

## The Study of the Psychic Remnants in *Juno and the Paycock*

Hafsah Zafar

The University of Faisalabad, Faisalabad, Pakistan

This article involves the study of the psychic remnants commonly known as Archetypes in Sean O'Casey's play *Juno and the Paycock*. Archetypes are the images or patterns recurring again and again in literature through the ages. It also focuses on the minute difference between archetype and archetypal image as discussed by Jung with special reference to the characters and other images in the play bearing relevance with the universal archetypes. This article also highlights the play as a connective link in the series of the different pieces of literature via the unique use of the psychic remnants. It emphasises on the different use of those remnants interwoven in the mosaic of the characters and plot of the play.

*Keywords:* archetypes, archetypal image, Jung, universal archetypes, *Juno and the Paycock*

### Introduction

The psychic remnants are the images repeating in literature throughout the history. These psychic remnants are given the name of "Archetypes" in Carl Gustav Jung's "Theory of Collective Unconscious". As De Coster (2010) concludes Jungian thoughts "The contents of the collective unconscious are called 'archetypes', which means they are original (i.e. primal), inherited patterns, or forms of thought and experience. They are the ancient, unconscious source of much that we think, do, and say as human beings. They are the 'givens' in our psychological makeup, the *patterns that shape our perceptions of the world*" (p. 5). These can be taken as the ideas incorporated in our psychology right from the moment of birth. These ideas and patterns are the blueprints from which different versions and variations can be made mingling the conceptions of past with that of present. This emphasises on Jungian ideology highlighting the difference between "archetype" and "archetypal image", which is also important for the present study. Since archetypes are impenetrable and mysterious to be understood at first look; it is just a mutual inclination of past and present in an author's mind to create a template. It is by means of certain individual characteristics that an "archetype" transforms itself into an "archetypal image", but this image despite its individual characteristics might also exhibit the collective qualities as well. In order to explain it further it can be said that an archetype is the universal pattern; whereas an archetypal image is the individual interpretation of that specific pattern. These remainings of the past can be detected in any piece of literature as these images are incorporated by every writer in his/her work either consciously added or unconsciously. This study discusses these elements in Sean O'Casey's play *Juno and the Paycock* which is a tragic story of an Irish family living in tenements during civil war. The skilful amalgamation of characterization and tone has proved for O'Casey as a source of achieving dramatic unity in the play. And this dramatic unity is drawn towards perfection by using the connective psychic remnants strongly linking the text with the past and also attaching it with the present. It can also be said that *Juno and the*

*Paycock* is a picture painted with the colours of these remnants namely the archetypes.

### **Literature Review**

Dobson (2005) mentions Jungian thoughts in *The Spirit in Man, Art and Literature* where Jung comments about the goal of archetypal criticism which is to consider the parallel elements and the points of demarcations between various archetypal images (psychic remnants) of past and present and also to take into consideration the symbolic associations to these images. Walters (2007) says that according to Jung, “archetypes were universal forms with no content as the content being supplied by the cultural and personal experiences of the Individual” (p. 66). This article not only focuses on the patterns of past but also emphasizes on its connective links with present.

### **Research Methodology**

Jungian perspective of Archetypal criticism requires the identification of such images and patterns which are capable of connecting the text as well as the author to the past together with having a strong connection with present; the past being the collective unconscious whereas the present is the personal one. As this Archetypal criticism focuses on text and the content behind it forming a link between author’s past and present, therefore Textual and Content analysis has been the basic methodology of this study. By analysing the text and the content behind it, the article has deciphered the archetypal threads associated with the main themes in the play.

### **Analysis of the Text**

The archetypes in Jungian system can be divided into major character archetypes, minor character archetypes, number archetypes, colour archetypes and some others as have been discussed in this section with a special reference to the characters and situations of the play.

#### **Major Character Archetypes**

For Jung the ultimate end of all humans is to approach individuation, i.e. the phase where one becomes aware of the unconscious and it gets fused into the conscious mind. Therefore, any protagonist (male/female) or the hero presented in literature may be analysed via Jungian ideology, as the hero’s journey takes him towards individuation. These psychic remnants are not only present in the hero but others characters may also display these images. Out of the significant archetypes in Jungian criticism this paper focuses on the archetypes of Animus, Persona and Self while leaving the other two images such as Shadow and Anima. The characters reflecting the major character archetypes are explored as follows:

##### (1) Mrs. Boyle

The mythic figure of Juno Boyle (Mrs. Boyle) is reflective of many archetypal images and patterns. One image is shown by drawing her comparison with Juno, the goddess in Roman mythology who is the wife of Jupiter, king of the gods and she is also compared with the Virgin Mary the mother of Christ. Mrs. Boyle resembles the goddess Juno as both are frequently in fight with their husbands. The parallelism of Mrs. Boyle and Virgin Mary is emphasised specifically in her relations with her son Johnny. As is quite obvious from a scene in Act II when he (Johnny) calls for “Blessed Mother O’ God, shelter me, shelter your son!” (Act II), it is Juno Boyle who comes forward to comfort him in her arms. Mrs. Boyle becomes more like Christ’s mother as towards the end of the play she developed to be the nobler mother figure. She is also demonstrating

another major archetype namely, “the Animus”. It represents the unconscious masculine characteristics in woman. Franz (1964, p. 206) maintains that Jung distinguished the following four stages of the Animus mostly occurring in dreams: The masculine side of woman namely Animus appears at first stage “as a personification of ‘muscle man’.” The next phase it gains “initiative and the capacity for planned action”. At the third this archetype becomes the “word” and appears in the disguise of “professor or clergyman”. And at the highest level it bestows upon women the spiritual firmness, a sort of inner support compensating for her outer softness.

Right at the start of the play Juno Boyle (Mrs. Boyle) is introduced thus:

Her face has now assumed that look which ultimately settles down upon the faces of the women of the working-class; a look of listless monotony and harassed anxiety, blending with an expression of mechanical resistance. (Casey, 1924)

The first stage of animus archetype which is the image of the “muscle man” is quite clear in this description. The element of earning in female is in itself highlighting the male characteristics in a female and secondly the impression of her face is also emphasizing this archetypal image. The archetype animus in the most developed form makes a direct connection between the mind and psychology of a woman and all the spiritual growth of her age. O’Casey has shown this strong connection in the character of Mrs. Boyle by depicting the scene of Mary’s abandonment by Mr. Boyle as per her pre-marital pregnancy at the end of the drama, the dramatist stressed on the attainment of the spiritual strength by Juno by making her take a stand on her own leaving the house with Mary and this boldness projects into her the second stage of animus i.e. planning of the action as she says:

We’ll go. Come, Mary, an’ we’ll never come back here agen. Let your father furrage for himself now; I’ve done all I could an’ it was all no use—he’ll be hopeless till th’ end o’ his days. (Casey, 1924)

She is even stronger than Mary and on her sad remark that “My poor little child that’ll have no father”, Mrs. Boyle replies “It’ll have what’s far better—it’ll have two mothers”.

Similarly, in this character we find complete manifestation of another archetype “the Self” the central one of Jungian system. If the ego is considered to be the center of consciousness, then the core of personality is the self. Franz mentioned the definition of the “Self” given by Jung:

An inner guiding factor that is different from the conscious personality ... and brings about a constant extension and maturing of the personality. (Franz, 1964, p. 163)

The Ego is guided by the Self as it gives inspirations and clues regarding the actions. It is highlighted in her character as she knows very well that how much important she is in the lives of her children “I don’t know what any o’ yoursud do without your ma” (Act I). The most ample of all archetypes is the self because it manipulates all the other archetypes and archetypal patterns in the course of self-realization as is presented in the character of Mrs. Boyle. In Act I she is in conversation to Mr. Boyle and she tries to make him realize his responsibilities she says: “Your poor wife slavin’ to keep the bit in your mouth, an’ you gallivantin’ about all the day like a paycock”. Similarly in Act III she replies to Johnny’s blaming where he is considering her to be the reason of all the irresponsibilities of his father by saying “Who has kep’ th’ home together for th’ past few years—only me”. This shows that Juno comprehends all her responsibilities and her role in keeping the family intact.

## (2) Mr. Boyle

He is the representative of the archetypal pattern “the Persona”. The Self is taken to be the archetype of wholeness contrary to it is the archetype of persona. According to Jacobi (1964), Persona for Jung “is a symbol of the protective cover or mask that an individual presents to the world” (p. 350). Two functions of this archetype have been presented, to impress people and to conceal one’s inner reality from others. The archetype Persona of this character Mr. Boyle is that of “Captain”. We have been informed about his navigation of the ship for the minimum possible track only once. Mrs. Boyle in Act I saying “Everybody callin’ you ‘Captain’, an’ you only wanst on wather” strips him of one of his public mask. He loves to be known as Captain Boyle even though the fact is that he never does anything and always makes a silly excuse of having severe pain in legs just for the reason that nobody could demand anything from him. Mrs. Boyle says to Joxer in Act I, “I killin’ meself workin’, an’ he shtruttin’ about from mornin’ till night like a paycock”.

## (3) Johnny

Johnny is also depicting the archetypal image of “persona”. Jacobi (1964) states in *Man and His Symbols* that for Jung the persona “is a symbol of the protective cover or mask that an individual presents to the world” (p. 350). In the play Johnny is shown wearing a mask/veneer; an epithet persona of an edgy, bad-tempered, intolerant. Throughout the three Acts his reactions to other characters show the disintegration of a personality under intolerable strain. However behind this irascibility and rudeness hides a pitiable child, expecting redemption from his faith in the protection of his mother and of the Virgin Mary. Another mask which he is projecting to the world is that of a strong and a brave person as an ex-solider in Irish Republican Army. For Mary he is a man of steel: “He stuck to his principles, an’ no matter how you may argue, ma, a principle’s a principle”. When introducing to Bentham in Act I Juno says about him that “none can deny he done his bit for Ireland”. He also presents himself to be a courageous man ready to sacrifice for his country again: “I’d do it agen; for a principle’s a principle”. Yet at another place in the same conversation he says “Ireland only half free’ll never be at peace while she has a son left to pull a trigger”. But his mask is taken off when we consider his remarks at the time Mary was reading out the details of Robbie Tancred’s body from the newspaper, for which he replies:

Oh, quit that readin’, for God’s sake! Are youslosin’ all your feelin’s? It’ll soon be that none of yous’ll read anythin’ that’s not about butcherin’! (Casey, 1924)

His pathetic inability to protect his family is further emphasized when he could not save their possessions to be removed.

## (4) Charlie Bentham

Similarly this minor character is also an incarnation of the archetypal image of persona, having two personalities: an outward personality and the inner one. The mask he is wearing and showing forth to the whole world is that of a very sophisticated and intellectual snob enjoying explaining his superior brand of religion to the ignorant. As Mary says about him “Bentham [a person] believing in everything and he says all is God an’ no man”. He poses to love Mary but leaves her at the time of difficulty and at the time she needs him the most; the time she becomes pregnant in an affair with him. All this shows that Bentham’s distinguishing features are external: “yellow gloves, smart clothes, a walking stick”. His conversational accessories are just as glaring and vulgar. But this elegant exterior hides the fool, the coward and the abandoning lover, the epitome of man’s inhumanity to woman.

## (5) Jerry Devine

Another minor character Jerry Devine is also showing the archetype of persona. He is introduced as “well set, active and earnest” person. Throughout the play we approach this character as an honest man for Boyles and we also become aware of his feelings of sincere love for Mary. He is so much in love with her that even after she left him for Charlie Bentham, he was ready to accept her. But all this sincerity proves to be shallow after his sudden reaction to the news of Mary’s pre-marital pregnancy in Act III, “have you fallen as low as that” and this comment even foreshadows his latter remark “no matter what happens, you’ll always be the same to me”. It is also clear from Mary’s comment in the same conversation “your humanity is just as narrow as the humanity of others”.

## (6) Joxer Daly

Likewise, Joxer Daly can also be regarded as embodying the archetypal image **persona** as he is considered to be a “friend” of Mr. Boyle. However even being his friend he never has shown any sympathy towards his pathetic condition. He proves to be a friend of good times not of adversity. We see him along with Boyle drinking and wasting time, and always flattering him reminding him of the past good days throughout the play but at the time of adversity he also deserts Boyle accusing him of being an “infernal rogue an’ damned lair”.

**Minor Character Archetypes**

There are some obvious minor character archetypes like “earth mother”, “outcast”, “betrayal” and “the innocent” in this play as well. These images are depicted in many characters of the play.

## (1) Earth Mother

Mrs. Boyle and Mrs. Tancred are the representation of the archetypal role of the “Earth Mother”. Mrs. Tancred with all her affections towards her son Robbie Tancred and all her dialogues showing her maternal grief “...ah, what’s the pains I suffered brignin’ him into the world to carry him to his cradle, to the pains I’m sufferin’ now, carrin’ him out o’ the world to bring to his grave!” This is the elemental misery of any mother whose only child dies before her: “I see the first of him an’ I’ll see the last of him”. Her poignant expression of grief, her denunciation of violence and her prayer for a greater spirit in man are echoed by Juno at the end of the play. In the similar manner Mrs. Boyle is also the personification of this archetype as is very well obvious with her relation with her children, her association with her son Johnny and uttering of the similar words as Mrs. Tancred on his death. The Earth Mother archetype is also seen in her relation with Mary as she accepts her even after her committing the sin and her illegal pregnancy. She is not only a securing force for Mary against her father “You’ll say nothin’ to her, Jack” but she also proves to be a ray of hope in the utter darkness for Mary at the end of the play as she says “I’ve got a little room in me sisther’s where we’ll stop will your throuble is over, an’ then we’ll work together for th’ sake o’ th’ baby”.

## (2) Outcast

Outcast is not only the person in exile but it could be any one who is out of place in a particular society. In the other play *Juno and the Paycock* we can have some examples of outcast. Mary Boyle who is introduced non-dramatically as a girl under the direction of “two opposing forces, her hard circumstances pulling her back and her intelligence and reading pushing her on” is an example of outcast. She becomes the epitome of this archetypal figure after being raped by Bentham and after being abandoned by him at the time she is pregnant as a result of the love affair with Bentham. She is discarded not only by Bentham but Jerry her so-called ex-lover also deserted her after knowing about her premarital pregnancy. Even her own father and brother abandon her

on bring in “the shame on us”. Johnny can also be regarded as an outcast after leaving the Irish Republican Authority. He has also lost his arm and self-confidence and he faces many troubles in his future life because of these complexes like he has become over-sensitive and an escapist.

### (3) Betrayal

This is a minor character archetype which is also very well presented in the play under discussion in the play namely *Juno and the Paycock*. The theme of Betrayal exists in our lives in different levels and forms. The idea of sexual infidelity despite of being the most dominating expression of this archetype of Betrayal is not the only justification associated with this image in the play. This image is described in different ways. In this scenario we have the minor character of Charlie Bentham as shown in the course of drama that he is having a secret love affair with Mary, and he abandons her when she was pregnant with his child. He does not appear to have loved Mary with any integrity; her pregnancy makes his absence a betrayal and calls forth Juno’s “Oh. Is there not even middlin’ honest man left in the world?”

Betrayal can also be manifested in another form involving Self-betrayal and both of these archetypal images are demonstrated through the character of Johnny Boyle. Being an ex-army officer he had betrayed his friend Robbie Tancred, by revealing his secret location to his enemies resulting in his ultimate death. The element of Self-betrayal is also present in him as he is constantly betraying himself in the course of the play by boasting off his bravery and showing his sacrifice in Irish independence struggle. Although the fact is that for him even a single memory of his past is mere a nightmare.

### (4) The Innocent

The recurrent mention of the “terrible state o’ chassis!” stands for the pitiable state of the inhabitants of such countries which are exposed to wars. Mr. Boyle is the only person in the play who is able to understand this situation, who despite being an insignificant character is important because all significant images are associated with him. Mr. Boyle is even related to another minor character archetype in play—namely “the Innocent”. It signifies that everybody has an innocent child within himself/herself. This image (the Innocent) may occur positively or it can be in a negative sense as well. As Jonas (n.d.) comments about this archetype

Within each of us, the Innocent is spontaneous, trusting child that, while a bit dependant, has the optimism to take the journey. The innocent fearing abandonment, seeks safety. Their main danger is that they may be blind to their obvious weaknesses or perhaps deny them. They can also become dependent on others to fulfil their heroic tasks. (<http://www.docslides.com/luanne-stotts/j-j-jonas-the-twelve-archetypes>)

In such a person there is an inclined capacity of negating or denying whatever is going on. Such person may be hurting him and others, but is rarely able to acknowledge it. Mr. Boyle is also representing this negative aspect of the Innocent archetype. He is a source of trouble not only for himself but also for his family especially for his wife. Even his only son, Johnny also abandons him primarily because of his extremely irresponsible attitude towards his family. But as the archetypal image signifies, he is the only person having the wisdom to see the original disorder prevailing in the atmosphere. We can identify the romantic notion of Child as the father of man in Boyle’s person. He is justly depicting the archetypal image of “The Innocent” as he seems to be the only wise person to fully understand the pathetic situation of the world at the time of war when he says “Th’ whole worl’s in terrible state o’ chassis!”

### **Other Archetypes**

Other archetypes include number archetypes, colour archetypes and the archetype associated with dreams

or hallucination as well as the mythical archetypes.

#### (1) Number Archetype

The reference to the psychic remnants can be given through the archetypal numbers having same association as in the past. The play under discussion also exhibits this archetypal image by using the number “seven”. In Act I complete detail of the body of Robbie Tancred has been described with seven wounds on his body where the number seven refers to the perfect and complete cycle and here a perfect and sure death. Mary reads out the news from the newspaper in Act I “seven wounds he had—one entherin’ the neck, with an exit wound beneath the left shoulder—blade; another in the left breast penethratin’ the heart, an’...” and is interrupted by Johnny’s cry who was scared of his own impending death after listening to this description.

#### (2) Colour Archetypes

In the play Johnny refers to the Red Votive Light time and again. The colour red is identified with death and blood, the similar picture has been drawn in the drama by presenting this colour as Johnny has been shown to be mentally disturbed after betraying his friend Robbie. He says in Act II

I seen him... I seen Robbie Tancred kneelin’ down before the statue... an’ the red light shinin’ on him... an’ when I went in... he turned an’ looked at me... an’ I seen the woun’s bleedin’ in his breast... Oh, why did he look at me like that... it wasn’t my fault that he was done in... Mother of God, keep him away from me! (Casey, 1924)

His seeing of Robbie in red light after his death is emphasising the archetypal attributions to this colour. The red votive light is again referred to in the beginning of Act III where the scene was being detailed that “The votive light under the picture of Virgin, gleams more redly than ever”. The light becomes more redly emphasizing the approaching end both of the light and of Johnny’s life as in this act he is also going to be murdered.

Sean O’Casey’s *Juno and the Paycock* has very beautifully and masterly used some unique archetypes. Johnny is referring to Light again and just being concerned whether the light is still lightening before the picture of Virgin Mary. Light is associated with hope and life. This lightening of light has a direct relevance with Johnny’s life and subsequent death in the play. Throughout the three acts of the play he asks about the light, to which he is also replied positive, this produces a sense of satisfaction in him and also proves to be a ray of hope for getting forgiveness for what he had done. Finally towards the end of Act III, in the presence of Johnny, suddenly the votive light extinguished and a bit later it is shown that Johnny is also murdered. It directly connects the votive light with the life of Johnny by generating an association between the ends of both lives.

#### (3) Hallucination

As stated above that the archetypal images find their symbolic manifestation in hallucination also. In the play *Juno and the Paycock* Johnny’s hallucinations also represent such images. The ghost of Robbie Tancred which he sees in Act II, when he says “I seen him... I seen Robbie Tancred kneelin’ down before the statue”. This vision brings several images together. It reflects the image of a person knelt down before the statue of god. It also shows the idea that redemption only lies in the lap of religion and in the feet of god as the vision is showing a dead man kneeling down before the statue of Virgin Marry. It is the reflection of the idea of redemption in connection to religion and God which is prevalent in almost all cultures since antiquity.

#### (4) Mythical Archetypes

As mentioned above Mrs. Boyle (Juno) is compared with mythological goddess, similarly many times in

the play Mr. Boyle has been called a “peacock” (paycock). Another archetypal image can be detected through the description of this mythical character in the play. In Greek mythology Peacock is mentioned as

It was the bird of Hera (Juno), queen of the gods. Peacocks are mentioned in the ancient Greek play “The Birds” by Aristophanes.

Anonymous in *Peacock in Myths and Legends* quotes different examples,

The peacock is also mentioned in one of Aesop’s fables. In the story, the peacock goes to Juno (the Roman name for the goddess Hera) and complains that the nightingale has a sweet song and he does not. Juno replied that he has beauty and size. The peacock then asked what good was his beauty without a great voice. Juno wisely replied that every creature has its gifts and faults, and they should be content with them and who they are. The early European church viewed peacock as a religious symbol. (Casey, 1924)

Being a bird it had no work to do and therefore a perfect compared\son is drawn between Mr. Boyle and the peacock as in the play Mrs. Boyle again and again mentions that “he sthрутtin’ about from mornin’ till night like a paycock”. Not only Mrs. Boyle calls him a “peacock”, but he is also addressed as a peacock by Mrs. Madigan in Act III when she is taking the gramophone in return of her money, she says to Mr Boyle,

You’re not goin’ to be swankin’ it like a paycock with Maisie Madigan’s money—I’ll pull some o’ the gorgeous feathers out o’ your tail! (Casey, 1924)

### Conclusion

The whole discussion demonstrates how *Juno and the Paycock* is the mixture of different archetypes. It also becomes evident that archetypes being the inherited images of the collective unconscious expose the ancient links of the mind whereas different interpretations and applications of those archaic patterns connect the authors with the present world and its cultural climate.

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