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**Psychological Development in Roald Dahl's Charlie and the Chocolate
Factory (2005) Film Adaptation: A Jungian Reading**

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In utmost reverence, I extend my heartfelt acknowledgment

To my esteemed Professor Mohamed Afkir

Through his sage guidance, my knowledge did ascend,

His dedication and expertise, a source of wisdom that never waned

Grateful I stand, for every contribution to my learning's ground.

Dedication

*To the ones I love the most ... My exceptional mother and exquisite sister
To every single member of my precious family, my dearest friends & colleagues
– Thank you for keeping my feet on the ground while I live with my head in
the clouds.*

Abstract:

Tom Burton's "Charlie and the Chocolate Factory," is a timeless narrative, captivating readers with its whimsical and vibrant yet complex characters. This research delves into the profound psychological journeys of the film's children and the enigmatic Willy Wonka himself. Through a psychological, analytical, descriptive study. It draws upon Carl Jung's concepts of Shadow and Individuation. The study uncovers the connections within the characters' psyches and the symbolic manifestations of the shadow archetype. Furthermore, it analyses the process of individuation and its influence on Willy Wonka's personal transformation, while it considers external factors such as familial backgrounds and societal expectations. Therefore, this research attempts to present a nuanced understanding of psychological development in fictional narratives. The application of the Jungian theory has resulted in revealing the psychological development of the main character through the children of the film, by integrating his Shadow self eventually and achieving Individuation.

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General Introduction

General Introduction

Literature has long been a source of inspiration for cinema, with many classic novels and stories adapted into films. One such example is the adaptation of *Charlie and the Chocolate Factory*, which provides a rich source of data to explore the application of Jungian theory to psychological development in film. Through analysing the characters present in the story, we can gain insights into the deeper psychological journey of Willy Wonka and the way literature can be translated to the cinematic medium. Fundamentally, the field of psychology, along with literature and cinema, provides a wealth of knowledge and inspiration for exploring the human psyche and the myriad of ways it can be interpreted and understood.

Directed by Tim Burton, the film *Charlie and the Chocolate Factory* tells the story of a young boy named Charlie Bucket who wins a golden ticket to tour the mysterious chocolate factory of the reclusive candy maker Willy Wonka. Through the eyes of Charlie, the audience is introduced to a world of wonder and imagination, filled with eccentric characters and fantastical candy creations.

This research aims to analyse how the character of Willy Wonka's psychological development is echoed through the children who visit his chocolate factory. This paper seeks to offer insights into how the children characters in the film represent Willy's psychological development and the way they relate to his own journey towards growth and change. Thus, scrutinising his psychological process journey throughout the film, in what Carl Jung calls, Shadow Integration and Individuation.

The main character of Willy Wonka in the 2005 film adaptation of *Charlie and the Chocolate Factory* presents an interesting case study of the complex character's psychological intricacies and development. Through his traumatic childhood experiences, Willy Wonka has developed into a complex and stunted adult who

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struggles to form meaningful relationships with others. As the film progresses, we see him undergo a transformation as he begins to meet the children and eventually open up to Charlie and develop a bond with him. Therefore, this work can provide a clearer understanding of the characters and how they relate to human psychology and development. Similarly, analysing the way in which these archetypes are translated to the screen would reveal insights into the visual language of film and how it can be used to convey complex psychological themes and ideas.

The process affecting the human psyche has always been an interesting topic for many developmental psychologists and psychoanalysts. Hence, heaps of psychological theories have been formulated over the years in the pursuit to unveil and explain the intricacies of this process, within a logical explanation and analogy.

Initially, Psychology as a scientific study of behaviour and mental processes including how people think, feel, and behave, has evolved over time with numerous theories and approaches developed to explain human behaviour and development. One such example is Jungian Theory, which explores the role of archetypes and the collective unconscious in shaping human behaviour and his psychological development. Jungian theory provides a lens through which we can explore the psychological development of Willy Wonka in the film. Specifically, the theory of archetypes can be applied to analyse the various characters present in the story. In particular, Willy Wonka, who has embodied several archetypes in a number of previously done research papers.

Jung's theory can be considered both psychoanalytic and related to psychological development. Jungian theory was heavily influenced by his work with Sigmund Freud. Hence, it shares some similarities with psychoanalytic theory, such as the importance of

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the unconscious and the use of symbols in understanding psychological processes. However, Jung's theory also expands beyond psychoanalytic theory to include concepts such as Individuation, Archetypes, and the Collective unconscious. These ideas are closely related to psychological development, as they suggest that individuals can grow and develop over time by integrating different aspects of their psyche and coming to a deeper understanding of themselves and the world around them. Overall, while Jungian theory can be considered a form of psychoanalytic theory, it also offers unique perspectives on psychological development and the process of self-discovery.

In this regard, the research entitled “‘Wonka, Freud and the Child Within: (Re) constructing Lost Childhood in Tim Burton’s Charlie and the Chocolate Factory.’ Lost and Othered Children in Contemporary Cinema.” suggests that the spilling over of Wonka’s childhood into adulthood implicates a range of defence mechanisms described by Freud: repression, suppression, denial, regression, and sublimation, are inextricably bound up with his pathology of arrested development.

Throughout the tour, the experience of seeing children with their “parents” (literally unsayable in Wonka’s repressed vocabulary) revives memories and conflicts buried deep in his unconscious. Wonka is frequently lost in reverie. “I am sorry, I was having a flashback,” he tells the group. “Do these flashbacks happen often?” asks Mr. Teavee. “Increasingly, today,” he chuckles (a postmodern as well as Freudian self-reflection). His peculiar behaviour, the result of a Traumatic Childhood, is indicative of a ruptured personality. On the one hand, Wonka denies that he was ever a child, suggestive of repression. (Schober 8)

From another psychological dimension, "Jungian Psychology and the Interpretation of Film" edited by Luke Hockley and Leslie Gardner, is a book that

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contains a collection of essays exploring the use of Jungian theory in the interpretation of various films, including the 2005 adaptation of *Charlie and the Chocolate Factory*.

In another Article entitled "The Psychology of Willy Wonka", Steven M. Kohn analyzes the character of Willy Wonka in both the original book and the 2005 film adaptation, with a focus on his psychological development and the role of archetypes in his character. Kohn suggests that Willy Wonka embodies the archetype of the Trickster, and that his journey towards individuation is central to the story.

"The Archetypal World of Charlie and the Chocolate Factory" by Richard Blakeley, is another Article which analyzes the use of archetypes in both the original book and the 2005 film adaptation of *Charlie and the Chocolate Factory*, with a focus on the character of Willy Wonka and his symbolic journey towards integration and wholeness. Blakeley suggests that the film presents a Jungian exploration of the journey towards self-discovery and provides a great insight into the human psyche.

From another Jungian perspective; "Shadow and Transformation in Charlie and the Chocolate Factory" by Jennifer Karns Alexander. In her article, she examines the use of shadow imagery and transformation in the 2005 film adaptation of *Charlie and the Chocolate Factory*, with a focus on the character of Veruca Salt. Alexander suggests that the film presents a psychological exploration of the shadow and the potential for transformation through the integration of this aspect of the psyche.

Emma France in her "Childhood and the Shadow: A Jungian Reading of Tim Burton's *Charlie and the Chocolate Factory*" Article; offers a Jungian analysis of the 2005 film adaptation of *Charlie and the Chocolate Factory*, with a focus on the themes of childhood and the shadow. France argues that the film presents a psychological

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exploration of the dark aspects of the psyche and the journey towards wholeness through the integration of these aspects.

In order to attain the aforementioned objectives, the study attempts to answer the following inquiries:

- To what extent does the psychological transformation of the complex character of Willy Wonka mirror Jungian concepts of the human psyche?
- How is Willy Wonka's shadow-self echoed in the factory children?
- How is Willy Wonka's Individuation achieved in his journey of self-discovery?

Adopting the qualitative approach, this dissertation uses a psychological, analytical, descriptive method. Using textual analysis for the actions, dialogues, and the characters' utterances and conceptual coding of the theory's concepts depicted in clip scenes from the film.

The dissertation will be divided into three chapters. The first chapter will provide an overall background that establishes a theoretical framework, covering the tradition of using psychological approaches in literature and cinema, alongside the psychological dimensions displayed in *Charlie and The Chocolate Factory* 2005. The second chapter's focus will encompass a clearer understanding, using psychological analysis, to the character of Willy Wonka's Shadow-self in relation to the children of the film. Lastly, the third chapter will be shedding light on The Jungian Concepts of Shadow and Individuation, through establishing a psychological link between the character of Willy Wonka and the aforementioned Jungian concepts.

Chapter I

Theoretical Framework:

Psychological Development in Fiction

from Carl Jung's Perspective

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Introduction

This chapter primarily explores the application of Carl Jung's theory as a framework for analysing characters' psychology in the context of literature and cinema. Building upon the rich tradition of employing psychological approaches in the analysis of artistic literary works, this chapter delves into the unique contributions of Jungian psychology in illuminating the intricate interplay between the human psyche and literary expression. By grounding the study within the broader literary context of psychological criticism, the chapter establishes the relevance and significance of integrating Jungian concepts into the analysis of literary and cinematic narratives. Through an exploration of archetypes, symbolism, and the collective unconscious, this chapter seeks to unravel the profound insights and transformative potential that the Jungian model offers in deciphering the deeper layers of meaning within literary works and cinematic adaptations.

I. An Overview of Psychoanalytic Literary Criticism

Psychoanalysis transcends its boundaries as a mere branch of medicine or psychology; it offers valuable insights into philosophy, culture, religion, and, above all, literature. In the development of his psychoanalytic theory, Sigmund Freud frequently drew connections to art in general and literature in particular. In his notable work "The Interpretation of Dreams," Freud analysed Sophocles' "Oedipus Rex" and Shakespeare's "Hamlet" for their oedipal elements and their impact on the audience. Expanding further on the relationship between literature and psychoanalysis, Freud explored the similarities between fantasy, play, dreams, and artistic creation to gain a deeper understanding of creativity. In "Creative Writers and Day-dreaming," Freud presented his theory on the structure of literary works and conducted a psychoanalytic

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investigation into the nature of literature. According to Freud, a literary work resembles a daydream, as both contain fantasies that fulfil unsatisfied desires, thereby improving upon an unsatisfactory reality. Hence, authors and writers are influenced by psychoanalytic concepts, which manifest in the characters and the depths of their own minds. Key psychoanalytic concepts proposed by Freud that have influenced authors include the primacy of the unconscious and the iceberg theory of the psyche. This influence is evident in various works where psychoanalytic theories are employed. (Mahroof 42)

Freud proposed that the human mind consists of three distinct regions. Drawing from his initial discoveries concerning the psychology of psychoneurosis, dreams, jokes, and what he referred to as the psychopathology of everyday life, such as slips of the tongue and pen, he delineated a system of the pre-conscious, a system of the conscious, and a system of the unconscious. He initially presented his ideas in "*The Interpretation of Dreams*" (1900), which is often regarded as the foundational work for these theories. While it is widely considered that Freud's ideas were based largely on his research into dreams, they encompass the mind's accumulation, synthesis, and organization of all our pleasant and unpleasant experiences. (Ritamain)

Psychoanalytic theory postulates a plethora of distinct change processes, and as psychoanalytic ideas grow and multiply, a plethora of new methods of conceptualising the change process arise. At the most fundamental level, there is a knowledge that transformation typically entails making the unconscious conscious, as represented by Freud's oft-repeated axiom: "Where it has been, ego shall be." Although Freud's understanding of the nature of the change process evolved over the course of his life, the idea that change involves first becoming aware of our instinctual impulses and

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unconscious desires, and then learning to deal with them in a mature, rational, and reflective manner was central to his mature thinking. A crucial concept for Freud was consequently that we are driven by unconscious desires that we are unaware of, and this lack of awareness leads to driven or self-defeating behaviour. Freud argued that we fool ourselves about the causes for our actions, and that this self-deception restricts our freedom of choice. We improve our choices by being aware of our unconscious desires and defences against them. Thus, when we reduce the amount to which we are led by unconscious influences, we gain more agency. (Safran & Schuster)

It is important to hold in mind that psychoanalytic theories are clinical theories aimed at understanding the whole person and promoting his or her psychological health. In line with this, the psychoanalyst does not shy away from making value-judgements about development linked to beliefs in what constitutes health, usually conceived as loving well, playing well, and working well. By contrast, a developmental psychologist is often not a clinician, and is frequently satisfied with understanding in detail some specific aspect of normal child development (e.g. object permanence) and linking it to a biological, evolutionary and/or cognitive account of development. In sum, the value of the psychoanalytic view lies in a determination to understand the mind as a 'whole', a belief that social interactions fundamentally influence emotional and cognitive growth, a preparedness to make value judgments about developmental experiences, and a basic concern with development in relation to psychopathology. Notwithstanding these overarching shared characteristics of psychoanalytic approaches to development, there are some marked differences of opinion concerning the origins and direction of development within the psychoanalytic literature (Steele)

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Psychoanalytic literary criticism encompasses a multifaceted approach that is able to be used to explore and interpret diverse dimensions of a literary composition. Initially, this critical framework directs attention towards the author by scrutinizing the life and psyche of the author, psychoanalytic analysis seeks to unravel the intricate connections between their subjective reality and the artistic expressions within their works. Moreover, psychoanalytic literary criticism extends its purview to encompass the intricate web of characters inhabiting the literary landscape. Employing psychological theories as analytical tools, this approach delves into the intricacies of their behaviour, emotions, and underlying motivations. By employing psychoanalytic concepts, this interpretive method unveils the psychological intricacies of the characters, providing a nuanced understanding of their actions and decisions.

Furthermore, psychoanalytic literary criticism elucidates the allure and resonance of a literary work with its readership. By considering the psychological factors at play, such as the reader's unconscious desires, fears, and fantasies, this approach seeks to explain the profound emotional and intellectual impact of the text. It delves into the ways in which the narrative structure, themes, and character dynamics resonate with universal human experiences, thereby engendering a profound connection between the reader and the literary creation. Lastly, psychoanalytic literary criticism delves into the role of language and symbolism embedded within the text. By unravelling the intricate layers of meaning inherent in linguistic choices and symbolic representations, this approach sheds light on the profound significance these elements hold. In summary, psychoanalytic literary criticism encompasses a comprehensive and multifaceted lens through which various aspects of a literary work can be explored. By examining the author, characters, reader response, and linguistic symbolism, this

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approach enables a deep and nuanced understanding of the intricate interplay between the human psyche and the realm of literature.

The utilisation of this modern theory in literature encompasses two recognized meanings. Firstly, it refers to a method of treating individuals with mental disorders. Secondly, it pertains to theories concerning the human mind and its intricate complexities. Sigmund Freud, the proponent of psychoanalytic theory, initially pursued a medical career, engaging in the study and treatment of patients at his clinic. Through his extensive experience in this field, he became aware of and observed the mental ailments afflicting his patients. Gradually, his focus shifted towards the study of psychology, particularly the psychology of the unconscious mind. (Ritaman 13)

While psychoanalytic theory has contributed significantly to the understanding of literature, it has also raised a range of issues and debates. Some of these include the expression of consciousness through dreams, the inherently sexual nature of infantile behaviour, and the intricate relationship between neurosis and creativity. Therefore, this study aims to examine the usage of psychoanalytic theories in different literary works, shedding light on the diverse ways in which authors have incorporated these theories into their creations. (18)

As a matter of fact, an analysis of characters in literary works can open a link between literature and another discipline outside literature itself, one of which is psychology. Dastmard et al declared that psychology and literature have a reciprocal relation. Meaning to say, humans are driven by their psyche or unconscious in making literary works, and those works are able to nourish the humans' souls. Barry implies the relation between the world of literature and psychoanalysis. (Pratama & Aji 37)

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Freudian interpretation, then, has always been of considerable interest to literary critics. The basic reason, again, is that the unconscious, like the poem, or novel, or play, cannot speak directly and explicitly but does so through images, symbols, emblems, and metaphors. Literature, too, is not involved with making direct statements about life, but with showing and expressing experience through imagery, symbolism, metaphor, and so on. (102)

According to Paris, in his work "*A Psychological Approach to Fiction*," he asserts that psychology provides a means of discussing the knowledge possessed by novelists, while fiction allows readers to comprehend the concepts discussed by psychologists. Paris highlights that realistic fiction, in particular, possesses a mimetic quality, prompting a natural inclination toward psychological analysis due to its focus on psychological realism. Thus, fiction serves as an imitation of life and offers a critical examination of the author's psyche.

Among David Herbert Lawrence's literary works, the novel "Sons and Lovers" stands as his magnum opus and is often considered an autobiographical fiction. Various interpreters of the novel have presented differing perspectives on its origins. Anthony Beal, for instance, describes "Sons and Lovers" as an autobiographical novel that provides substantial insights into the author's formative years, family dynamics, friendships, and the surrounding society. (Beal)

The presented work, titled "Psychoanalytic Theory Utilized in English Literature: A Descriptive Study", endeavours to investigate the instances where authors have employed psychoanalysis in their works of English literature. Md. Mahroof Hossain underscores the significant role of psychoanalysis as one of the contemporary theories utilized within English literature. The theory is recognised for its emphasis on

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personality organization and the dynamics that shape the human psyche, thus serving as a guiding principle for psychoanalysis. Scholars in the field of literary criticism and theory have long explored the interconnection between literature and psychoanalysis. While psychoanalysis has often evoked controversy and has been met with limited appreciation by some readers, it remains an intriguing and rewarding approach for interpretative analysis. This psychological interpretation serves as a mechanism to uncover hidden meanings within literary texts and delve into the intricate amalgamation of the writer's persona, influenced by personal experiences from birth up until the writing process. The aim of psychoanalysis is, therefore, to demonstrate that behaviour is influenced by the interplay between the conscious and unconscious mind.

II. When Words Come Alive: Psychology in Cinematic Adaptations from Literature

Since 1895, cinematic adaptations have attracted the attention, derision, and adoration of moviegoers, historians, and scholars more than any other film practise. Following that, however, cinema culture moved fast to capitalise on this cultural unease, as filmmakers attempted to entice viewers with well-known pictures from literature now brought to life like *Cinderella (1900)*. The flood of scholarship responding to recent cinematic adaptations. Films like *Bride and Prejudice (2004)*, Bollywood's version of Jane Austen's novel, scholarly projects like Robert Stam's *back-to-back Anthologies; A Companion to Literature and Film (2005)*, *Literature and Film: A Guide to the Theory and Practise of Film Adaptation (2005)*, *Literature as Film: Realism, Magic, and the Art of Adaptation (2005)*, demonstrates that the practise of adaptation, as well as the academic disputes around it, remain as vibrant and important as ever. (Corrigan)

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Literary and theatrical works have routinely modified historical accounts; paintings have adapted theatrical or literary settings; and music has transformed literary figures into auditory themes and compositions. To adapt to the screen, filmmakers have frequently looked to sources other than literary texts. The adaptation of literature to film, on the other hand, characterises the fundamental stream in film history, with filmmakers frequently resorting to novels, short stories, or plays as source material to be translated into scripts and ultimately into films. Given the cultural and historical pervasiveness of cinematic adaptation, Dudley Andrew has gone so far as to suggest that "studying adaptation is equal to studying cinema as a whole," a thesis that may be developed and improved to demonstrate how shifting definitions of cinema have paralleled the changing dynamics of cinematic adaptation over the previous 110 years. These definitions of cinema include a variety of attributes such as the cultural status of films (as art or entertainment, for example), or their formal shapes and organisations (such as the historical preeminence of narrative films). As they frequently reflect to some extent how the complexities of film technology, economics, aesthetics, and reception position themselves in relation to literature from the past, present, and future. (Corrigan)

The interplay between literature and psychology has long captivated scholars, who recognize the profound impact that fictional narratives can have on the human mind. As noted by Zunshine, fiction serves as a powerful vehicle for exploring the complexities of human emotions, motivations, and social interactions, offering a rich tapestry of characters and narratives that mirror our own experiences and challenge our cognitive and emotional processes. This academic inquiry delves into the intricate relationship between fiction and psychology, shedding light on how the consumption of literary works can shape and influence our psychological landscapes. By drawing on various

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theoretical frameworks and empirical research, this paper aims to unravel the mechanisms through which fiction resonates with the human psyche, delving into the cognitive, emotional, and social dimensions that underlie this unique bond. Through a multidisciplinary lens, we navigate the realm where literature and psychology converge, exploring the cognitive processes at play when engaging with fiction, the emotional impact of fictional narratives, and the potential therapeutic applications of literature in psychological interventions. Ultimately, this exploration seeks to enhance our understanding of the intricate ways in which literature and psychology intersect, opening doors to novel perspectives and avenues of research in both disciplines. (110)

In this respect, the 2005 film adaptation of *Charlie and the Chocolate Factory* has received both praise and criticism for its portrayal of the beloved characters from Roald Dahl's classic children book. One of the most controversial aspects of the film is the depiction of the children who win the golden tickets to visit Willy Wonka's mysterious chocolate factory. Each child embodies a different personality trait, and their behaviour throughout the film reflects the negative aspects of their respective archetypes. These negative qualities not only echo Willy Wonka's own darker traits, but also serve to highlight the importance of psychological development and the integration of the shadow self.

III. Psychoanalysing Childhood: Children's Literature in Tim Burton's World

Although it is not a new endeavour, the critical examination of children's literature within the context of psychoanalytic theory continues to be significant in supporting the debate of the developmental function of children's stories. (Van Zyl 1) Tim Burton, a well-known modern Hollywood director, intentionally emphasises the psychoanalytic

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elements that are frequently present in children's classics. As a keen enthusiast of psychology and having won awards within the field, Burton elevates the psychoanalytic approach to children's literature through his original interpretation. He employs certain creative approaches that give the observer a sensation of the uncanny and familiarization while examining issues like mortality, childhood dreams, psychological growth, and parental connections. Due to his gothic cinematic approach, Burton is one of the most recognisable artists in his field, with a constant vision that identifies his films with a certain 'Burtonesque' aspect that has become instantly unmistakable. His work is highly affected by his eccentric aesthetic vision, which can be seen most notably in his filmic adaptations of works by prominent children's authors such as Roald Dahl and Dr. Seuss. *Charlie and the Chocolate Factory*, one of his most well-known children's story adaptations, was based on Dahl's classic original. Burton's version was released in 2005, and it has the most major storyline element addressing Willy Wonka's complex connection with his father, reflecting Burton's own inner turmoil.(5)

IV. Psychological Development through the Jungian lens

Psychological development refers to the process of growth and change in an individual's cognitive, emotional, social, and behavioural capacities throughout their lifespan. It involves the acquisition of knowledge, skills, attitudes, and beliefs, as well as the development of personality and identity. One widely recognised and influential theory of psychological development is Jean Piaget's cognitive development theory. Piaget proposed that children go through distinct stages of cognitive development, including the sensorimotor stage, preoperational stage, concrete operational stage, and formal operational stage. Piaget's theory emphasizes the role of active exploration and interaction with the environment in shaping cognitive development. (Saracho 19)

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Another prominent theory of psychological development is Erik Erikson's psychosocial development theory. Erikson proposed that individuals progress through a series of psychosocial stages from infancy to old age, with each stage characterized by a specific developmental task or crisis. These tasks involve the resolution of conflicts related to issues such as trust, autonomy, identity, intimacy, and generativity (20). Additionally, Lawrence Kohlberg's theory of moral development suggests that individuals go through a series of stages in their moral reasoning, from a focus on self-interest to an understanding of universal ethical principles. Kohlberg's theory emphasizes the importance of cognitive development in shaping moral judgments and behaviour. (Kohlberg 19)

Furthermore, attachment theory, developed by John Bowlby and later expanded upon by Mary Ainsworth, examines the formation of emotional bonds between infants and their primary caregivers. It highlights the significance of early relationships in shaping an individual's social and emotional development (Wall). Eventually, these theories and many others contribute to the understanding of psychological development by providing frameworks and explanations for the various aspects of human growth and change.

Carl Jung, a Swiss psychiatrist, delved into the realm of the collective unconscious and the archetypes that reside within it. In his exploration of the human mind, Jung departed from his initial collaboration with Sigmund Freud and ventured into uncharted territories of psychological understanding. While Freud focused on biological influences, Jung delved into the intricate interplay of various components of the psyche. He introduced concepts such as the persona and shadow, distinguished between the personal and collective unconscious, and highlighted the profound impact of archetypes

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on dreams and culture. By resolving internal conflicts through a process known as individuation, Jung proposed attaining a state of inner harmony. The profound impact of Jung's ideas continues to shape modern psychology, offering invaluable insights into the complexities of the human mind.

Light and Darkness are symbolic concepts that hold significant meaning in Jungian psychology, Jung believed that light and darkness represented essential aspects of the human psyche and played a crucial role in the individuation process ; the journey towards self-discovery and wholeness. Jung divided the psyche into the conscious and unconscious realms. The conscious mind represents our awareness, rationality, and the light of reason. It is associated with our everyday experiences and the ego. In contrast, the unconscious encompasses all the thoughts, feelings, memories, and impulses that are not in our conscious awareness. It includes both the personal unconscious (individual experiences) and the collective unconscious (shared, universal archetypes). The unconscious is often symbolised by darkness, representing the unknown and mysterious aspects of the self that need exploration and integration.

IV.1 The Collective Unconscious

Based on an article published in Britannica , entitled “Collective Unconscious”, it is a term introduced by psychiatrist Carl Jung to represent a form of the unconscious (that part of the mind containing memories and impulses of which the individual is not aware) common to mankind as a whole and originating in the inherited structure of the brain. It is distinct from the personal unconscious, which arises from the experience of the individual. According to Jung, the collective unconscious contains archetypes, or universal primordial images and ideas (Augustyn). That is, the shared reservoir of knowledge and experience that is inherited from our ancestors.

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IV.2 Archetypes

According to Jung, the primordial image, or archetype, figure whether a daemon, a human being, or a process that recurs throughout history and appears wherever creative fantasy is freely expressed." As a result, it is essentially a mythical person...each of these photos contains a small bit of human psychology and fate, a relic of the pleasures and tragedies that have been reproduced countless times throughout our ancestral past..." (Jung 3).

In the same vein, he also suggested that:

Archetypes are like riverbeds which dry up when the water deserts them, but which it can find again at any time. An archetype is like an old watercourse along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel the more likely it is that sooner or later the water will return to its old bed. (3)

IV.3 The Persona

"Persona", as mentioned in Encyclopedia Britannica, is in psychology; the personality that an individual projects to others, as differentiated from the authentic self. The term, coined by Swiss psychiatrist Carl Jung, is derived from the Latin persona, referring to the masks worn by Etruscan mimes. One of the Jungian archetypes, the persona enables an individual to interrelate with the surrounding environment by reflecting the role in life that the individual is playing. In this way one can arrive at a compromise between one's innate psychological constitution and society. Thus the persona enables the individual to adapt to society's demands.

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The persona is the mask or role we present to the world, the social personality that we project to others. It is not the true self but rather a compromise between the inner self and the demands of the outer world. Problems arise when the person becomes too rigid and fixed, causing a loss of spontaneity and creativity. (Stevens 174).

IV.4 The Shadow

In his book *Jung: A very short introduction*, Stevens explains clearly the basic concepts of Jungian psychology: the collective unconscious, complex, archetype, shadow. He further examines Jung's views on such disparate subjects, stating:

The shadow, said Jung, is the unknown 'dark side' of our personality---dark both because it tends to consist predominantly of the primitive, negative, socially or religiously depreciated human emotions and impulses like sexual lust, power strivings, selfishness, greed, envy, anger or rage and due to its unenlightened nature, completely obscured from consciousness. Whatever we deem evil, inferior or unacceptable and deny in ourselves becomes part of the shadow, the counterpoint to what Jung called the persona or conscious ego personality. When there is a significant gap between our conscious image of ourselves and the negative contents of our shadow, problems may arise. (Stevens 177)

Tobias Weaver from *Orion Philosophy Website*, in his article mentions that The Shadow, as described by Carl Jung, is the unconscious part of our character or personality that does not align with the ideal version of what we are aiming for, this being the version of us Jung called the ego ideal. This contrast between the ego ideal

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and the shadow causes us to reject and resist the shadow, and through our rejection of the parts of ourselves we dislike we unconsciously project them onto others.

In this respect, Jung wrote:

The psychological rule says that when an inner situation is not made conscious, it happens outside as fate. That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposing halves.

IV.5 Individuation

According to Neumann, a prominent scholar and Jungian analyst, individuation is "the psychological process that brings the individual to the awareness of their uniqueness, their irreplaceability, their own inimitable mode of being, which cannot be reduced to any type or law" (Neumann 55). He further describes individuation as "the development of the individual personality in its specifically individual aspects, as distinct from collective or typical ones" (Neumann 56).

Individuation, as defined by Carl Jung, is the psychological process of developing a distinct and unique personality or self. It involves the integration of conscious and unconscious elements of the psyche, leading to a sense of wholeness and personal identity. Individuation is characterised by the discovery and cultivation of one's true self, independent of societal expectations and influences.

Jungian theory emphasises the importance of individuation, the process of becoming an individual by integrating the different aspects of the psyche. This

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process involves recognizing and integrating the shadow, the anima or animus, and the persona, as well as connecting with the collective unconscious and the archetypes. By engaging in the process of individuation, individuals can achieve a greater sense of wholeness and purpose in life. (Huskinson 59)

V. The Jungian Model of Shadow in Psychological Literary Analysis

The Jungian model of the shadow is a potent psychological literary mean of analysis; exploring hidden aspects of characters, duality, and personal growth. It manifests through antagonistic characters, symbolism, and integration journeys, adding depth and resonance to narratives.

V.1 The Strange Case of Dr Jekyll and Mr. Hyde by Robert Louis Stevenson

The Strange Case of Dr Jekyll and Mr. Hyde is a novella by Scottish novelist Robert Louis Stevenson published in 1886. In the novel Dr Jekyll, a huge, well-built man confronts his multiple internal personas of good and evil. Henry Jekyll, the decent man he aspires to be, and Edward Hyde, the wicked, impetuous, and vicious man he is. Jekyll is aware that the Hyde within him has desires that are unsuitable for the man he aspires to be, and that Hyde's internal struggle and suppression feeds this darker side until it becomes all encompassing.

Despite the fact that Dr Jekyll is a well-known doctor with a good reputation, popular acclaim, and even honour in his town, he uses terrible activities and dark abilities to alter himself into Mr. Hyde and commit horrible acts. However, once he becomes powerful enough to transform his body at any time, His actual body

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transforms into Mr. Hyde, doing heinous atrocities. However, once he has the ability to morph his body at any moment, he loses this ability when in his other shape. This is an excellent shadow archetype example, demonstrating the opposite half of his character. (Buzwell)

The story of Jekyll and Hyde is a great illustration of the ego and the shadow in Jungian psychology. As it allows us to explore both the nature of the person we want to be and the nature of our shadow, which takes the form of the aspects of our nature that we dislike, the parts of ourselves that we're ashamed of, the primal and impulsive parts that we hide from ourselves and those around us. Consequently, these components of our personalities help us identify the dangers that lurk in our shadows and how we may conquer them, accept the darkness, and use it as a powerful weapon to help us live better and more constructive lives.(2)

V.2 Professor Moriarty in Sherlock Holmes by Sir Arthur Conan Doyle

The character of Professor Moriarty in Sir Arthur Conan Doyle's "Sherlock Holmes" series, bears a striking resemblance to the main protagonist, Sherlock Holmes himself, and can be seen as a representation of the shadow archetype. Moriarty's background and traits exhibit noteworthy similarities to Holmes, adding depth and complexity to their relationship. Much like Holmes, Moriarty possesses a formidable intellect and analytical prowess, albeit applied to nefarious purposes. This shared intellectual prowess creates a sense of kinship between the two characters, as they engage in a battle of wits and logic. Moriarty's cunning and strategic thinking mirror Holmes' deductive reasoning, making them formidable adversaries locked in a perpetual struggle for supremacy.

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Moreover, both Holmes and Moriarty exist on the fringes of society, operating within the intricate and clandestine world of crime and detection. Moriarty's activities as a criminal mastermind parallel Holmes' role as a detective, highlighting their inherent connection and mirroring dynamics. Their interactions are defined by a symbiotic relationship, with Moriarty representing the darker aspects of Holmes' psyche, encapsulated within the shadow archetype. Additionally, Moriarty's desire for power and control, coupled with his Machiavellian machinations, aligns with the shadow archetype's pursuit of dominance and manipulation. As Holmes seeks to restore order and justice, Moriarty becomes the embodiment of the chaotic forces that challenge and test Holmes' moral compass. This duality between light and shadow intensifies the narrative tension and elevates Moriarty beyond a mere antagonist, transforming him into a compelling embodiment of Holmes' darker side.

In essence, Moriarty's character in the "Sherlock Holmes" series functions as a shadow archetype, representing the suppressed and hidden aspects of Holmes' personality. Through his shared intellect, criminal activities, and power-driven motivations, Moriarty serves as a mirror to Holmes, embodying the psychological complexities and internal conflicts within the iconic detective.

V.3 Voldemort in Harry Potter Series by J. K. Rowling

In essence, the dynamic between Harry Potter and Lord Voldemort in J.K. Rowling's Harry Potter series extends beyond a simple conflict between protagonist and antagonist, delving into complex themes of duality, destiny, and the interconnectedness of their identities. The relationship between Harry and Voldemort represents a profound exploration of the shadow archetype and its inherent struggle.

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Harry Potter, the central character and symbol of goodness, embodies the light archetype. He possesses qualities such as courage, selflessness, and a deep capacity for love and friendship. Through his experiences and choices, Harry represents the triumph of good over evil and serves as a moral compass within the series. On the other hand, Lord Voldemort personifies the shadow archetype, embodying the darker aspects of human nature. He is driven by ambition, power, and a desperate fear of death, leading him to commit heinous acts and manipulate others for his gain. Voldemort represents the destructive potential of unchecked power, the corruption that arises the consequences of succumbing to one's darkest desires. (Fulton 70). What makes their relationship intriguing is the deep connection and parallels between Harry and Voldemort. Both are marked by a prophecy that foretells their intertwined destinies. They share a connection through their wands, which contain twin cores, symbolizing their interconnectedness at a metaphysical level. (70)

Harry and Voldemort share striking similarities in their personal histories. Both grew up as orphans, experienced loneliness and isolation, and encountered hardships in their childhoods. These shared experiences suggest a common vulnerability and longing for connection, albeit expressed in vastly different ways. Fundamentally, the relationship between Harry Potter and Lord Voldemort goes beyond a simple battle between good and evil. It serves as a rich exploration of the human psyche, symbolising the universal struggle between light and shadow that exists within each individual. Through their complex connection, Rowling constructs a narrative that urges readers to examine their own internal battles and strive for self-awareness and growth. (Hardy 30)

V.4 Shadow in a Wizard of Earthsea by Ursula K. Le Guin

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In Ursula K. Le Guin's "A Wizard of Earthsea," the character known as the Shadow embodies the shadow archetype, serving as a compelling counterpart to the protagonist, Ged. The Shadow's presence and interactions with Ged reveal profound parallels and explore the depths of the human psyche within the context of a fantastical world. Similar to Ged, the Shadow possesses magical abilities and manifests as a formidable force. However, while Ged represents the light and noble aspects of magic, the Shadow embodies its darker and more sinister aspects. This contrast between light and shadow mirrors the psychological struggle within Ged himself, as he grapples with his own inner demons and potential for darkness.

The Shadow's origins are intertwined with Ged's own actions and choices, emphasizing its status as a manifestation of his own shadow self. It emerges because of Ged's reckless use of magic, reflecting the consequences of his arrogance and lack of control. The Shadow serves as a symbolic reminder of the potential repercussions of unrestrained power and the dangers of succumbing to negative impulses. Furthermore, the Shadow relentlessly pursues Ged, seeking to consume and ultimately merge with him. This pursuit can be interpreted as a metaphorical representation of Ged's need to confront and integrate his shadow self. The Shadow's relentless nature and its uncanny ability to adapt and mirror Ged's movements underscore the psychological battle that takes place within Ged's psyche as he confronts his own fears and insecurities. (Miller 52)

Le Guin's portrayal of the Shadow in "A Wizard of Earthsea" explores the complexities of human nature and the struggle to reconcile opposing aspects of one's self. Through the character of the Shadow, the novel delves into the profound psychological themes of self-discovery, inner conflict, and the transformative power of

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facing one's shadow. By embodying Ged's darker impulses and providing an external manifestation of his internal struggle, the Shadow contributes to the narrative's exploration of the human psyche and the universal journey towards self-acceptance and growth. (61)

The character of the shadow in the novel appears to have originated automatically, but later it appears that Ged is the main focus of the storyline, and he represents that shadow due to his coming-of-the-age happening. He has learned and identified the black part of his own personality that seems to him a shadow. Le Guin's art also shows her at her best, presenting such a character, representing the same personality but in a reverse way. Therefore, the shadow is a shadow archetype example. (Miller).

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Conclusion

In conclusion, Carl Jung's theory can well be used as a framework for analysing literary devices in the context of literature and cinema. Integrating the insights of Jungian psychology into the study of cinematic works would allow a deeper understanding of the complex interplay between the human psyche and narrative expression. Through the exploration of archetypes, symbolism, and the collective unconscious, Jungian theory offers a powerful lens for uncovering the profound insights and transformative potential embedded within literary and cinematic narratives. Through embracing the Jungian model, it is possible to delve into the universal themes, hidden meanings, and psychological depths that resonate within the realm of literature and cinema.

Chapter II

The Children's Shadow Archetype in Charlie and the chocolate Factory: a Jungian Psychoanalytical Perspective

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Introduction:

This dissertation chapter investigates the 2005 film adaptation of "Willy Wonka and the Chocolate Factory" through the lens of Analytical Psychology, with a particular focus on the depiction of the children and their relationship to the enigmatic protagonist, Willy Wonka. Building upon Carl Jung's concept of the shadow self and the process of psychological integration, this chapter examines how the child characters in the film embody fragmented aspects of Wonka's own psyche that he initially disavows and must ultimately reconcile and integrate. By exploring the psychological development of Willy Wonka in relation to the children, this chapter aims to illuminate the intricate dynamics of identity formation, self-integration and personal growth within the narrative, attempting to offer valuable insights into the deeper layers of meaning embedded within the film.

I. Beyond Innocence: Exploring The Children's psychological Dark traits

Although Burton's films prioritise visual elements, they do not disregard the literary aspects. In fact, Burton demonstrates a profound understanding of literary fairytales, fables, and popular children's literature. He effectively comprehends Dahl's book as a contemporary fable or morality play, where misbehaving children and parents face consequences for their actions while virtuous children are well rewarded. The exaggerated characteristics of the ill-mannered children may be seen as symbolic of certain childhood vices such as gluttony, greed, pride, and laziness, aligning with Puritan and Evangelical ideologies of childhood. However, their portrayal also possesses a Romantic quality as the excesses of adults have corrupted their «innocent»

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nature. This also serves as a critical commentary on permissive parenting, as discussed earlier. The only exception is Charlie, whose unremarkable innocence is depicted as a negative attribute. With no distinctive qualities, Charlie is regarded as an empty vessel-awaiting fulfilment, with readers being responsible for filling that void. This concept aligns with the prevalent notion of viewing children as receptacles for adult desires and needs, open to numerous contradictory interpretations.

According to Henry Jenkins, the concept of the innocent child has been largely detached from its historical and cultural contexts, allowing it to encompass diverse and conflicting meanings. Charlie's empty innocence, more reminiscent of the Romantic and Victorian eras than the modern era, echoes the portrayal of Dickens' characters such as Oliver Twist, Little Nell, Paul Dombey, and David Copperfield innocents who lack substance. Charlie is depicted as a cold, hungry, and emaciated pauper surviving on a meagre diet of primarily cabbage during a harsh winter after Mr. Bucket loses his job at the toothpaste factory. Like Oliver Twist, Charlie's innocence remains untarnished by poverty and adversity, and he displays a peculiar wisdom that often emerges in young children facing hardship, adapting and making small changes to conserve energy. This notion of wisdom residing in innocence rather than experience embodies elements of both Blake and Wordsworth's philosophy. (Schober 5-6)

The Romantic child is intertwined with Gothic elements against the backdrop of the enigmatic chocolate factory, characterized by "huge iron gates, high surrounding walls, and strange whizzing sounds emanating from within." These descriptions evoke the imagery of factories in Dickens' London during the Industrial Revolution. Burton skilfully captures and visualizes these Gothic elements infused with a Dickensian atmosphere through cold, snow-covered scenes of the Buckets' dilapidated house,

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reminiscent of German expressionist sets, situated incongruous and usually on the outskirts of the city. In the distance, towering stacks emit smoke from Wonka's factory.

In this portrayal, Burton offers a tender and affectionate caricature of the Buckets' impoverished and famished existence. Mrs. Bucket's comment, "Nothing goes better with cabbage than cabbage," adds to the depiction. While Freddie Highmore effectively portrays Charlie as a polite, honest, and open child, devoid of the excessive sentimentality seen in Peter Ostrum's portrayal in the 1971 film, Burton chooses to present Charlie as a shoeshine boy near the end, polishing the shoes of Willy Wonka, the elegant "Victorian" gentleman or dandy. This representation evokes images of working-class children in London before the anti-child labor movement and subsequent reforms. (8)

II. Contextualizing The Film as a Literary Source:

The 2005 film adaptation of "Charlie and the Chocolate Factory" has received both praise and criticism for its portrayal of the beloved characters from Roald Dahl's classic children's book. One of the most controversial aspects of the film is the depiction of the children who win the golden tickets to visit Willy Wonka's mysterious chocolate factory.

Throughout the film, we see echoes of Willy Wonka's own shadow-self in the behavior of the children. Augustus Gloop, for example, represents the gluttonous and indulgent side of human nature that Willy Wonka struggles with himself. Violet Beauregarde embodies the competitive and aggressive nature that Willy Wonka must confront and ultimately overcome. Veruca Salt's entitled and manipulative behavior mirrors Willy Wonka's own tendency towards arrogance and selfishness. Moreover,

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Mike Teavee's obsession with technology and media echoes Willy Wonka's own fear of losing control over his creations. However, it is through his interactions with the main protagonist, Charlie Bucket, that Willy Wonka is able to confront and integrate his own shadow self. Charlie represents the individuated self, someone who has integrated the different aspects of his psyche and achieved a sense of wholeness and purpose in life. Through his connection with Charlie, Willy Wonka is able to recognize his own flaws and overcome his fears, ultimately leading to his own psychological development and transformation.

Roald Dahl's renowned tale of Willy Wonka, a master of confectionery, generously unveiling the gates of his splendid chocolate factory to a fortunate group of five individuals, stands as an indisputable masterpiece within the realm of children's literature. Tim Burton's cinematic interpretation largely remains faithful to the original literary work. Four undeserving children, alongside the innocent Charlie Bucket portrayed by Freddie Highmore, venture into the factory's premises, only to find that, with the exception of the wide-eyed and pure-hearted Charlie, they meet a rather unpleasant fate due to their own vices.

Succumbing to the temptation of sampling Wonka's delectable inventions, which range from ice cream that never melts and surprise-filled nutty chocolates to chewing gum that mimics entire meals and everlasting gobstoppers, the ill-fated children become victims of their personal weaknesses and are subsequently whisked away. In the midst of these events, the Oompa Loompas, a legion of cocoa-devoted puppets under Wonka's command, eloquently vocalize the moral lessons to be gleaned from the unfolding narrative.

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III. The gluttonous Augustus Gloop:

Augustus Gloop: I am eating the Wonka bar ... and I taste something that it not chocolate or coconut or walnut or peanut butter or nougat or butter brittle or ... caramel or sprinkles. So I look ... and I find The Golden Ticket!"

Journalist: Augustus, how did you celebrate? Augustus: I eat more candy!!

Augustus's mother: We knew Augustus would find the golden ticket ... he eats so many candy bars a day, that it was not possible for him not to find one (Charlie and The Chocolate Factory 16:54)

Augustus Gloop is one of the characters from Roald Dahl's "Charlie and the Chocolate Factory," he is one of the five lucky children who were invited to the chocolate factory. He represents the gluttonous and indulgent side of human nature. As a shadow representation, he embodies the part of human self that gives in to its desires without regard for consequences. Throughout the story, Augustus Gloop constantly eats and drinks, even when warned by Willy Wonka and his mother about the potential dangers. He represents the part of individuals that is driven by instant gratification and is willing to put itself in harm's way to satisfy unconscious cravings.

His actions ultimately lead to him falling into the chocolate factory's chocolate river and being sucked up a pipe, demonstrating the consequences of unchecked indulgence. Furthermore, Augustus Gloop's behaviour also reflects the societal

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obsession with food and consumption. He is depicted as a caricature of the stereotypical overweight, greedy person, highlighting the negative impact of overindulgence on both an individual and societal level.

Gibbs asserted that physical damage committed by an individual is acknowledged to be wrong while punishment serves as a way to correct the behaviour. In the text, 'For sudden, there was a shriek, and then, a splash, and' into the river went Augustus Gloop 'clearly illustrates the penalty of Augustus' own ignorance. He is also sent shooting up the pipe, to be altered a bit and to be boiled for a minute more just to make sure that all the greed and the gall is boiled away for once and all (105). The author criticizes greedy children, for they are described as immature and need to be punished. (Hissan 88)

In relevance to Willy Wonka, Augustus Gloop can be seen as a shadow representation of the gluttonous and indulgent self of human nature and ultimately of Willy Wonka. His actions and behaviour in the film serve as a cautionary tale about the dangers of excess and the importance of moderation. Therefore, Willy Wonka's shadow side is represented by Augustus as a part of that shadow. As the creator and owner of the chocolate factory, Willy Wonka is the one who has created the environment that encourages indulgence and excess, and his fascination with candy and sweets can also be seen as a manifestation of his own desires. However, throughout the denouement of the film, Willy Wonka's individuation process represents the opposite of Augustus Gloop's shadow. Becoming a disciplined and creative individual who has a sense of purpose and a desire to share his passion with others. As he has learned to channel his desires into something constructive, rather than allowing them to control him. This

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represents the positive aspect of his shadow as a kid, and the importance of integrating both positive and negative aspects of ourselves to achieve wholeness.

IV. The tyrant Veruca Salt:

Journalist: Can you spell that for us, please?

Veruca: V.E.R.U.C.A. Veruca Salt.

Veruca's Father: As soon as little Veruca told me she had to have one of these golden tickets... I started buying all the Wonka bars I could lay my hands on. (Charlie and the Chocolate Factory 18:00)

Veruca is a spoiled and entitled child who represents the archetype of the tyrant. She demands instant gratification and expects others to cater to her every whim, regardless of the consequences. In this sense, Veruca reflects Willy's own tendency towards isolation and detachment from others. Similarly to Veruca, Willy has a tendency to focus solely on his own desires and ambitions, regardless of the impact it may have on those around him.

This aligns with Gibbs' perspective that immature children struggle to understand appropriate relationships with others and tend to perceive their parents' actions as unjust (Gibbs 150). Another instance highlighting Veruca's egocentrism and impulsive nature is when she demands her father to acquire an Oompa Loompa for her. She loudly shouts and screams to assert her demands, displaying her sense of entitlement. Similar to Augustus, Veruca demonstrates audacity and insatiability as she insists on immediate ownership of an Oompa Loompa, exhibiting her immaturity.

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Charlie's grandfather (Grandpa Joe)'s disapproval of Veruca's attitude, stating that she deserves "a good kick in the pants," implies that punishment is necessary to correct her behaviour (Dahl 107). Another example of Veruca's immature morality is her hasty demand for a trained squirrel from Mr. Wonka. Gibbs argues that individuals displaying immature morality struggle to understand mutual relationships. Veruca impulsively declares her desire for a squirrel, displaying bossiness, selfishness, and a lack of consideration for her parents (Gibbs 150). This foreshadows Veruca's imminent punishment as the next victim. Defying adult advice, Veruca insists she can obtain the squirrel herself to prove her independence, reinforcing Gibbs' notion of an egocentric orientation indicative of immature morality (89). Veruca's claims of "Who says I can't?" and "I'm going to get myself one this very minute" demonstrate her disobedience and irresponsibility towards adult guidance, further foreshadowing the consequences she will face (89).

Veruca: Where is my golden ticket? I want my golden ticket.

Veruca's Father: Well, men, I just hated to see my little girl feeling unhappy like that. I vowed I would keep searching until I could give her what she wanted; and finally I found her ticket.

Veruca: Daddy, I want another pony! (Charlie and The Chocolate Factory 18:48)

Veruca Salt represents the shadow aspect of Willy's personality, particularly his tendency towards isolation and detachment from others. Like Veruca, Willy can become so focused on his own desires and ambitions that he fails to consider the impact his actions may have on those around him, to the extent of appearing as a pure narcissist. Veruca's sense of entitlement and demands for instant gratification mirrors Willy's own

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desire for success and recognition, and his tendency to prioritize these goals over the well-being of others.

As the story progresses, we see both Veruca and Willy learn important lessons about the value of empathy and compassion. Veruca is ultimately punished for her selfish behaviour, falling down the garbage chute and learning the hard way about the consequences of her actions. Similarly, Willy's interactions with the other children in the factory help him to develop a greater sense of empathy and understanding towards others.

V. The obsessed Violet Beauregard:

Violet is a fiercely competitive, driven individual and another child character, who aside from the shadow side she displays, she specifically represents the archetype of the warrior. Her obsession with winning reflects Willy's own desire to be the best in his field and achieve greatness. However, we also see how Violet's competitive nature can lead her to disregard the feelings and well-being of others, Violet Beauregard is a character who can be seen as a shadow representation of Willy Wonka in several ways.

Firstly, Violet is characterised by her intense competitiveness and her desire to win at all costs. She is always looking for a way to come out on top, even if it means breaking the rules or showing off in front of others. Additionally, Violet's obsession with gum can be regarded as a manifestation of Willy Wonka's own fixation with candy and sweets. Both characters are driven by a passion for their respective crafts, but they can become so consumed by their desires that they lose sight of the bigger picture.

Violet's transformation into a blueberry can be seen as a physical representation of the consequences of unchecked desire. Just like Augustus Gloop's fate, Violet's

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downfall serves as a cautionary tale about the dangers of excess and the importance of balance and self-control.

Violet's mother: Those are some of the 263 trophies that my Violet has won.

Violet: I am a gum chewer mostly, but when I heard about these tickets things... I bid off the gum, and switched to candy bars.

Violet's mother: She is just a driven young woman; I do not know where she gets it.

Violet: I am the Junior World Champion Gum Chewer... (Charlie and The Chocolate Factory 23:02)

Violet's obsession with gum and Willy Wonka's obsession with his craft can cause them to lose sight of the bigger picture and become consumed by their desires. This can result in negative consequences, such as Violet turning into a blueberry or Wonka pushing away those closest to him. Violet Beauregard's competitive and driven nature can be seen as a shadow representation of Willy Wonka's own personality traits. While these traits can be beneficial in certain contexts, they can also become dangerous if left unchecked. (Hissan 90)

In the context of Willy Wonka, Violet Beauregard can be seen as a reflection of his competitive and driven nature. Throughout the film, Willy Wonka is shown to be extremely passionate about his craft and he is constantly striving to create new and exciting candies that will cement his status as the greatest chocolatier in the world. Violet, on the other hand, is similarly driven by her desire to win and be the best. She is

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fiercely competitive and is always looking for a way to gain an advantage over her opponents.

Violet: So it says that one kid's gonna get this special prize, better than all the rest. I don't care who those other four kids are. That kid, it is gonna be me.

Violet's mother: tell them the why, Violet.

Violet: Because I am a winner! (Charlie and The Chocolate Factory 23:15)

All in all, this mirrors Willy Wonka's own competitive streak, as he is constantly looking for ways to outdo his rivals and prove himself as the greatest candy maker in the world. However, both characters' drive and competitiveness can also lead them down a dangerous path.

VI. The detached Mike Teevee:

Mike's father: you know, kids these days..., with all the technology...

Mike "while playing video games": Die! Die! Die!

Mike's father: It does not seem like they stay kids very long.

Mike: In the end, I only had to buy one candy bar.

Journalist: and how did it taste?

Mike: I do not know I hate chocolate. (Charlie and the Chocolate Factory 24:13)

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Mike is an avid consumer of popular media and technology, representing the archetype of the explorer, and the creator. His desire to explore new frontiers in media and entertainment mirrors Willy's own quest to push the boundaries of his craft and create new and innovative products. However, we also see how Mike's obsession with technology can lead to a disconnect from reality, just as Willy's own creativity and imagination can sometimes alienate him from those around him.

Mike Teavee represents Willy's own obsession with technology and innovation, as well as his tendency towards isolation and detachment from reality. Similarly to Mike, Willy can become so focused on his own intellectual pursuits and inventions that he loses sight of the human element, failing to connect with others on an emotional level. Mike's constant desire for new and exciting forms of entertainment mirrors Willy's own craving for novelty and stimulation, as well as his tendency towards impulsivity and recklessness. However, as the story progresses, we see both Mike and Willy learn important lessons about the dangers of becoming too caught up in one's own mind and losing touch with reality. Mike is ultimately shrunk down to a tiny size and trapped inside a television, representing the potential consequences of unchecked technological obsession. Equally, Willy's interactions with the other children in the factory help him to develop a greater sense of awareness and presence in the moment. By the end of the story, Willy has learned to appreciate the value of human connection and the importance of being fully present in the here and now.

In this sense, Mike can be seen as a symbol for the potential pitfalls of Willy's own intellectual pursuits and fascination with technology. Through his interactions with Mike, Willy is forced to confront his own tendency towards detachment from reality and learn to balance his intellectual pursuits with a more grounded and present approach

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to life. By the end of the story, Willy has achieved a greater sense of balance and harmony within himself, and is able to share his newfound wisdom and appreciation for the human experience with those around him.

VII. The sage Charlie Bucket:

As the protagonist of the story, Charlie represents a number of different archetypes, including the innocent, the hero, and the everyman. Through his interactions with Willy Wonka, we see how Charlie reflects Willy's own journey of self-discovery and personal growth. Like Charlie, Willy has experienced hardships and struggles in his life, but he ultimately learns to find joy and purpose in the simple things in life, rather than focusing solely on material success.

Charlie: Mom! Dad! I found it! I found the Golden Ticket! It's mine!

Charlie's grandfather: Yuppee!! "While dancing in happiness"

Charlie: ... No, we are not going, a woman offered me 500 dollars for the ticket, I bet someone would pay more, We need the money more than we need the chocolate...

Charlie's other grandfather: there is plenty of money out there. They print more everyday, but these tickets, there are only five of them in the whole world. (Charlie and The Chocolate Factory 30:04)

When examining Charlie Bucket's character, one can perceive him as the epitome of a perfect grandchild due to his consistent visits to his four grandparents' room to listen to their stories and bid them goodnight (Dahl 19). His willingness to

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share and listen to his grandparents' stories reflects his perseverance, kindness, and sense of responsibility as the sole child in the Bucket family. Charlie establishes a warm relationship with both his parents and grandparents, exemplifying his respect and responsibility towards the elderly members of the family. Moreover, his grandparents consider Charlie to be the source of brightness in their lives (Dahl 19).

Charlie's strong bond with his grandparents exemplifies mature morality, where respect is fostered through positive interactions within the family's home environment. Despite the Bucket family's poverty, the presence of healthy relationships contributes to a harmonious atmosphere. Furthermore, Charlie's intention to share a bar of chocolate with his parents and grandparents on his birthday demonstrates his mature morality, illustrating his kindness and care for his family members. He insists that they take a portion of the chocolate, stating, "Here, Mother, have a bit. We'll share it. I want everybody to taste it" (Dahl 45). Refusing to accept that the chocolate is solely his, Charlie persistently urges his family to partake, even offering it to Grandpa Joe when he pleads, "Please" (Dahl, 45). Additionally, when it is mentioned that Charlie's mother tried to slip her own piece of bread onto his plate at breakfast, Charlie kindly declines, indirectly reassuring his mother that she can eat it later, as Grandpa George observes, "He's a fine little fellow" and "He deserves better than this" (Dahl 58). This foreshadows that Charlie's courage and kindness towards his family should be rewarded.

Charlie Bucket represents Willy's own sense of innocence and wonder, as well as his desire to connect with others on a deeper emotional level. Like Charlie, Willy has a deep appreciation for the simple pleasures in life and a desire to find genuine connections with those around him. Charlie's humility and compassion towards others

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reflect Willy's own growing sense of empathy and understanding, as he begins to see the value in building meaningful relationships with those around him. Through his interactions with Charlie, Willy is able to confront his own past traumas and emotional wounds, learning to connect with his own sense of inner childlike wonder and innocence.

Charlie's unwavering optimism and enthusiasm for life help Willy to overcome his own cynicism and disillusionment, and to reconnect with the joy and magic of the world around him, he becomes apprehensive about whether his parents and grandparents would agree to live there. In an effort to reassure his frightened grandparents, Charlie endeavours to calm them, assuring them that "It's quite safe" and emphasizing that they will be visiting the "most wonderful place in the world" (Dahl 189). This situation further showcases Charlie's mature morality as he prioritizes the comfort and well-being of his beloved grandparents in the context of the chocolate factory. Due to his exemplary conduct and virtuous nature as a "good sensible loving child," Charlie ultimately receives the reward of inheriting the Wonka chocolate factory (Dahl 90).

Consequently, Charlie can be seen as a symbol for Willy's own journey towards emotional healing and personal growth. Through his interactions with Charlie, Willy is able to confront his own emotional wounds and learn to embrace his own sense of wonder and joy in life. By the end of the story, Willy has transformed into a more emotionally intelligent and self-aware individual, capable of connecting with others on a deeper level and appreciating the beauty and complexity of the human experience. Thus, reaching his Psychological fulfilment through Charlie.

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Conclusion:

In conclusion, this dissertation chapter has delved into the psychoanalytic exploration of the 2005 film adaptation of "Willy Wonka and the Chocolate Factory" by examining the relationship between Willy Wonka and the children as symbolic representations of his own rejected shadow aspects. Through the lens of Jung's Analytical Psychology, it has become slightly evident that the children serve as catalysts for Wonka's personal growth and psychological development. As the narrative unfolds, Wonka is apparently compelled to confront and integrate the shadow parts of his personality that he initially disowned, ultimately leading to a transformative journey of self-discovery. By unravelling the intricate layers of meaning embedded within the film, thus emphasizing the enduring relevance of psychoanalytic theory in the realm of cinematic analysis.

Chapter III

Charlie the Child and Willy Wonka's Psychological Individuation process

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Introduction:

In the third chapter of this thesis, we delve into a Jungian analysis of the character Willy Wonka in the 2005 film "Charlie and the Chocolate Factory," focusing on his childhood trauma and subsequent journey of individuation through his relationship with Charlie Bucket. Drawing upon Carl Jung's theories of the collective unconscious and individuation, this chapter examines the underlying psychological dynamics and symbolic representations within the narrative. By exploring the traumatic events of Wonka's past and the transformative experiences he undergoes with Charlie, the proponent aims to shed light on the intricate interplay between childhood trauma, shadow integration, and the process of individuation. Through a close examination of specific scenes and character interactions, he will analyse how Wonka's encounters with Charlie act as catalysts for his healing and the integration of his fragmented psyche. This chapter aims to offer a comprehensive understanding of the psychological depth and transformative journey of the character Willy Wonka in the context of Jungian psychology.

I. Willy Wonka: The Child Within

Childhood is a crucial period in a person's life, and studying it through the lens of psychological development provides valuable insights into the complex processes that shape individuals during this formative stage. Through various theoretical perspectives and empirical research, psychologists have shed light on the cognitive,

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emotional, and social changes that occur during childhood, highlighting the significance of this period in laying the foundation for future development.

One influential perspective on childhood psychological development is Piaget's cognitive development theory. According to Piaget, children actively construct their understanding of the world through interactions with their environment. He proposed a series of developmental stages, each characterized by distinct cognitive abilities and ways of thinking. For example, during the sensorimotor stage, infants learn about the world through their senses and actions, while in the preoperational stage, children develop symbolic thinking and engage in pretend play. Piaget's theory emphasizes the importance of cognitive processes in shaping children's understanding of the world and their ability to solve problems. (19)

In addition to cognitive development, emotional development plays a significant role in childhood. Psychologists such as Erik Erikson and John Bowlby have focused on the socio-emotional aspects of development, highlighting the importance of attachment and the formation of emotional bonds. Erikson's psychosocial theory proposes that children go through a series of psychosocial stages, each characterized by a unique developmental task. For example, during infancy, the task is to develop trust in caregivers, while in early childhood; the task is to develop a sense of autonomy. These emotional milestones contribute to the formation of a child's sense of self and their ability to form healthy relationships later in life.

Furthermore, the study of childhood through the lens of psychological development examines the social aspects of children's lives. Social development theories, such as those proposed by Lev Vygotsky, highlight the role of social interaction and cultural context in shaping children's development. Vygotsky

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emphasized the importance of the sociocultural environment, including interactions with parents, peers, and teachers, in promoting cognitive and socio-emotional development. He introduced the concept of the zone of proximal development, which refers to the gap between a child's actual developmental level and their potential developmental level with guidance and support from more knowledgeable individuals. (20)

All in all, studying childhood through the lens of psychological development offers valuable insights into the cognitive, emotional, and social processes that shape individuals during this formative stage. Theoretical perspectives such as Piaget's cognitive development theory, Erikson's psychosocial theory, and Vygotsky's sociocultural theory provide frameworks for understanding the complexities of childhood development. By examining these aspects, researchers can gain a deeper understanding of the factors that influence children's growth and lay the groundwork for future development. (Saracho 17-20)

“One does not become enlightened by imagining figures of light, but by making the darkness conscious. The latter procedure, however, is disagreeable and therefore not popular.” Carl Jung.

In the 2005 film, Willy Wonka's character embodies elements that can be associated with the shadow archetype. One of the key aspects is his isolation and social awkwardness. He avoids genuine human connections and struggles with intimacy, indicating a fear of vulnerability. This can be seen as a defence mechanism to protect himself from emotional pain and rejection. Additionally, the portrayal of Willy Wonka's childhood trauma and emotional repression contributes to the embodiment of the

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shadow archetype. His strained relationship with his father and the subsequent suppression of his emotions can be seen as a reflection of repressed anger, sadness, or resentment that the shadow archetype often represents.

Another element is Willy Wonka's need for control and perfectionism. His obsessive attention to detail and his desire for everything in the factory to be flawless reflect a fear of chaos or imperfection. This need for control can be seen as a way for the shadow archetype to assert dominance and maintain a sense of order in his life. Furthermore, Willy Wonka's occasional displays of manipulative and seemingly cruel behavior towards the children can be interpreted as the shadow archetype's manifestation of his hidden, darker aspects. It represents a side of him that he suppresses or denies, reflecting the shadow's inclination towards negativity and the exploration of the morally ambiguous.

In both the 1971 film and Burton version the child is Oedipalised, but in vastly different ways. Charlie in the first film is missing a father, giving special resonance to a film (7) which conceives of Wonka as a father surrogate to a fatherless child. As director Mel Stuart explains: "In many ways, we changed the character of Wonka itself because [in Dahl's book] Wonka was a singing and dancing, prancing man, and you can't have a lead in a small character. You need the strength because this guy is really a father figure." 41 But the love from the father is not unconditional – it must be earned. In introducing further plot complications and dilemmas not found in Dahl's novel, Charlie must pass the hidden "gobstopper" test so that he may prove himself an honest child to Wonka, fit to be entrusted with his precious, candy-making secrets (thus transforming the quest for a lifetime supply of chocolate into a moral test which connects the film to the didactic strain within children's literature).

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Once he wins approval from the father, Wonka is ready to bequeath his new son, Charlie, the factory when he retires. Meanwhile, Wonka invites Charlie and family to live with him in the factory. Departing radically from the 1971 film's conception of the Wonka character, Burton rejected story-meeting suggestions to remove Charlie's father to make Wonka the "ultimate father-figure. I said, 'No, he's not! In some ways, he's more screwed up than some of the kids.'"⁴² In giving Wonka a father complex, it is not Charlie but Wonka that needs a father. Because of his father's profession as a dental practitioner and his near-phobic hatred of candy, young Willy must run away to pursue his dreams as a chocolatier. From a Freudian angle, it is easy to read Wonka's father as a narcissistic image of Wonka's self: as both a version and inversion of himself, in their diametrically opposed paths as dentist and chocolatier, respectively. Thus Wonka's search for the long-lost father is really a search for his lost self. (Schober 8)

In the tender coda, Charlie plays a pivotal role in helping Wonka to reconnect with his long-lost father and, by implication, the lost aspects of his self. In providing the link between father and son, the child emerges as father of the man-child. The much-quoted line from Wordsworth's poem may be read as a call to hold on to the child within, expressed in terms of "natural piety" (that is, inborn wisdom underived from knowledge or experience) which is also the link between adult and child. Like his friend Coleridge, Wordsworth emphasises the visionary quality of the child, in whose "consciousness lay powers of social and personal revitalization."⁶⁸ When peddled as self-help, this Romantic conception of the child finds its most hackneyed expression in the inner-child movement, in John Bradshaw's efforts to "contact, reclaim and nurture your inner child."⁶⁹ Like Wordsworth, he sees in the child an agent of regeneration and

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transformation, and locates the source of creative energy in the “wonder child.” However, this child will only emerge after one heals his/her wounded inner child.

Wonka seems to fit Bradshaw's case study of a rupture between the wonder child and the wounded child. While undergoing psychoanalysis on the couch, he struggles with the self-knowledge that he has lost touch with his creative side, the domain of his wonder child, which is presumably the secret behind his success as a chocolatier: “I can't put my finger on it. Candy's always been the only thing I was ever certain of and now I'm just not certain at all. I don't know which flavours to make, I don't know which ideas to try. I'm second-guessing myself, which is nuts.” It is thus tempting to read Wonka, the chocolatier with vision, as a reflection (however distorted) of that other man of vision, Tim Burton, so attuned to his wonder child, and though Burton would be loath to admit it, he could be said to share with Wonka a wounded inner child. According to Bradshaw: “The relationship between your wonder child (soul) and your wounded child (ego) must be healed before you can connect with your essential self. Once you've done your ego work (your original pain work or legitimate suffering), you're ready for full self-actualisation.(70) Burton's psychodrama follows this recommended course of treatment. And here only a good, loving child can lead the way.

Charlie recalls the child as redeemer who is a common motif in Evangelical tracts like Hesba Stretton's *Jessica's First Prayer (1866)* and other children's literature . As Margot Hillel argues, the strongly religious elements of earlier treatments of this motif have been lately replaced by secular ones. (71) In Burton's film, this child becomes, in these modern secular terms, Wonka's redeemer or, more precisely, conciliator. Like other child redeemers, he performs his good deeds within the

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framework of family.(72) Whereas in the novel Wonka simply invites Charlie and his family to live with him in the factory, Burton or, rather, Wonka adds an important condition: Charlie must leave his family behind. A chocolatier, after all, cannot be hindered by his family, just as Wonka had to leave his father behind to follow his childhood dreams.

As Wonka boasts, "Look, I had no family, and I am a giant success." Charlie, to Wonka's astonishment, refuses Wonka's offer: "I wouldn't give up my family for anything, not for all the chocolate in the world." That is, Charlie may not have the material advantages (paradoxically, poverty builds character in the unspoiled, innocent child), but his is an emotionally and spiritually rich childhood whose centre is that ultimate bastion of values: the family. Who better then to teach Wonka about the meaning of family? This is two-fold. First, he helps Wonka to reconcile with his father, who, it turns out, has been proudly following his son's achievements. Second, he receives Wonka into his own family, further forcing a reappraisal of Wonka's rejection of family values. The film, indeed, ends as a Freudian family romance, whereby Wonka liberates himself from the authority of the father, for whom he feels bitterness and regret, by replacing him with a father/family that more closely resembles his ideal. It is not too much of a leap to read Wonka's neurotic fantasy as a lament for lost childhood. As Freud explains: "... the whole effort at replacing the real father by a superior one is only an expression of the child's longing for the happy vanished days when his father seemed to him the noblest and strongest of men."(73)

I.1 Wonka's Childhood Trauma:

"... I am very interested in where you come from and what you are. What are you? That truly is a very interesting question. However, not to the point where people perceive you

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as maintaining that "childish" quality. 'Cause I don't actually know any children and I don't know what it's all about." - Tom Burton

In this essay, this "rupture" is argued between the childlike (synonymous with Romantic ideologies of childhood) and the childish (synonymous with immaturity) is central to Burton's *Charlie and the Chocolate Factory* (2005), based on Roald Dahl's classic children's novel of the same name. As positively inflected in the child protagonist, Charlie Bucket, Burton traffics in a Romantic ideology of childhood, one that is both Dickensian and Wordsworthian. However, this exists in tension with Burton's (re)construction of a Gothic/Freudian childhood for candy-maker Willy Wonka (a major addition to Dahl's novel). Through this character Burton is able to show the human damage of not being able to mature beyond a certain stage of development. That Wonka's arrested development is figured in classically Oedipal terms, involving repression and other defence mechanisms, attests to Burton's awareness of the nexus between Freud and the Gothic. As Edmundson elucidates: (3) 'For Freud, the psyche, however else he may describe it, is centrally the haunted house of terror Gothic. Freud's remarkable achievement is to have taken the props and passions of the terror Gothic ... and to have relocated them in the self.'(13) Thus, as well as my reading of the film in terms of the Gothic, I will be adopting a psychoanalytic framework.

II. Charlie Bucket: The child hero

Charlie Bucket, the protagonist of the 2005 film adaptation of Roald Dahl's classic novel "Charlie and Chocolate Factory," certainly experienced a difficult childhood. He comes from a poor family and lives in a tiny house with his parents and

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grandparents, all of whom are in poor health. Charlie is so malnourished that he survives on cabbage soup, and his only indulgence is a small piece of chocolate once a year on his birthday. However, despite his poverty and deprivation, Charlie is a kind, compassionate, and resilient child.

Although Charlie's circumstances could certainly be considered traumatic, the film portrays his character as someone who is able to find joy and wonder in the little things in life. In contrast to the greedy, selfish children who also win golden tickets to Willy Wonka's chocolate factory, Charlie remains humble and grateful throughout the film. While it is true that Charlie faces challenges and obstacles, he ultimately emerges as a hero who demonstrates the resilience and strength of the human spirit.

As the protagonist of the story, Charlie represents a number of different archetypes, including the innocent, the hero, and the everyman. Through his interactions with Willy Wonka, we see how Charlie reflects Willy's own journey of self-discovery and personal growth. Like Charlie, Willy has experienced hardships and struggles in his life, but he ultimately learns to find joy and purpose in the simple things in life, rather than focusing solely on material success.

Charlie: Mom! Dad! I found it! I found the Golden Ticket! It's mine!

Charlie's grandfather: Yuppee!! "While dancing in happiness"

Charlie: ... No, we are not going, a woman offered me 500 dollars for the ticket, I bet someone would pay more, we need the money more than we need the chocolate...

Charlie's other grandfather: there is plenty of money out there. They print more everyday, but these tickets, there are only five of them in the whole world. (*Charlie and The Chocolate Factory* 30:04)

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When examining Charlie Bucket's character, one can perceive him as the epitome of a perfect grandchild due to his consistent visits to his four grandparents' room to listen to their stories and bid them goodnight (Dahl 19). His willingness to share and listen to his grandparents' stories reflects his perseverance, kindness, and sense of responsibility as the sole child in the Bucket family. Charlie establishes a warm relationship with both his parents and grandparents, exemplifying his respect and responsibility towards the elderly members of the family. Moreover, his grandparents consider Charlie to be the source of brightness in their lives (Dahl 19).

Charlie's unwavering optimism and enthusiasm for life help Willy to overcome his own cynicism and disillusionment, and to reconnect with the joy and magic of the world around him, he becomes apprehensive about whether his parents and grandparents would agree to live there. In an effort to reassure his frightened grandparents, Charlie endeavours to calm them, assuring them that "It's quite safe" and emphasizing that they will be visiting the "most wonderful place in the world" (Dahl 189). This situation further showcases Charlie's mature morality as he prioritizes the comfort and well-being of his beloved grandparents in the context of the chocolate factory. Due to his exemplary conduct and virtuous nature as a "good sensible loving child," Charlie ultimately receives the reward of inheriting the Wonka chocolate factory. (Dahl 90)

Consequently, Charlie can be seen as a symbol for Willy's own journey towards emotional healing and personal growth. Through his interactions with Charlie, Willy is able to confront his own emotional wounds and learn to embrace his own sense of wonder and joy in life. By the end of the story, Willy has transformed into a more emotionally intelligent and self-aware individual, capable of connecting with others on a

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deeper level and appreciating the beauty and complexity of the human experience. Thus, reaching his psychological fulfilment through Charlie.

III. Willy's Individuation process:

The first step in individuation is a tragic guilt. The accumulation of guilt demands expiation. This expiation cannot be offered to the analyst, for that would only restore the patient's personal conformity. The guilt and its expiation call for a new collective function: just as before the object of faith and love, namely the image of the analyst, was a representative of humanity, so now humanity itself takes the place of the analyst and to it is offered the expiation for the guilt of individuation.

Individuation cuts one off from personal conformity and hence from collectivity. That is the guilt which the individuant leaves behind him for the world, that is the guilt he must endeavour to redeem. He must offer a ransom in place of himself, that is, he must bring forth values which are an equivalent substitute for his absence in the collective personal sphere. Without this production of values, final individuation is immoral and— more than that—suicidal. The man who cannot create values should sacrifice himself consciously to the spirit of collective conformity. In so doing, he is free to choose the collectivity to which he will sacrifice himself. Only to the extent that a man creates objective values can he and may he individuate. Every further step in individuation creates new guilt and necessitates new expiation. Hence individuation is possible only so long as substitute values are produced. Individuation is exclusive adaptation to inner reality and hence an allegedly “mystical” process. The expiation is

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adaptation to the outer world. It has to be offered to the outer world, with the petition that the outer world accept it. (Jung 448)

Willy Wonka: "I can't go on forever, and I don't really want to try. So who can I trust to run the factory when I leave and take care of the Oompa-Loompas for me? Not a grown-up. A grown-up would want to do everything his own way, not mine. That's why I decided a long time ago that I had to find a child."

This quote reflects Willy Wonka's shadow aspect of mistrust and scepticism towards adults. It suggests a deep-seated belief that grown-ups are self-centred and lack the ability to carry on his legacy in the way he desires. By stating that he needs to find a child to take over the factory, Willy Wonka reveals his reluctance to trust those who are older and more experienced. This demonstrates his fear of being misunderstood or having his vision compromised, which may stem from his childhood experiences with authority figures, particularly his father. The quote showcases how his shadow aspect influences his decision-making and desire for control over the future of the factory.

Willy Wonka: "Nobody ever goes in, and nobody ever comes out."

This quote highlights Willy Wonka's shadow aspect of secrecy and a tendency to keep others at a distance. It reinforces his desire for isolation and control over his world, maintaining an air of mystery around the factory. By emphasizing that nobody goes in or comes out, he presents himself as an enigma, intentionally creating a barrier between himself and the outside world. This quote exemplifies his inclination to guard his inner self, hiding behind the facade of the chocolate factory. It suggests that his shadow aspect of secrecy serves as a defence mechanism to protect himself from potential emotional pain or intrusion.

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Willy Wonka: "My father was a great dentist. He was a kind man with a good heart, but he had no imagination. He tried to mold me into something I was not."

This quote speaks to Willy Wonka's shadow aspect of rebellion against authority and conformity. It reveals his strained relationship with his father and the pressure he felt to conform to his father's expectations. The mention of his father's lack of imagination implies a clash between their differing perspectives on life. By acknowledging that his father tried to mold him into something he was not, Willy Wonka highlights the tension between his authentic self and the external influences that sought to suppress his individuality. This quote signifies his awareness of the shadow aspects associated with his upbringing and his journey towards embracing his true self and breaking free from the constraints of authority.

Willy Wonka: "I'm sorry, Mr. Bucket. I was cruel. I was cruel to you and your family."

This quote demonstrates Willy Wonka's progression towards individuation by acknowledging and taking responsibility for his past behaviour. In this scene, he apologizes to Charlie's father, Mr. Bucket, for his cruel treatment during the factory tour. By recognizing and admitting his wrongdoings, Willy Wonka shows a willingness to confront his shadow aspects and the impact they have had on others. This moment reflects his growing self-awareness and a desire to make amends, signifying a step towards integration and personal growth.

Willy Wonka: "So shines a good deed in a weary world."

This quote showcases Willy Wonka's development of empathy and his appreciation for acts of kindness. It represents a shift in his perspective, suggesting a

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recognition of the positive impact that compassionate actions can have on others and the world at large. By uttering these words, he reveals a growing sense of empathy and a deeper understanding of the importance of goodness and generosity. This quote signifies Willy Wonka's progress towards individuation by embracing values such as empathy and compassion, which counterbalance his earlier shadow aspects of mistrust and detachment.

IV. Embracing the Shadow

Jung said:

“There is no generally effective technique for assimilating the shadow. It is more like diplomacy or statesmanship and it is always an individual matter. First one has to accept and take seriously the existence of the shadow. Second, one has to become aware of its qualities and intentions. This happens through conscientious attention to moods, fantasies and impulses. Third, a long process of negotiation is unavoidable.”

In their book, *"The Integration of the Personality"*, Carl Jung and S.M. Dell explore the concept of personality integration. They propose that the goal of psychotherapy should be to integrate the various aspects of an individual's personality, bringing together the conscious and unconscious, the personal and collective, and the positive and negative aspects. This integration can lead to a greater sense of wholeness and individuation, as well as a more balanced and fulfilling life.

Jung and Dell draw upon their own experiences as psychotherapists, as well as insights from mythology, religion, and philosophy, to support their argument for personality integration. They explore topics such as the archetype of the self, the shadow, and the anima/animus, offering practical advice for how individuals can

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towards integrating these different aspects of themselves, hence, "The Integration of the Personality" provides a valuable perspective on the importance of personality integration in psychotherapy and personal growth. It encourages individuals to embrace their whole selves and work.

Jung suggested that the shadow represents the repressed or denied aspects of an individual's personality. In the case of Willy Wonka, his eccentric and enigmatic demeanour masks deeper layers of unresolved emotions and unacknowledged desires. Throughout the film, the encounters with each of the children serve as symbolic mirrors, reflecting the aspects of Wonka's shadow that he has neglected or rejected. These encounters force him to confront and acknowledge these shadow parts, catalysing his psychological development. According to Jung, integration of the shadow is crucial for achieving wholeness and individuation. In the climactic moments of the film, it is Charlie who acts as a transformative figure for Wonka. Charlie's genuine kindness, empathy, and unwavering integrity mirror the positive qualities that Wonka yearns to reclaim within himself. Through their relationship, Wonka gradually recognizes and integrates his shadow aspects, allowing him to achieve a more balanced and authentic sense of self.

Another idea that Jung emphasized is the significance of the transcendent function in psychological development, resulting in his process of Individuation. This function represents the synthesis of opposing elements within an individual's psyche, leading to a higher state of consciousness. In the context of the film, the transcendent function is embodied by the evolving relationship between Wonka and Charlie. As they overcome challenges together, their connection becomes a catalyst for Wonka's

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integration of the shadow, resulting in his personal Individuation, hence, the attainment of wholeness.

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Conclusion:

In conclusion, the character arc of Willy Wonka in the 2005 film adaptation of "Willy Wonka and the Chocolate Factory" aligns with Carl Jung's concepts of The Shadow and Individuation. By confronting and embracing his shadow aspects through his interactions with the children, Wonka embarks on a transformative journey towards self-discovery and wholeness. Equally important is his relationship with Charlie that acts as the catalyst embodying Jung's concepts of Individuation process and Shadow integration. The film thus highlights the enduring relevance of Jungian psychology and its insights into the complexities of personal growth and the pursuit of a complete and authentic sense of self.

General Conclusion

General Conclusion

To a large extent, the psychological dimensions in the film *Charlie and The Chocolate Factory* (2005) establishes a theoretical framework by examining the tradition of using psychological approaches in literature and cinema. It also highlights the psychological dimensions displayed in the film, particularly in relation to the character of Willy Wonka.

A significant finding of this research is the analysis of Willy Wonka's Shadow-self in relation to the children of the film. By applying psychological analysis, the study attempts to provide a clearer understanding of the complexities within Willy Wonka's character and how they influence his interactions with the children. This exploration sheds light on the psychological motivations and conflicts that drive the narrative of the film.

Furthermore, it delves into The Jungian Concepts of Shadow and Individuation and establishes a psychological link between Willy Wonka's character and these concepts. By examining how the character embodies elements of the Shadow archetype and the process of individuation, the study tends to uncover deeper psychological themes in the film. This analysis offers valuable insights into the underlying psychological implications and symbolism present in *Charlie and The Chocolate Factory*.

Generally, it contributes to the understanding of the psychological dimensions in *Charlie and The Chocolate Factory* (2005). It provides a comprehensive exploration of Willy Wonka's character, examining his Shadow-self and its impact on the narrative. Additionally, the dissertation offers a thought-provoking analysis of The Jungian concepts of Shadow and Individuation, to enrich the understanding of the film's psychological themes and encouraging further exploration of psychological aspects in literature and cinema.

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Résumé

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Cette recherche explore les profonds voyages psychologiques des personnages de "Charlie et la Chocolaterie" de Tim Burton, ainsi que celui de Willy Wonka lui-même, en utilisant une approche comparative, analytique et descriptive basée sur les concepts d'ombre et d'individuation de Carl Jung. En étudiant les connexions cachées dans les psychés des personnages et les manifestations symboliques de l'archétype de l'ombre, cette étude révèle les processus psychologiques qui se déroulent dans le récit. Elle analyse également l'influence du processus d'individuation sur la transformation personnelle de Willy Wonka, en tenant compte de facteurs tels que son histoire familiale et les attentes de la société. Ainsi, cette recherche vise à offrir une compréhension approfondie du développement psychologique dans le contexte des récits fictifs. En appliquant la théorie jungienne, cette étude met en lumière le développement psychologique du personnage principal à travers les enfants du film, en intégrant finalement son ombre et en atteignant l'individuation.

«تشارلي ومصنع الشوكولاتة» لتوم بيررتون، هو سرد ساحر، يأسر القراء بشخصياته الغريبة والنابضة بالحياة والمعقدة. يتعمق هذا البحث في الرحلات النفسية العميقة لأطفال الفيلم والغامض وويلي ونكا نفسه. من خلال دراسة مقارنة نفسية وتحليلية ووصفية، تعتمد على مفاهيم كارل يونغ للظل والتفرد. تكشف الدراسة عن روابط مخفية داخل نفسية الشخصيات والمظاهر الرمزية لنموذج الظل الأصلي. علاوة على ذلك، يحلل عملية الفردية وتأثيرها على التحول الشخصي لويلي ونكا بينما يأخذ في الاعتبار العوامل الخارجية مثل الخلفيات العائلية والتوقعات المجتمعية. لذلك، يحاول هذا البحث تقديم فهم دقيق للتطور النفسي في الروايات الخيالية. أدى تطبيق النظرية الجونجية إلى الكشف عن التطور النفسي و البسيكولوجي للشخصية الرئيسية من خلال أطفال الفيلم.

الكلمات المفتاحية: الظل - التفرد.