The Flight from the Self

Archetypes in Evelyn Waugh's *Brideshead Revisited*

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Abstract. Evelyn Waugh's first Catholic novel, *Brideshead Revisited*, is widely considered a turning point in his literary career due to the significant shift in theme, style and tone. Many critics deplore the novel's perceived nostalgia, sentimentality and romanticism as well as its treatment of Catholicism. However, it is important to consider that the novel is presented as the memoir of its narrator-protagonist, Charles Ryder, and that his viewpoint is pagan, not religious. Deploying Jungian literary criticism, this paper argues that Ryder can be seen as an archetypal figure, the trickster, whose main characteristic is his unconsciousness. Although his relationship with the Catholic Flyte family provides him with opportunities to leave behind his primitive stage of consciousness, he fails to achieve psychic wholeness. While Sebastian, who stands for the child archetype, presents him with the chance to realise himself through recognising his future potential as an artist, Julia, who embodies his anima, offers him the opportunity to re-establish connection with his feminine side, and learn to be compassionate. However, Ryder, due to his obtuse, envious and duplicitous nature, which makes him similar to the trickster, forfeits these chances by betraying the trust and affection of the Flytes. On the other hand, he receives punishment for his spiteful behavior. This paper concludes that what Waugh really succeeded in portraying in the novel is not so much the Catholic outlook on life as the essentially primitive mentality of the outwardly civilized modern man.

Keywords: Evelyn Waugh, twentieth-century English novel, Catholicism, Jungian literary criticism, archetypes.

1. Introduction

In twentieth-century English literary criticism, Evelyn Waugh was first acknowledged and appreciated as a writer of satirical novels. Later, he was regarded as a Catholic novelist; however, many critics persisted in their opinion that he should have continued in his earlier satirical vein, instead of concerning himself with Catholicism in his fiction (Macaulay 1984, 255; Stannard 1984, 43; Willett 1984, 94). The novel that made critics label him as a Catholic novelist was *Brideshead Revisited*. There was also a wide critical consensus that *Brideshead* "marked a turning point in Waugh's career" (Stannard 1984, 37) as this was his first novel to convey his religious convictions (Carens 1966, 16; Littlewood 1983, 139; Stannard 1984, 4). Critics that were dissatisfied with, or even outraged by, *Brideshead* raised various objections to his style, attitude and theme in this novel. Firstly, they took exception to its cloying sentimentality (Carens 1966, 106), nostalgia (Connolly 1984, 300; O'Donnell 1984, 257) and outdated romanticism (Littlewood 1983, 87; Macaulay 1984, 253; Stannard 1984, 7). Secondly, they chastised Waugh for his snobbery (O'Donnell 1984, 258; Stannard 1984, 5; Wilson 1984, 246) and excessive admiration for the aristocracy, a social class with

which he seemed to equate Catholicism, thus presenting Catholics as an exclusive club for the elite (Carens 1966, 108; Myers 1991, 70). Thirdly, critics also castigated Waugh for destroying the lives of his Catholic characters and condemning them to a pathetic and miserable worldly existence (Kermode 1984, 285; O'Donnell 1984, 256; Myers 1991, 114). Finally, Carens (1966, 105) also draws attention to a serious structural imbalance in the novel.

Some of Waugh's later Catholic novels, such as *The Sword of Honour* trilogy (1952, 1955, 1961), fared much better at the hands of critics. The protagonist of the trilogy, Guy Crouchback, is receptive to spiritual enlightenment and becomes truly religious by the end of the third novel. Even though his actions and choices may be despised by society, he is considered to act in accordance with the demands of his faith, which sometimes involves sacrifices that seem unattractive, unusual or even twisted to non-believers (Littlewood 1983, 103-104). There is no reason why *Brideshead* cannot be interpreted in the same vein. Indeed, some critics justify the seemingly inexplicable and arbitrary suffering of the Catholic Flyte family with the argument that the demands of religion and the workings of providence are often incompatible with everyday notions of health, happiness or social ties (Carens 1966, 30; Littlewood 1983, 135-136, 168; Myers 1991, 73, 77, 112). Nevertheless, there is an important difference between Guy Crouchback, the hero of *The Sword of Honour* trilogy, and Charles Ryder, the protagonist of *Brideshead*: the former accepts faith and undergoes significant psychological development, whereas the latter is completely pagan (Reed 1984, 239-240) and is reluctant either to believe in God or to develop as a person (Davis 1992, 22). Ryder's arrested psychic development and "the self-betraying character of style" (Myers 1991, 93) in his reminiscences seem to demand a psychoanalytical investigation, which has rarely been applied to this novel. Accordingly, this paper deploys Jungian literary criticism as the method of analysis.

Despite the potentially transformative power of Ryder's relationship with the Flytes, the protagonist fails to achieve harmony between his conscious and unconscious self and to attain a higher level of consciousness through the archetypes that he projects onto the Flytes. This is due to his essentially primitive and undifferentiated state of consciousness, which is the main characteristic of the trickster figure. This paper argues that the novel's narrator-protagonist, Charles Ryder, can be interpreted as a trickster figure in many respects, while he unconsciously projects other archetypes onto two members of the Flyte family with whom he is involved in an intimate relationship: Sebastian and Julia. For Ryder, who stands for the trickster, the young Sebastian personifies the child god and Julia incarnates his anima.

2. Theoretical background: Jungian archetypes

This paper applies Jungian literary criticism as the methodology of the literary analysis of *Brideshead Revisited*. There are two main reasons for this choice of method. Firstly, both Jung and Waugh had an affinity for Romanticism, even though they did not openly avow this preference. Baird believes that "[Jung's] predilection for Romantic art marks him as a Romantic in the brief history of psychology" (1992, 50). Jung's Romantic leanings are also apparent in his

insistence that imagination and creativity have crucial importance in human life, both on the individual and social level (Jacoby 1992, 64). Waugh's latent Romanticism is perhaps less obvious. Nevertheless, Littlewood argues that "the tone that is apparently contemptuous of romanticism may conceal a germinal romanticism of its own" (1983, 70). According to Littlewood, Waugh's dandified attitude and ironic tone mask a deep-seated desire to escape the banality of everyday life, and it is this escapism oriented "either towards the past or towards the exotic" that bespeaks his Romanticism (70). Secondly, in *Brideshead Revisited*, the protagonist himself as well as the two characters with whom he develops an intimate relationship—Sebastian and Julia—seem to be presented as archetypal images. Also, these characters appear to fulfill certain unconscious psychological functions in each other's lives, which is a characteristic feature of archetypal images or projections.

In Jung's theory, two layers of the unconscious are distinguished: the personal unconscious, which is the repository of suppressed fears and desires, and a deeper layer called the collective unconscious, which is "the creative primal ground of man's mental life" (Jacoby 1992, 61). The collective unconscious is the territory of "dynamic contents" that cannot be directly perceived or represented: these are the primal images or archetypes. The only indication of their hypothetical existence is their manifestation in such spontaneous products of the human imagination as dreams, myths and fairy tales, which are populated with archetypal images. In short, the archetypes, which are invisible underlying patterns, generate the archetypal images, which are perceptible forms (61-62). Essentially, an archetypal image is a symbol (62). In *The Archetypes and the Collective Unconscious* (1969), Jung introduces a number of distinct archetypes; the following will be described in this section: the anima, the child and the trickster. These basic archetypes will be used for the character analysis of Ryder and the two Flyte siblings who play a crucial part in his life.

The anima can be approximately defined as "the feminine and chthonic part of the souls" (Jung 1969, 59). Describing several visions experienced by members of religious orders, Jung finds that God repeatedly appears as a divine pair, as a male and a female figure (63-65). He draws the conclusion that the unconscious content that gives rise to such visions is "the syzygy motif, and it expresses the fact that a masculine element is always paired with a feminine one" (63). Jung asserts that this motif of a pair of lovers or parental pair "is a fundamental psychic factor of great practical importance" (65). The female figure in the pair is the anima.

In the male child, the anima is first equated with a mythologized, perfect mother. However, as the child matures and discovers that his mother is only an ordinary woman and not a deity, his disappointment at no longer being "the son-hero of a divine mother" makes him repress this image into his unconscious. Nevertheless, this unconscious content retains its dormant power and may be activated and projected onto the first woman who makes an extraordinary impression on him (Jung 1969, 67-69). Therefore, the mythologized and then rejected mother figure haunts the man's love life inasmuch as he keeps projecting this anima content onto his female partners: "The love life of a man reveals the psychology of this archetype in the form either of boundless fascination, overvaluation, and infatuation, or of misogyny in all its gradations and variants,

none of which can be explained by the real nature of the 'object' in question, but only by a transference of the mother complex" (69). The anima can only assume definite form when it is projected, but then it has definite characteristics (69-70).

This archetype has a crucial role in a man's psychic life whenever emotions come into play. A "strongly constellated" anima has an adverse effect on a man's character, making him "touchy, irritable, moody, jealous, vain, and unadjusted" (Jung 1969, 70). These men are generally disgruntled and disseminate their discontent to others. Jung warns of the dangers of the "permanent loss of the anima" in men of middle age. In these cases, men experience a loss "of vitality, of flexibility, and of human kindness." This leads to "premature rigidity, crustiness, stereotypy, fanatical one-sidedness, obstinacy, pedantry, or else resignation, weariness, sloppiness, irresponsibility, and finally a childish *ramollissement* with a tendency to alcohol." Therefore, it is imperative to reconnect with the collective unconscious in middle age (71-72).

The child or "child god" archetype is also very common and takes various shapes. The child motif can manifest itself as an elf or dwarf, which embodies "the hidden forces of nature." It may take the shape of the little metal man of the alchemists in late antiquity and the Middle Ages. Jung enumerates several examples when the figure of a young boy, the *puer aeternus*, either appeared in the visions of hermits or was featured in ghost stories and other fiction. This child figure is often "of evil omen" (1969, 158-159). Imaginary children and homunculi sometimes appear in the hallucinations of the mentally ill. However, the most important manifestation of the child archetype takes place during the therapy of neurosis, in which case the appearance of the child figure marks the beginning of the process of individuation, which is defined as "the maturation process of personality, induced by the analysis of the unconscious" (159). The specific shapes that it may take include "the jewel, the pearl, the flower, the chalice, the golden egg, the quaternity, the golden ball." The child belongs in the type of motif called "the treasure hard to attain" (160).

Jung interprets the child archetype as "the preconscious, childhood aspect of the collective psyche" (1969, 161). However, the child can also present itself as the manifestation of an individual's former self because "certain phases in an individual's life can become autonomous, can personify themselves" (161). This personification of the former self occurs when the person has radically dissociated himself from his original self in an attempt to refashion himself into a completely different persona for the sake of realizing some ambition. In this case, the person has become artificial and needs a confrontation with his real self (161). Even though the child may sometimes represent a former phase of life, it essentially represents a potential future. Therefore, its appearance often presages future developments in the individual's life. It represents mediation, wholeness, healing and the reconciliation of opposites, which is why symbols of wholeness such as the circle, sphere and quaternity are often associated with it (164).

The child may also manifest itself as a child god or a young hero. These figures can be recognized by "the miraculous birth and the adversities of early childhood – abandonment and danger through persecution" (Jung 1969, 165-166). The wonders and threats surrounding the child are allegorical: they represent the psychic genesis of the self and the precariousness of the psychic process of achieving wholeness in an environment that hinders the individuation process at

every turn. The greatest achievement of the child hero is to defeat "the monster of darkness," which symbolizes the "triumph of consciousness over the unconscious," a crucial distinguishing feature of humankind (167). Paradoxically, the child is both vulnerable, helpless, abandoned and persecuted, on the one hand, and the possessor of superhuman and even divine powers, on the other. In fact, the child embodies our compelling urge to realize ourselves. This urge grows into an irresistible and invincible compulsion, even though it seemed unimportant in the beginning (170). An additional feature of the child is its hermaphroditism that symbolizes "the creative union of opposites" (174). The hermaphrodite can be regarded as a "symbol of the unity of personality" since it is also a primordial and unconscious projection of man's wholeness, the reconciliation of the conscious and unconscious personality (175). Furthermore, the child encompasses both beginning and end, so it is "an initial and a terminal creature." Thus, it represents both the unconscious state of infancy and the anticipation of life after death (178). Jung summarizes the importance of the child archetype as follows: "The 'eternal child' in man is [...] an incongruity, a handicap, and a divine prerogative; an imponderable that determines the ultimate worth or worthlessness of a personality" (179).

Finally, the archetype of the trickster, when it is personified, is a clownish figure who is often duped or cheated. He likes playing underhanded tricks and mischievous pranks on others. He can change his appearance as his nature is partly animal, partly divine. Therefore, he is both subhuman and superhuman. Because he is often subjected to various forms of torture, his ceaseless suffering makes him similar to a savior figure. Even though he is, on the whole, a negative character, he sometimes succeeds in accomplishing heroic feats through sheer stupidity. The shaman or the medicine man of tribal cultures bears a strong resemblance to the trickster since the shaman also often plays spiteful tricks on others and then is subjected to the revenge of his former victims. Moreover, the techniques used by the shaman as part of his vocation also cause him considerable unpleasantness or even suffering. That is why the shaman is also seen as a healer: his suffering makes him a savior-like figure who can relieve the suffering of others. As a rough approximation to, and a forerunner of, a savior, the trickster has the power to change meaningless actions or objects into meaningful ones (Jung 1969, 255-256). In all ages, the trickster is present in various cultural forms: from picaresque novels to carnivals, from magic rites of healing to superstitious fears and religious ecstasy, this archetype reasserts its relevance to human life.

However, it is unconsciousness that is the trickster's main characteristic. The most clear-cut manifestation of the trickster is the symbolic figure that embodies "an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level" (Jung 1969, 260). Jung argues that the Winnebagos, whose trickster-cycle is the most obvious example of the manifestation of this archetype, were only able to conceptualize this archetypal content because they had already distanced themselves from it. They had left behind the "earlier, rudimentary stage of consciousness" (261) represented by the trickster figure; therefore, they were able to contemplate it with amusement as well as contempt (263). The trickster's unconsciousness is evidenced by Winnebago tales in which he does not recognize his body parts as belonging to himself and uses them as extraneous objects. For example, he transforms his male

member into various kinds of beneficial plants. This instance also refers to "his original nature as a Creator." Despite his malicious pranks and extraordinary obtuseness, the trickster is not fundamentally evil. His appalling actions derive from his unconsciousness and lack of integrity (263-264). Even though he is limited by his animal consciousness, he lacks the instinct and gracefulness of animals. Nevertheless, he is able to learn. Jung contends that the survival of the trickster figure is due to the fundamental continuity of a primitive stage of consciousness: "[In Europe today,] [o]utwardly people are more or less civilized, but inwardly they are still primitives. Something in man is profoundly disinclined to give up his beginnings, and something else believes it has long since got beyond all that" (269).

3. Character analysis

The apparent structural imbalance in the novel that devotes the larger portion of the memoir to the youthful romance with Sebastian can be reinterpreted as Ryder's entrapment in an early stage of personal development. He remains an altogether unconscious person who fails to mature with the passing years, and this unconsciousness associates him with the trickster archetype. More than half of the novel—subtitled *The Sacred and Profane Memories of Captain Charles Ryder*, hence presented as a memoir—deals with the homoerotic friendship of Charles and Sebastian, their Oxford days and various sojourns together at Brideshead. Carens (1966, 105) points out the lopsidedness that this generates: "Though Waugh [...] prepares for Julia's emergence in the next book, he has, with a nostalgic sense of loss and regret [...] expended himself more on the Oxford section than on Ryder's crucial love affair with Julia." Carens contends that "what ought really to be the center of the novel" is "the religious conflict engendered by the love of Julia and Ryder." This is certainly a valid point of view provided that the novel is primarily interpreted as Waugh's first Catholic novel, in which he attempted, for the first time, to "represent man more fully, which, to me, means only one thing, man in his relation to God" (quoted in Littlewood 1983, 139) as Waugh stated in an article. *Brideshead Revisited* is commonly regarded as the work that marked him as "a Roman Catholic novelist" (139). This kind of interpretation insists on the overriding importance of the specific work's chronological position and biographical context. Approached from a different perspective, in this case, from the 'timeless' point of view of archetypal criticism, the novel seems to shift its emphasis from the issue of Catholicism to the self-revelatory qualities of the hero's narrative. From the angle of Jungian literary criticism, the very structure, the space and time devoted to one stage of life as opposed to another, is an implicit disclosure of the narrator-protagonist's personality. Therefore, by dwelling altogether too long on these youthful days, the narrator betrays his reluctance and even inability to leave them behind.

The trickster is constantly tortured, and his malevolent jokes often backfire on him; similarly, Ryder is vexed by a deep-seated envy of the aristocratic Flytes and, as a result, he plays sly and malicious tricks on them that only result in exacerbating his own aggravation. Ryder's relationship with the Flytes is riddled with uneasy tensions from the beginning due to Ryder's envy and duplicity.

An interpretation that satisfactorily accounts for the peculiarities of Ryder's relations with the Flyte family is provided by Hepburn, who contends that Charles is a social climber who uses sex—homosexual and heterosexual—to become a member of the aristocratic family. His idea of love is inextricably bound up with the idea of material possessions, which is why he is simultaneously besotted with the family mansion and Sebastian's, then Julia's, beauty. For him, love and wealth are inseparable (Hepburn 2007, 247). Moreover, there is an aura of the despicable and servile hanger-on around Ryder.

He shows various signs of resentment at the early stage of their relationship, although these are carefully concealed from Sebastian. When Sebastian lets him know in a letter that he is going to spend the holidays in his father's Venetian "palace of sin," Charles's frustrated fury is triggered as he contrasts his own gloomy and constricted middle-class existence with the charmed life of the aristocratic Sebastian: "I tore the stiff sheet across and let it fall into the basket, and gazed resentfully across the grimy gardens and irregular backs of Bayswater […]" (Waugh 1981, 37). Moreover, when he finally receives a telegram from his friend, calling him to Brideshead on account of an accident, Ryder is secretly gratified by Sebastian's misfortune and is hoping for the worst. Setting eyes on Sebastian who has only suffered a minor injury, Charles is "conscious […] of the predominating emotion of vexation, rather than of relief, that I had been bilked of my expectation of a grand tragedy" (39). Whereas Ryder has embarked on his first stay at Brideshead to gloat over Sebastian's suffering, he is bitterly disappointed at the sight of the only slightly injured but outrageously pampered youth, whose nurse and entertainer he becomes by eagerly rushing to the scene of the supposed "grand tragedy."

Yet this incident is only the first in a series of underhanded maneuvers that he performs, trickster-fashion, to harm his friend and gloat over his suffering. During his first summer stay with Sebastian in Brideshead, the friends begin to play at wine tasting: "it was during those tranquil evenings with Sebastian that I first made a serious acquaintance with wine and sowed the seed of that rich harvest which was to be my stay in many barren years" (Waugh 1981, 42). This statement seems innocent enough, conveying, on the surface, no more than a sense of sentimental nostalgia. However, in the light of Sebastian's swift and catastrophic descent into chronic alcoholism, it strikes a sinister chord. The seed that was sowed during these mock wine tastings, which involved much playful shifting about of various glasses so that the tasting of each bottle had to be started afresh until all the bottles were empty, was Sebastian's incipient dependence on drink and the harvest his utter debasement. Ryder also plays on Sebastian's childish predilection for fantasy by engaging in a game of likening each wine to graceful animals or fairy-tale creatures, such as a gazelle, a leprechaun or a unicorn (43)—a dangerous game that encourages his spoilt friend's escapist tendencies. Ryder soon presages Sebastian's doom in a tone of grim satisfaction: "But the shadows were closing round Sebastian" (72). Indeed, within eighteen months of their summer wine tastings, Sebastian is sent down from Oxford due to drunkenness and involvement in scandalous escapades, then packed off to a Levantine tour. Contrary to his mother's hopes, during these travels, he sinks even deeper into chronic inebriation. His return to the family home only marks another stage in his deterioration, partly due to Ryder's slyness. Divested of any money of

his own and barred from consuming alcohol in the house, Sebastian asks Ryder for a loan. With scarcely any reluctance, Ryder gives him enough money to drink himself to a stupor. He also inwardly ridicules the unsuspecting Flytes, who think that their precautions and a day spent outdoors will prove beneficial to Sebastian, and gloatingly anticipates their disappointment.

Even though some of Ryder's ploys cause real and irrevocable damage to the Flytes, Ryder, like the trickster, is punished for his actions by the people that he harmed. When Sebastian returns drunk from the hunting, Ryder describes the atmosphere at dinner: "A blow, expected, repeated, falling on a bruise, with no smart or shock of surprise, only a dull and sickening pain and the doubt whether another like it could be borne" (Waugh 1981, 87). Sebastian cuts a sufficiently pathetic and debased figure to make Ryder satisfied with the cunning stratagems that he deployed to make Sebastian a drunkard. Sensing that the family suspects him of giving Sebastian money, Ryder decides to quietly take his leave. However, Lady Marchmain confronts him with his duplicitous behavior, leaving him with a memory of intense mortification instead of triumph: "I simply don't understand how anyone can be so callously wicked [...] Did you hate us all the time? I don't understand how we deserved it" (87-88). Ryder is furious and vows never to return to Brideshead. Even Sebastian, whom Ryder considers a simpleton, has caught the drift of Ryder's malicious motives in striking up a close friendship with him, and gently rebukes him for his ill will:

> 'I'm sorry, Charles. I told you I was still drunk. If it's any comfort to you, I absolutely detest myself.'
> 'It's no comfort at all.'
> 'It must be a little, I should have thought' (Waugh 1981, 70).

Years later, Ryder is also punished when the affair with Julia ends abruptly. When the dying Lord Marchmain, partial to his beautiful daughter, hints at the possibility of leaving his estate to Julia and Charles, her potential future husband, Ryder is eager to seize the opportunity to appropriate the coveted mansion and playing a part in disinheriting the other Flyte siblings. He strongly opposes the suggestion that the dying man should be given the last rites. Yet, due to his trickster-like clumsiness and stupidity, he effectively sabotages his relationship with Julia by fiercely and persistently attacking her religious beliefs and aggravating the unspoken conflict between the dying atheist and his Catholic family, who would like him to take the last rites but are unsure whether they have the right to interfere. His heated protest, which seemingly expresses his growing antipathy to Catholicism, is in effect, a sign of his stupidity and clumsiness. He evinces an atrocious lack of tact and compassion when he launches a direct attack against the religious faith of the Flytes: "It would be an outrage [...] I've had a certain respect for their Church up till now. If they do a thing like that I shall know that everything stupid people say about them is quite true – that it's all superstition and trickery" (Waugh 1981, 167). This is another self-revelatory speech, in which Ryder issues a childish threat and unwittingly groups himself with "stupid people."

In a risky maneuver, Ryder attempts to exercise his imaginary authority as Julia's future husband and potential heir to Brideshead, to defeat the siblings' claims to their own father and family traditions. Implicitly, he also forces Julia to

choose between her family and him. When Julia breaks up with Ryder, her decision is motivated as much by religious guilt as by the recognition of his spiteful nature. She realizes that Ryder's hectoring zeal in the matter of the last rites masked envy and vengefulness, which he has sought to satisfy through his affair with her. By ending their romantic relationship, Julia deprives him of the possession of Brideshead. In both instances, Ryder manages to cause great distress to the Flytes, yet he, too, is made to feel considerably chastised and aggrieved as a result.

Ryder, like the trickster, dwells in a primitive, rudimentary stage of consciousness, which can be most clearly seen in his penchant for magical thinking. During the sea voyage, he keeps discovering spurious cause-and-effect relationships between his wishes and occurrences in the material world. For instance, impatient with the small talk of the company at dinner, he "summoned cataracts and hurricanoes, and as if by conjury the call was immediately answered" (Waugh 1981, 127). Despite his elitist pretensions, Ryder is still in the thrall of infantile fantasies, thwarted at the stage of "premodern literalism and supernaturalism," in which his psychic projections are equated with material reality (Tacey 2009, 25-26). Another instance of Ryder's magical thinking is his attribution of Lord Marchmain's deathbed repentance to his own half-hearted prayer: "Then I knew that the sign I had asked for was not a little thing [...] and a phrase came back from my childhood of the veil of the temple being rent from top to bottom" (Waugh 1981, 174). These examples show that Ryder, outwardly a sophisticated artist and gentleman, is an essentially primitive man, who cannot let go of a childish view of the world.

In Ryder's unconscious, Sebastian represents the Child, an archetype with many alluring characteristics. The child symbolizes a potential future. It is a harbinger of a development of the self, which is the result of the union of conscious and the newly liberated pre-conscious—or primitive—contents (Jung 1969, 164). The charming Sebastian allows the young Charles, who is lonely, inexperienced and comes from a loveless and bereaved family, to indulge in a nostalgia for a carefree childhood: "it seemed as though I was being given a brief spell of what I had never known, a happy childhood, and though its toys were silk shirts and liqueurs and cigars and its naughtiness high in the catalogue of grave sins, there was something of nursery freshness about us that fell little short of the joy of innocence" (Waugh 1981, 23). For Charles, Sebastian satisfies a strong desire to enjoy youth and experience sensual pleasure. By growing "younger daily with each adult habit" (23), Charles feels as though he started life anew and changed his destiny that used to look glum and suffocating. His life indeed takes a new direction when, under the spell of Sebastian's flamboyant lifestyle and Baroque family mansion, he decides to pursue an artistic career instead of an academic one. The vocation that he finds is a mixture of his conscious, snobbish academic self and his unconscious, playful artistic self: he becomes an architectural painter, preserving the beauty of old mansions on canvas.

A substantial part of Sebastian's charm comes from his androgynous beauty, which links him with the hermaphrodite, a significant aspect of the child archetype. As "a symbol of the creative union of opposites" (Jung 1969, 174), Sebastian as the 'child' merges the most attractive features of both sexes since he offers beauty while not menacing with the radical otherness of the female: "He

was entrancing, with that epicene beauty which in extreme youth sings aloud for love and withers at the first cold wind" (Waugh 1981, 16). His fragile beauty is also evocative of the precarious survival of the child hero, who is constantly at risk of annihilation. The child's vulnerability and exposure to adversity symbolize the challenges of attaining psychic wholeness. Indeed, as Sebastian's physical attractiveness diminishes, so does Ryder's ability to unite his conscious and unconscious personality. Like Sebastian, the hermaphrodite represents an aim that has not been achieved; it also pacifies and heals (Jung 1969, 174).

For Charles, the internal conflict about his future vocation is temporarily resolved by his involvement with the beautiful young man. Sebastian, as a manifestation of the child archetype, enters Ryder's life at a point when an exaggerated and snobbish intellectualism is threatening to engulf the instinctive part of his self. Surrounded by priggish and conceited 'embryo dons,' who explain all the people and experiences that they encounter in the idiom of Modernist theories, Charles begins to suffer from stifling his emotional and sensuous faculties. As Jung (1969, 162-163) explains, the child archetype is a counterbalance to the overwhelming dominance of the intellect. Significantly, their first interaction takes place in the quad onto which Ryder's windows open. This quadrangle, created by four buildings, is strongly evocative of the quaternity, which is a symbol of wholeness and one of the representations of the child who unites opposites.

Since the child symbolizes man's potential for self-realization, the severance from Sebastian foreshadows Ryder's inability to break out of the prison of his unconsciousness. He renounces and condemns illusion and determines to stay realistic and adapt to the world. As a necessary corollary of this stage, he also "turns away from the unconscious as from a source of weakness and temptation – the field of moral and social defeat" (Jung 2005, 43). Ryder embarks on the road to social success but also spiritual vacuity. Although it seems that Ryder has found his vocation as an artist, it becomes clear in the opening paragraphs of Book 3 that he has lost his way. His art, which amounts to creating mementos of condemned buildings, is as lifeless as himself: "For nearly ten dead years [...] I was borne along a road outwardly full of change and incident, but never during that time, except sometimes in my painting [...] did I come alive as I had been during the time of my friendship with Sebastian. I took it to be youth, not life, that I was losing" (Waugh 1981, 116). Sebastian connected him to the unconscious and by parting from him, he also cut ties with his own psychic undercurrents. Thus, instead of moving on to a higher level of consciousness, Charles becomes a stagnant, thwarted personality. Ryder's art soon deteriorates into professional workmanship. He describes his career in terms of death, decay and parasitism: "I was called to all parts of the country to make portraits of houses that were soon to be deserted or debased; indeed, my arrival seemed often to be only a few paces ahead of the auctioneer's, a presage of doom" (116). He travels to the jungles of South America for new inspiration: however, for the trickster, who lacks instinct, the wilderness offers only physical hardship and constant torment.

Because of her extraordinary beauty and mysterious sadness, Julia is an ideal target for Ryder's anima projections. Before the reencounter with Julia, Ryder is a man who has completely lost touch with his inner woman, a state which is characterized by "a diminution of vitality, of flexibility, and of human kindness"

(Jung 1969, 71). He vexes his wife with laconic answers and sardonic repartees; inwardly, he indulges in more scathing satire. Whatever his wife says or does, is interpreted by Ryder as another example of ridiculous hypocrisy, affectation or weakness; he distorts even her genuine gestures of kindness or gratitude into ugly theatrical poses: "My wife seemed to make a sacred, female rite even of sea-sickness" (Waugh 1981, 129). It seems that his anima is wholly suppressed and finds an outlet in "waspish, poisonous, effeminate remarks by which he devalues everything" and which "contain a cheap twisting of the truth and are in a subtle way destructive" (Franz 1988, 179). Having imbibed Julia's beauty, Ryder's stirring unconscious begins the work of projection: "And all night between dreaming and waking I thought of Julia; in my brief dreams she took a hundred fantastic and terrible and obscene forms [...]" (Waugh 1981, 128). According to Jung, the anima can appear as a witch (1969, 29), and she can also change her shape and undergo a series of transformations in dreams, like other archetypal images (189). The monstrous shapes taken by Ryder's anima, which he has projected onto Julia, bodes ill for the relationship. Another reason why Julia now makes an extraordinary impression on Ryder and thus attracts his anima projections is her anguished state of mind. She is ashamed and grief-stricken because of her failed marriage to Rex Mottram, her miscarriage and a recent adulterous love affair in America. Her Catholic upbringing makes her feel guilt acutely: "I've been punished a little for marrying Rex. You see, I can't get all that sort of thing out of my mind, quite–Death, Judgement, Heaven, Hell [...]" (Waugh 1981, 133). Her uneasy conscience is also burdened by the awareness that her mother opposed the marriage and died soon after.

However, the stirrings of his unconscious generated by the re-encounter with Julia are subdued by his reluctance to relinquish the primitive stage of consciousness in which he dwells. Ryder is relieved by the assertion of his own obtuseness: "she was no longer the alternate succubus and starry vision of the night before" (Waugh 1981, 132). Julia's tormented conscience interests Ryder only so far as it makes Julia more vulnerable and susceptible to his influence. While Julia is 'transferring' her life story, her secrets, into 'his keeping,' Ryder manages to regain his equanimity by storing away private information for future use: he is in control once again.

Ryder thinks of Julia as a valuable possession to be attained. Julia's confessions about her unhappy life in the intervening years seem to Ryder as the first step to ownership: "she had given all that was transferable of her past to my keeping" (Waugh 1981, 132). As Hepburn points out, their first sexual encounter is described in terms of contracts and property ownership (2007, 247): "It was as though a deed of conveyance of her narrow loins had been drawn and sealed. I was making my first entry as the freeholder of a property I would enjoy and develop at leisure" (Waugh 1981, 134). Brideshead is 'metonymically' equated with Julia, and through possessing her, Ryder can indirectly become the proprietor of the coveted estate (Hepburn 2007, 247).

His scheming is in sharp contrast with Julia's abandonment of agency and trust in higher powers that may redeem the sins of the past: "now I suppose I shall be punished for what I've just done. Perhaps that is why you and I are here together like this ... part of a plan" (Waugh 1981, 133). When Ryder reiterates the phrase "part of a plan," it has a different meaning. Seducing Julia is part of his

plan to insert himself into the Flyte family again. Ryder's plans indeed go smoothly for a while. As Julia's lover, Charles practically lives in Brideshead, where Rex and Julia have taken residence.

However, Ryder is only capable of a suave, well-acted tenderness in rehearsed situations; he cannot deal with raw emotions such as Julia's existential despair. He dismisses religion and moral compunctions as childish nonsense: "a jingle of the nursery" or "some ancient pious rhyme." He fails to grasp the importance of faith in the psychic life of Julia and the entire family. Julia is angered by his derisory callousness: "Oh, don't talk in that damn, bounderish way [...] Why must my conscience be a Pre-Raphaelite picture?" (Waugh 1981, 150). Julia senses his tricksterish slyness that wants to soil genuine human feelings with its taint of deception. Another sign of Ryder's emotional inadequacy is his total severance of all relations with Sebastian, which Julia finds 'frightening.' Ryder's self-defense is that Sebastian was a 'forerunner' to Julia and evolves a half-baked philosophy of life that rather clumsily betrays his persistent unconsciousness of himself: "[...] this sadness which sometimes falls between us springs from disappointment in our search, each straining through and beyond the other, snatching a glimpse now and then of the shadow which turns the corner always a pace or two ahead of us" (156). Ryder tries to disguise his psychic crudeness as aesthetic sophistication.

Finally, having missed his chance to differentiate his rudimentary consciousness by means of accepting and integrating the archetypal images of the child and the anima, Ryder also proves incapable of genuine religious conversion. This is due to his persistent trickster-like unconsciousness and unrelatedness. Spiritual insight requires a higher level of psychic development than the essentially undifferentiated and primitive stage at which Ryder is arrested.

Nevertheless, Ryder's religious conversion at the end of the novel is taken for granted by many commentators. For some, it happens in the epilogue, in the reinstituted chapel (Crapiz 2020, 172); for others, at the deathbed of Lord Marchmain (DeCoste 2015, 19). On closer inspection, though, neither of these scenes convey a sense of having received divine grace. After surveying the reopened chapel and the red flame of the lamp before the tabernacle, Ryder's thoughts progress from bleak platitudes that reflect his depression to the rekindling of hope, which is in close connection with his own perceived importance:

> Something quite remote from anything the builders intended, has come out of their work, and out of the fierce little human tragedy in which I played; [...]; a small red flame [...] the flame which the old knights saw from their tombs, which they saw put out; that flame burns again for other soldiers, far from home [...]. It could not have been lit but for the builders and the tragedians [...] (Waugh 1981, 179).

The "tragedians" include himself as a player in "the fierce little human tragedy." Even though the reopening of the chapel is clearly Julia's doing, Ryder attributes it, in large part, to himself. There is no mention of God's mercy: there are only human actors in Ryder's universe. Many critics tend to interpret the deathbed scene as proof of Charles conversion. For example, Reichardt (2003, 135) contends that, sensitized by his relationship with Julia and deeply affected by "the powerful moment of Lord Marchmain's death, Charles, the romantic artist, has

been gradually but inexorably led to faith." However, such readings ignore the petulant campaign of constant quarrelling about religion that Charles has been engaged in with the Flytes. Moreover, Ryder has no choice but to admit defeat when Julia takes responsibility for showing the priest into her father's room. It is when they gather around the bed that Ryder's attitude suddenly changes: "Then I knelt, too, and prayed: 'O God, if there is a God, forgive him his sins, if there is such thing as sin'" (Waugh 1981, 174). His half-hearted, agnostic prayer is no more than an act of "courtesy," as he explains: "I suddenly felt the longing for a sign, if only of courtesy, if only for the sake of the woman I loved [...]" (174). Equating a religious rite with a gesture of social acknowledgement, Ryder attests to his wholly profane attitude to life. Furthermore, he is highly inconsistent when he wishes for the father's repentance for Julia's sake, having tormented Julia with his objections and petty criticisms. Erasing this from his memory, he proceeds to whip up some bogus religious fervor in himself so that he can mitigate his sense of failure. He has been striving to crush Julia's integrity and moral sense for years, seducing her into adultery, exposing her to scandal, gossip and the ignominy of a *ménage à trois*, but even so, Julia's inner strength reasserted itself. Therefore, both scenes prove Ryder's unconsciousness as a trickster-figure rather than his conversion.

4. Conclusion

In the last analysis, the enduring value of *Brideshead* lies more in its many-faceted characters than in its spiritual dimension. The protagonist, an apparently likeable and intelligent man, proves to be fundamentally unconcerned about the people's feelings with whom he is involved. The initial stirrings of his repressed unconscious contents are subdued by his overwhelming envy of the material possessions and social position of the Flytes. Sebastian awakens Charles's playfulness and desire to unite his instinctual and intellectual resources, while Julia allows him a glimpse into altruistic self-abandonment that may lead to a creative and compassionate self. However, both relationships fail because of Ryder's envy, pettiness and dishonest behavior. Ryder is unable to leave behind his primitive, undifferentiated stage of consciousness, which is why he proves inadequate not only as a friend and lover but also as an artist. Because he remains unconscious of himself, he is incapable of genuine religious conversion.

Like the trickster, Ryder can also be a force for good despite his duplicitous conduct. In the wake of his betrayal, Sebastian realizes that he needs to take care of other people instead of being taken care of, while Julia recognizes her own superficiality and callousness in marrying a rich, attractive but completely mercenary man. They both turn to religion, while Ryder remains unconverted. Thus, this trickster-like protagonist, who caused much distress to the Flytes, also contributed, although in a roundabout fashion and without willing it, to their eventual return to the Catholic faith and their discovery of genuine spiritual consolation.

Indeed, *Brideshead* is more successful in portraying the typical modern man who thinks he is too sophisticated for religion, whereas he still dwells in a primitive, undifferentiated stage of consciousness and thus remains incapable of

insight into his own motives and desires. While this analysis was only concerned with Sebastian and Julia, it might be worthwhile to analyze the other Flyte family members, especially Lady Marchmain, through Jungian archetypes since Ryder's narrative is rich in subtle silences, distortions and contradictions which deserve further examination.

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