTOR*. Web. 16 Aug. 2013.
- McLean, Adam. *The Triple Goddess: An Exploration of the Archetypal Feminine*. Grand Rapids: Phanes, 1989. Print. Hermetic Research Series Number 1.
- Moss, John G. "Three Motifs in Haggard's *She*." *English Literature in Transition* 16.1 (1973): 27–34. Print.

## *Jungian Journal of Scholarly Studies 18*

- Murphy, Patricia. *Time Is of the Essence: Temporality, Gender, and the New Woman*. Albany: State U of New York P, 2001. Print.
- O'Connor, Robert. "Beauty of Truth: Ayesha's Faustian Dilemma in H. Rider Haggard's *She*." *Lamar Journal of the Humanities* 36.1 (2011): 43–55. Print.
- Pickrell, Alan. "Rider Haggard's Female Characters: From Goddess of the Cave to Goddess of the Screen." *Dime Novel Round-up* 67.1 (1998): 18–26. Print.
- Rogers, Terrence. "Restless Desire: Rider Haggard, Orientalism and the New Woman." *Women: A Cultural Review* 10.1 (1999): 35–46. Print.
- Rowland, Susan. *C. G. Jung and Literary Theory*. New York: Palgrave, 1999. Print.
- Shamdasani, Sonu. *C. G. Jung: A Biography in Books*. New York: Norton, 2012. Print.
- Sharp, Daryl. *Jung Lexicon: A Primer of Terms & Concepts*. Toronto: Inner City, 1991. Print.
- Shelley, Percy Bysshe. "Alastor; or the Spirit of Solitude." *English Romantic Writers*. Ed. David Perkins. New York: Harcourt, 1995. 1,020–29. Print.
- Showalter, Elaine. *Sexual Anarchy: Gender and Culture at the Fin de Siècle*. New York: Viking, 1990. Print.
- Stiebel, Lindy. *Imagining Africa: Landscape in H. Rider Haggard's African Romances*. Westport: Greenwood, 2001. Print.
- Stott, Rebecca. *The Fabrication of the Late-Victorian Femme Fatale: The Kiss of Death*. London: Macmillan, 1992. Print.
- . "Scaping the Body: Of Cannibal Mothers and Colonial Landscapes." *The New Woman in Fiction and Fact: Fin-de-Siècle Feminisms*. Ed. Angelique Richardson and Chris Willis. New York: Palgrave, 2001. 150–66. Print.
- Whelan, P. T. "H(enry) Rider Haggard." *British Short-Fiction Writers, 1880–1914: The Romantic Tradition*. Ed. William F. Naufftus. *Dictionary of Literary Bibliography Vol. 156*. Detroit: Gale Research, 1995. *Literature Resource Center*. Web. 16 Aug. 2013.