

# Jungian Analysis of *Mexican Gothic* and *Night Film*

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the requirements for the degree of  
Master of Arts

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It is hereby declared that

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3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I/We have acknowledged all main sources of help.

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## Approval

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## Abstract

This paper analyses Carl Gustav Jung's psyche model, broadly known as "Jungian Analysis". The two novels *Mexican Gothic*, written by Silvia Moreno-Garcia and *Night Film*, written by Marisha Pessl are analysed through the lens of Jungian analysis. This paper asserts that these two Gothic novels observe the process of Jung's individuation, the psychological journey to connect the bridge between the conscious and unconscious self. This study applies Carl Jung's concept of the collective unconsciousness and archetypes to deconstruct the human psyche. In both texts, the central characters get involved with mysterious investigations. *Mexican Gothic* explicates the inbuilt shadow in the characters and *Night film* analyses the consumption of shadow. The two novels effectively portray the Jungian concepts such as shadow, persona, anima/animas, individuation and collective unconscious, analysing the human psyche.

Key words: Jung; Unconscious; Psyche; Individuation; Shadow; Gothic

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## Chapter 1

### Introduction

The Gothic genre is well known for haunting ambience, psychological paradoxes and symbolic meanings providing a space for literature to express the human psyche. From 18th century Gothic fiction to contemporary literature, Gothic literature is constantly evolving from logic to fear, trauma, repression, madness, death and fear of the unknown (Reuber 2). These literary works are more about external fears but internal horror repressed by loss, grief and greed. In this way, the gothic genre has become a channel for representing the darker and deeper side of the human psyche, the haunting side of the unconscious mind.

In recent years, modern writers have transformed Gothic components into psychoanalysis, modern anxieties and fiction. *Mexican Gothic* (2020) by Silvia Moreno-Garcia and *Night Film* (2013) by Marisha Pessl are the examples of modern gothic literature which sketch the gloomy, dark themes in the novels. Authors use these elements to dig deeper into the psychological confrontations of the protagonists. Beneath the suspense of the horror narrative and dark plot, there are corners of the protagonist's psyche that need self-confrontation, psychic transformation and inner darkness. These notions strictly align with the Swiss psychiatrist Carl Gustav Jung's framework about the human mind which describes the structure of psyche, archetypes, and the procedure of individuation.

Analytical psychology has always been distinguished by its constantly evolving philosophical and practical frameworks. It has changed over time as new ideas and models are added or old ones are replaced. Carl Jung worked tirelessly to improve and extend his own beliefs throughout his life (Alister, Hauke 1). Jungian analysis portrays the human mind as composed of conscious and unconscious components, which includes the personal unconscious and the

collective unconscious. Jung establishes the dominant concepts such as the ego, the personal and collective consciousness, the significant elements of psyche like shadow, the anima/animus, the mask, the self and individuation. All of the elements command the lifelong journey toward the psychic growth of self and preserve the wholeness by integrating unconscious elements to the conscious awareness. These are applied to analyse myths, dreams, art, literature, especially, the narratives that explore symbols, and mysterious realms. It is important to acknowledge that the perceptions are limited to the psychological sphere and cannot be applied objectively if one wants to avoid psychological paradox (Jung, “Contribution” 3).

In both *Mexican Gothic* and *Night Film*, protagonists face disoriented reality, confront inner darkness and fear undergoing psychological changes. Noemi Taboada from *Mexican Gothic*, experiences a haunted palace named High Place in rural Mexico where the boundaries of reality and nightmare get blurred. She tries her best to investigate to learn what is going wrong with her cousin sister. Slowly she learns how dark the inner worlds of this palace’s people’s lives are. Moreover, Scott McGrath from *Night Film* is a journalist who tries his best to investigate Ashley Cordova’s suicide case and her father Cordova is a shadow figure in the novel. Cordova is a film director and has some eerie stories about him and McGrath chases those stories only to find out what his life is like. He is caught in a labyrinth of psychological and metaphysical scepticism, left feeling empty and twirling.

Despite the popularity of psychological study, these two novels do not get the spotlight for Jungian literary analysis. *Mexican Gothic* gets the attention of feminist study, colonialism, race and borders. On the other hand, *Night Film* is heavily dependent on postmodern study because of the use of multimedia elements. While these studies seem attractive, the psychological study underpins the journey of the characters deeply focusing on the beyond.

Jungian literary criticism is well established to analyse myth, dreams and psychological paradox in fairy tales and classical literature. On the other hand, it is not effectively used in contemporary gothic literature. Women's work outside of western culture is not analysed using Jungian literary criticism. There are Jungian studies of Mary Shelly's *Frankenstein*, works of Edgar Allan Poe and Charlotte Perkins Gilman's *The Yellow Wallpaper*. Applying Jungian analysis to *Mexican Gothic* and *Night Film*, fills up a significant gap in literary criticism. The connection between Jungian analysis and gothic literature recline is thematic setting. Both the theoretical works deal with absurd, unnatural and symbolic. Gothic elements like mysterious house, haunting nature refer to the unconscious mind. Similarly, absurd figures, shadowy and monstrous characters may offer the reflection of 'self' or 'shadow'. By the process of individuation, madness, hallucination can be interpreted as the unconscious being conscious.

In this thesis paper, the two novels *Mexican Gothic* and *Night Film* reflect the psychological journey of the protagonists utilising Carl Jung's psychoanalysis. The concepts of ego, the personal unconscious, the collective unconscious, archetypes, and individuation are discussed to dissect the character's psyche. The novel's gothic elements, such as, haunted house, silent roads, shadowy figures, gloomy graveyard, fungus, hallucination, snake, tape recorders are analysed using Jung's theory to unveil the unconscious fears and internal conflicts leading to a path of self-realisation.

## 1.1 Research Methodology

Understanding analytical psychology is an essential part of literary study. This research is done following qualitative research. Carl Jung's psychoanalysis is the focal point of this paper. Moreover, Jungian models of psyche and symbolic dimensions will be studied in both of the novels *Mexican Gothic* by Silvia Moreno Garcia and *Night Film* by Marisha Pessl. The goal of this study is to interpret the texts in light of Jung's psychological concepts such as the ego, shadow, anima/animus, persona, self, individuation, archetypes, personal and collective unconsciousness. The study will also focus on how the components of Jung's psychoanalysis shape the narrative structure of the primary texts. Close reading and textual analysis are the important methods to analyse characters, symbols, narrative components, and psychological patterns are discussed using Jungian analysis.

## 1.2 Theoretical Framework

The theoretical study is based on Carl Jung's analytical psychoanalysis. The study depends on the major Jungian texts emphasising the formation of psyche and individuation. The texts include,

*Collected works. Vol. 12. Psychology and Alchemy*

*Collected Works of C.G. Jung, Volume 9 (Part 1) Archetypes and the Collective Unconscious*

*On the Nature of the Psyche. Routledge*

*Modern Man in Search of a Soul*

*Contributions to Analytical Psychology*

*Man and His Symbols*

This research will be accomplished using some secondary resources such as scholarly articles, books, journal articles on Jungian theory, websites and other online sources on gothic literature, critical essays on both novels, assisting extensive academic research.

### 1.3 Analytical Procedure

This study will be done by

**Identifying central characters** like Noemi Taboada and Scott McGrath in terms of their journey, conscious and unconscious mind, shadow and anima/animus interaction.

**Themes** like madness, gloomy house, identity, fear, trauma, dreams, death, fungus, grave, dark corridors, connection with the individual self-analysis.

**Archetypal** analysis of the central characters.

**Symbols** like hospital, jungle, media, shadow, haunted house will be interpreted.

This study solely focuses on the novels *Mexican Gothic* and *Night Film* applying Jungian Analysis. Interpretations of Jung's work are deeply involved to solve the character analysis and relevant to the texts.

## 1.4 Research Gap

*Mexican Gothic* and *Night Film* have the potential to be studied applying feminist reading, colonialism, postmodernism, gothic analysis, horror and trauma, however, there is a lack of study done on Jungian psychology analysis on two of these novels. There are studies focusing on postcolonial reading, feminist reading and historical perspective on these novels but no Jungian analysis. Although, *Night Film* is slightly different for Jungian analysis because it is mostly studied in the light of postmodernism because of the media study and reality versus illusion. However, both of these texts are heavily influenced by Jungian psychological patterns. Elements like dreamlike sequences, shadow, anima/animus, conscious fears and unconscious mind, and individuation are the aspects of the protagonist's journeys in the novels.

Jungian analysis is hardly done in gothic literature, especially novels written by women set in modern genres. It addresses the lack of Jungian study of two comparative gothic literatures in the 21st century that engage media, identity and psychological elements. By studying Jung's theory in these contemporary gothic fictions, this research provides a chance to future researchers to extend the study in gothic literature and the unconscious.

## 1.5 Research Questions

The research questions that align with the topic are,

1. How do the novels reflect Carl Jung's concepts like the ego, personal unconscious and collective unconscious?
2. How do the main characters go through such a process that approaches Jung's individuation?
3. Do gothic elements used in the novels refer to any psychological conflict in the unconscious mind?

## Chapter 2

### Literature Review

The representation of "Gothic literature" frequently evokes images of a vicious entity emerging from a mysterious environment, such as Dracula, the monster created by *Frankenstein*, or the gradual unveiling of a tomb to reveal a dark character. Several works have been taking place being inspired from this scene. Some psychoanalytic critics say that gothic literature signifies the unconscious suppressed energy and transcends the conscious ego (Kilgour 3).

*Mexican Gothic* by Silvia Moreno-Garcia and *Night Film* by Marisha Pessl analyses how gothic literature often employs specific settings such as dark houses, castles, and threatening atmosphere to symbolise the inner psyche and the masked area of the unconscious; thus, the declining *Mexican Gothic's* house High Place epitomises Mexico's suppressed history and the disintegration of civilisation.

Carl Jung's Jungian psychology provides a profound insight into human cognitive processes by using symbolic and visual concepts (Ivonin, et al. 2015). In contrast to Freud, Jung holds the notion that all human beings have a common unconscious spectrum consisting of imagery and inherited shared memories, experiences and archetypes which determines people's behaviours and thoughts (Ivonin, et al. 2015).

There are three stages of Jung's model of psych - the conscious, the personal unconscious and the collective unconscious. The collective unconscious reserves the ancestral memories and passes them on generation after generation. Archetypes are the collective experience of humanity. It shapes people's feelings, thoughts, and actions, yet they are not constant concepts. Sage, artist, magician, ruler, innocent, explorer, hero, antagonist, lover, jester,

common man, caregiver are the illustrations of the universal patterns and symbolic imagery that can be found across history and civilisations. The animus/anima, the hero, the shadow, and the self are the symbols that represent unconscious aspects of the human psyche in Jungian analysis (Jones 663). The root principle of Jungian psychology is that one's conscious and unconscious identities is the process through which one might attain psychological entirety and self-realization. It is essential to count on and unite the anima/animus, which refers to the contrasexual parts of the unconscious, besides, the shadow refers to the parts of one's personality that are hidden and denied.

### **The Ego/ Conscious**

According to Carl Jung, ego is the representation of the conscious mind. The conscious mind is responsible for thoughts, memories and emotions to a great extent. Identity and stability are a huge part of the ego. Ego is the focal point of consciousness and functions the awareness of the real world. Fundamentally, it is the 'I' that represents the personal story and experience of life (McLeod 2025). It might be objective but convincing enough that a baby can possess unconscious psychological adjustment. However, a child might have external impact on his/her nature but the core of the child holds parental influence which is constant in conscious mind (Jung, Hull 2014, vol 6, 469). Throughout human psychological evolution, the conscious mind has been able to distinguish itself from the unconscious mind in response to its devaluation and opposition (Jung, "Psychological" 60). Thoughts and perspectives build rationality and awareness of the world. Conscious recollection of experiences shape memories and regular experiences shape the emotions. Conception of Jung's ego helps to understand that ego is the part of inner reality which is driven by unconscious elements. self-awareness, growth and psychological health involves the ego's need and the wisdom of the unconscious mind (McLeod 2025).

## **The Personal Unconscious**

The personal unconscious is formed of personal contemplation, experiences, lost and repressed memories. Jung believed that the unconscious and conscious ego need to get connected to create the space for personal unconscious to occur. The personal unconscious is made up of traits that were originally conscious but have been forgotten or repressed (Jung, et al. 2014, 88). There are some events that have happened but have not remained to our conscious mind. They were absorbed in our unconscious mind. We can only recall these events through our instincts or through deep thought that leads us to the conclusion that they must have happened. At first, we might not have paid attention to how these events affected us emotionally and spiritually, but finally, it comes to us as an afterthought from the unconscious (Jung, Fanz 23). It is significant to understand the root of our emotion related to a particular event to avoid being remorseful. In the *Night Film*, McGrath regrets about his former partner, former projects only to realise that he is being too harsh to himself and losing his sanity.

## **The Collective Unconscious**

Carl Jung's theory of the collective unconscious reflects the existence of shared knowledge, experience and ancestral memories. The collective unconscious is a component of the mind that can be separated from the personal unconscious. This distinction is caused by the fact that the collective unconscious does not arise from human experience and is an inherent characteristic. The collective unconscious consists of things that exist only through genetics (Jung, et al. 2014, 88). Most people fail unconsciously to identify their hidden thoughts. People are also unaware of their connection to the elements that are found under the ocean. Jung explains that there is a collective unconscious underneath the unconscious of each individual (Chang, et al. 208). Howard shares his dream with Noemi that he wants to have an

ancestral tribe in a cave. Noemi comes to know that Howard forces his family members to incestual marriage. This dream was triggered by the collective consciousness of the fungus. Howard says that he needed to be with these tough folk (tribe) to know all of their secrets in his dream. Moreover, he adds that the tribe was using fungus to heal and have eternal life (Moreno-Garcia 206).

The significant components such as, the shadow, anima/animus, archetypes portray the fundamental basis of human psyche and manifested for dreams, art and myths. The collective unconsciousness resonates with *Mexican Gothic* that draws fears and desires to create a narrative that resonates with the reader's deep and conscious level. The shadow represents the repressed, the darker side of the human psyche which include primal instinct and intrusive thoughts, forbidden desires and taboos. The mould in the High Place can be described as the shadow which is the proof of repressed desire and the secrets of the Doyle family. Raya A. Jones states that Jungian study uses images to talk about dreams and myths (654). Silvia Moreno-Garcia does the same thing through the character Noemi to explore the deepest human psyche.

### **The Persona**

The persona is the mask people use in social settings. The mask is consciously crafted to represent the idea of self to the world. This mask helps to meet the societal expectation and interaction of a person following his/her personal status and position (McLeod 2025). One should never think that a complete fear is impossible. Although a concept may be presented as complete, it is not really complete since it is still a distinct entity with characteristics that are subject to change. To do it is like magic, like what primitive people do with things and what scientists do with minds. He has no power over it but he has no idea that just a thought on a particular thing can change the perception about it (Jung 2014, 78). The persona is not

entirely false. One must adapt some characteristics to adapt to the society to function effectively in several roles and contexts. However, when the persona becomes too unfeasible or disconnected, it can be the reason for isolation, psychological distress and inauthenticity. Persona is deconstructed in postmodern literature to reveal the constructed social rules and the lack of stability in identity. Postmodern narratives raise awareness among the characters questioning their mask/reality to become more honest about their shadow. Therefore, characters face a gap between public image and personal image (Falsafi, et al. 1000). Noemi presents herself as a carefree socialite in the novel initially. However, when she goes to High Place she faces racism, inequality and becomes self-aware, hence, she meets her true strong and independent self and becomes able to face the obstacles. On the other hand, McGrath finds his true self while chasing the case about Cordova. Identity crisis and disillusionment forces him to accept his own limitations as investigative.

### **The Shadow**

The shadow is one of the primary concepts of Jungian psychology. The shadow represents the unpleasant emotions like fear, anger, jealousy, aggression people possess from their experiences. These emotions are acceptable in a public setting. One can use these emotions positively if they can connect to their conscious self and find the root or trigger of their behaviour. Moreover, shadow is the unconscious part of the human mind. In the narratives the characters that represent 'the shadow', often act as antagonists who challenge the darkest sides of the protagonist. As the story develops, the protagonist becomes self-aware and works on the repressed parts in them. *Mexican Gothic* reflects the shadow side of power and wealth by oppression, racial difference, demeaning women, colonising Mexican workers in the mine, differentiating the burial place of the workers. In the letter Catalina writes her name again and again. "I am Catalina Catalina Taboada. CATALINA. Cata, Cata come out to play. I miss

Noemí” (Garcia 12). She keeps writing her name clutching her identity to her ‘self’ in the most vulnerable phase. *Night Film* portrays Cordova’s mysterious shadowy presence in the novel. He is a talented filmmaker, but on the other hand, as a dangerous person. The detective Scott McGrath is someone who is chasing the truth by chasing Cardova’s shadow.

### **The Anima/ Animus**

The anima in men (feminine *Eros*) and the animus in women (masculine *Logos*) portray the unconscious part of the psyche that represents the opposite gender which embody masculine qualities in females and feminine qualities in males. Most of the people have bisexual tendency and by living together, one imitates other’s habits and behaviour (Falsafi, et al. 1000). These archetypes are contained inside the collective unconscious, in contrast to the shadow, which is contained within the personal unconscious. Moreover, it seems that these two archetypes, which are rooted in the deeper level of unconsciousness and are more difficult to recognize and confront than the shadow (Cooke 2023). These two archetypes do not reflect societal gender roles but the psychic aspect influencing relationship, creativity and rationality. The animus stands for logic, authority and independence and the anima presents emotions, intuitions and affinity. When both the archetypes get integrated, humans may experience proper psychological balance. The anima allows men to connect to emotions, intuitions, on the other hand, animus allows women to connect to logic, rationality and authority to pursue their goals. Moreover, the negative representations of the archetypes may lead to devastating consequences. In the novel *Mexican Gothic*, Noemi Taboada disputes the patriarchal notion in the Doyle family. She confronts the men in Doyle family in their offensive comments and misdeed. She is a strong, logical and assertive animus figure. In *Night Film*, Ashley Cordova functions as anima because she holds the mysterious, deep creative aura within her.

## **The Self**

According to Carl Jung, the most important goal of becoming a self is self-actualization, also known as self-realization. He says that the problems people face today come from becoming more and more disconnected from their basic nature. The anima and animus are two archetypes that assist individuals grasp each other's soul. When people in patriarchal Western civilisations allow their personas, or masks, to dominate social conventions, they become detached from their actual selves. It was more important to Jung to know about repressed parts of ourselves than to not know they exist. At this point, this archetype has bonded with awareness and exists independently inside the unconscious (Jung 2020, 36).

## **Individuation**

In the general point of view, individuation refers to becoming the true self being conscious about the unconscious self. One must confront their unconscious self to work on their shadow. This process of individuation creates a balance in a person by breaking the past trauma of shadow, combining anima/animus and the persona of the unconscious self. Differentiating and separating objects is essential to the existence of a person's consciousness, which is based on this framework. It is essential for human nature to thrive for growth and inner work makes that growth easier no matter what is the reality of that person (Stein 3).

## Chapter 3

### Discussion

#### Jungian Analysis

The Swiss psychologist Carl Gustav Jung established Jungian analysis, well known for analytical psychology and famous for in-depth discussion in psychotherapy, in the early 21st century. The principal objective of Jungian analysis is to assess and combine the conscious and unconscious human mind, the utmost aim to cultivate psychological completion. Carl Jung assumes that the unconscious mind gathers the knowledge and information that can be helpful while analysing the suppressed personality. According to Jungian theory, issues of mental health such as depression, anxiousness, addiction and destructive behaviour, emerge when a person's true 'self' is held back.

Following his medical study, Jung met Sigmund Freud while working in the Burgholzli psychiatric hospital in Zurich. They started working together and needless to say, Freud chose Jung as the inheritor of his knowledge. However, in 1913, these two intellectuals faced disagreements on basic theoretical differences. Freud's biological impact on psychology and Jung's meaning-based, spiritual impact on psychology caused the split. Carl Jung's psychoanalytic theory speculates the critical methodology for explaining the crucial unconscious meaning within a creative, comprehensive view, unlike Sigmund Freud, whose works are centred on sexuality and repression. The distorted side of archetypal imagery and mythic dimensions is discussed in Jungian psychoanalysis.

Jungian psychoanalysis offers a significant theoretical foundation to analyse literary works that identify symbolical and mythical dimensions embedded in the narrative form. The novels *Mexican Gothic* by Silvia Moreno-Garcia and *Night Film* by Marisha Pessl reflect the gothic

and psychological thriller genre, needless to say, inviting an exploration of mythic symbolism, archetypes and unconscious imagery making Jungian analysis appropriate. According to Maggie Kilgour, the Gothic genre brings out the suppressed unconscious energy which erupts going beyond the conscious ego. In the eighteenth century, the Gothic genre in literature was exhibited in the secular world to rebel against the evil disguised as supernatural force (3).

The purpose of the study is to explain how these two novels depict psychological processes related to conscious, personal unconscious, and collective unconscious fears and individual psychic transformation. The application of Jungian psychoanalysis connects the bridges of the interpretive analysis of the conscious and unconscious mind along with dream analysis, prioritising how these two novels activate the archetypal themes in the human mind.

### **3.1 The Conscious and The Unconscious**

Carl Jung explains that the psyche possesses a usual way of seeking self-awareness and wholeness through a dynamic that pursues self-regulating equilibrium (Kast 23). Psyche is the eternity of the human mind, which also regulates thoughts, memories, feelings and other senses. This process of self-regulation works to balance neglected conscious points of view. For instance, if anyone thinks of himself as a good person as a whole may overlook his 'shadow'. If he attempts to restore balance, only then can he see his less desirable aspects in his behaviour. Consciousness collects those memories and thoughts which are experienced in the conscious mind of the psyche. The personal unconscious reflects the memories, thoughts, knowledge and feelings which are not present in the conscious mind for a time being. Finally, the collective unconscious sketches the common imagery and inherits shared thoughts and beliefs (Ivonin, et al. 2015).

### **3.2 The Ego**

The ego is the base of consciousness and a person's sense of identity. The ego processes thoughts, feelings, and memories which an individual is aware of. The ego is the door between a person's inner and outer worlds of the psyche, communicating the individual's internal world and external reality. This part of the psyche organises thoughts and feelings. Everyone surrounds himself with the information he can achieve. Although, he exists with those data but takes decisions relatively according to that. If a man experiences a cold, he decides to put on a coat, meanwhile another man who wants to get used to the cold, tries to increase his adaptability, thinks this is useless (Jung, Hull, vol 6, 469).

### **3.3 The Personal Unconscious: Suppressed and Forgotten Elements**

The personal unconscious is the part of the human psyche where experienced elements like thoughts, memories and feelings stay but are mostly forgotten, suppressed or hidden. Jung believes that the layer of personal unconsciousness plays a little role in forming personality. Jung sees the personal unconscious as a creative force derived from learned from cultures. The personal unconscious is not very exceptional to someone as it stays at a surface level (McLeod 2025).

### **3.4 The Collective Unconscious: The Shared Memory**

The concept of collective unconsciousness is the most controversial theory by Jung. He presented that the collective unconscious is an ancient and inherited loop of the unconscious shared by every human being. Moreover, different images and patterns of the unconscious depend on the memory from ancestors, individually and collectively repressed memories as a family generation after generation (Jung, et al. 2014, 88). These unconsciously held memories and patterns are called archetypes. The collective unconscious acts as a mental matrix, with the knowledge of the orientation of the world beforehand. Moreover, these are

transferred genetically, more like physical characteristics. This perception reveals that the psyche is fundamentally formed by ancestral recollections of humankind, which is why similar beliefs, myth, and dreams are found in diverse cultures although those people never interacted. The person may feel that he has experienced something before and deep down he can feel that he conceptualised it emotionally and spiritually and it comes as second thought from the unconscious (Jung, Franz 1964, 23). According to Carl Jung, the personal unconscious lies on the deeper level of the psyche. However, collective unconsciousness is something people are born with. When people connect with their inner world and life, they understand that the ego is just a tip of the ice of an iceberg in the ocean (Chang, et al. 208).

### **3.5 Archetypes: Universal Themes and Inherited Patterns**

Jungian archetypes are universal, primitive and initial patterns of reasoning and behaviour that stay within the collective unconscious of every human being. Jung represents them as the psychic instinct which correlates with inherited memories, shapes how people perceive and interpret the world around us. These primitive patterns get manifested in myths, beliefs, cultural folklore, religion, art, dreams, and literature, and also counted as the layout of the human psyche. Carl Jung primarily refers to them as "primordial images" (Jones 78). The archetypes are limitless but recurring figures and themes as the Hero, the Wise Old Man, the Child, the Mother, and the Maiden are the significant ones (Kallis, Susan 2024).

### **3.5 The Four Primary Archetypes**

#### **3.5.1 The Persona: The Social Mask**

The persona is the external face or 'mask' an individual uses to present himself in front of the world. Persona is well explained in postmodern literature. The fragmented parts of the narrative raise questions about persona (Falsafi, et al. 1000). However, modern literature also

highlights the significant changes in human behaviour in society. This mask is formed by societal expectation, rules, his position in it and the personal beliefs about the desirable social picture that stands between his ego and the external world. An individual may change his persona but not entirely. A changed persona requires consciousness, sometimes “double consciousness” according to Wundt. In that case the individual carefully decorates their conscious behaviour (Jung, “On” 75). Moreover, a knowledgeable persona is essential for social settings, a well-developed psychological state is important to balance the persona with the true self by connecting to one’s internal world and experiences that are not revealed to others (Slettevold 2025).

### **3.5.2 The Shadow: The Dismissed Side of the Psyche**

The shadow archetype symbolises the concealed, hidden, repressed and socially inappropriate aspects of one's personality, such as anger, envy, hatred along with other characteristics and behaviours that a person would not want to accept about themselves. This archetype possesses both destructive and artistic qualities and energies. If the shadow is overlooked, it may control the unconscious mind in a destructive way. The instinct will get overshadowed if the shadow is unchecked. The primary recognition of the unconscious leads to the understanding of suppressed emotions and personalistic terms (Jung, “On” 75). The process of resisting, blending and balancing the shadow is essential for cognitive development and self-consciousness. Sometimes an individual projects his shadow on to other individuals or family. One’s ruthless attitude may come from the experience of lack of love, sexual, emotional or physical abuse, rejection, the more aggressive he is to the aspects of his shadow. The assimilation of shadow leads on to self-compassion and self-assurance (The SAP 2015).

### **3.5.3 The Anima and Animus: The Contrasexual Connection to the Unconscious**

This archetype presents the contrasexual element of the unconscious of both genders. Anima represents the unconscious feminine side of the men, on the other hand, animus represents the unconscious masculine side of the women. The anima/animus takes action as a connection between the ego and inner world of the unconscious to the conscious mind. Anima represents emotions, feelings, sensitivity and creativity. Animus stands for independence, courage, responsibility, and courage. Underdeveloped archetypes may lead to challenging situations like relationship issues. For example, if a man or a woman cannot regulate his or her anima/animus, the man may project his feminine traits on his partner and that can lead to emotional disruption. On the other hand, the woman might face the same thing with her partner as well. These two archetypes, which are rooted in the deeper level of unconsciousness and are more difficult to recognize and confront than the shadow (Cooke 2025). These two archetypes do not reflect societal gender roles but the psychic aspect influencing relationship, creativity and rationality.

### **3.5.4 The Self: The Archetype of Being Whole**

The Self is the most significant of the archetypes, as it depicts the integrated centre of the psyche and the pattern of psychological entirety. This archetype serves as the inspiration for the ultimate objective for Jungian analysis, which is the process of individuation. The self is the accumulation of the conscious and the unconscious aspects of the personality and a continuous process of improving the long-lasting journey of self-realisation through guiding one's image. Jung explicates that the accomplishment of the Self-emphasises on the closeness to divinity and the God. Jung priorities to know about the suppressed parts of the psyche and do nothing than to not know about their existence at all. The shadow archetype has

connection with awareness and exists independently inside the unconscious. Therefore, it is better to let the conscious know about the dark sides (Jung, “Modern” 36).

### **3.6 The Individuation**

The concept of individuation is the core of Jungian analysis. This is a long-standing process of self-fulfilment, a journey towards wholeness. Moreover, this is the aim of Jungian therapy following analytical psychology. When an individual tries to achieve the true, authentic self by consistent self-work, observing his personality and lacking in his shadow self, only then does he become fully aware of his consciousness and unconsciousness. The journey of individuation involves an improved version of emotional maturity and introspection, as well as the challenges of psychological obstacles, accountability, conflicts, and traumas.

Moreover, this journey requires confronting shadow work comprehending the conscious ego and the personal unconscious because this is where an individual suppresses his dark side. Not only his shadow but also his/her anima/animus has to form a balanced bonding in both conscious and unconscious mind which leads to the feeling of completeness. However, this complex and cyclical journey demands the balance of the core archetypes through symbolic imagery and dreams. The plausible philosophical paradox avails the achievement of the Self, and the ultimate transcended identification of ego towards collective awareness gets recognised. Those who recognise their self-worth and individuality dissolves upon deeper observation of life and beyond. This journey is not about being isolated but being responsible and mature to understand the complexes and develop a persona which is more authentic and has profound connection to the universal patterns of the collective unconscious, bringing about the common ground with humanity (Stein 3). Moreover, the process is essential for someone who sets his heart on becoming complete, unique before becoming the whole version of themselves.

## Chapter 4

### Jungian Analysis of *Mexican Gothic*

The implementation of critical analysis to a literary work of fiction requires a theoretical structure that can dig into the deeper psychological, social, historical meaning. The novel *Mexican Gothic* by Sylvia Moreno-Garcia is a rich and subtle literary work which can be analysed employing the Jungian psychology. The novel uses Jungian analysis not as universal truth but as a tool to dissect the psychopathology of Western colonialism itself.

The novel *Mexican Gothic* belongs to the neo-gothic tradition; however, it reflects the myth, history and culture of Mexico very well. The way the story is written here blending with the gloomy palace, ancient paintings with family secrets, bizarre dreams, supernatural elements interacting with postcolonial concerns and native susceptibility. The narrative strategy of this novel connects gothic horror with cultural individuality of Mexico, applying symbolic reading with Jungian archetypes and maintaining the reader's engagement with the Jungian psyche model. The cultural aspects highlight the issues like trauma, inherited violence and ecological disarrangement, resonating the archetype shadow which interacts with the neglect, possessiveness and controlling aspects in this novel.

Carl Jung's psychoanalysis deals with a set of foundational concepts that interpret human behaviour and archetypes. The difference between a symbol and archetype is that an archetype is an abstract, fundamental concept that has a root in the collective psyche and a symbol is a representation of external things such as an object, picture and sign which has a particular meaning for a person and a society. Archetypes are difficult to define precisely and are often comprehended through personal experiences. Among them, the shadow is the most critical archetype for literary analysis because it represents the repressed aspects of the

human mind. The shadow does not mean that it should be entirely dark and evil, it portrays the Self that is denied, not nurtured properly. The shadow and individuation go hand in hand because individuation requires inner work and inner work requires conscious evaluation of shadow, shedding the persona.

Britain is the origin of the Gothic genre during the rise of its empire and also entangled with the concept of colonialism. Moreno-Garcia's novel profoundly involves this colonialism aspect. In this novel there is an English Doyle family in a Mexican mining city, and the family meets the Mexican woman Noemi who belongs to a Mexican aristocrat family. Therefore, the novel applies the colonial connotation of Gothic literature. The novel starts focusing on Noemi's cousin Catalina urging for help and then shifts to challenges like colonial exploitation, racism and sexism. The Jungian analysis must take place to illustrate such challenges in terms of collective unconsciousness because the universal pattern is learned and embedded in generation to generation about colonialism, racism and sexism weaponising the oppressed.

## **4.1 High Palace**

In *Mexican Gothic*, the shadow archetype highlights the dark secrets of the Doyle family in the gloomy High palace. The High palace not only represents the physical decay or horror, but also the psychic disease, genetic trauma, ancestral sins, morals and spiritual rot that the Doyle family does not confront about. This palace personifies as shadow which symbolizes the buried unconscious memories requiring the confrontation of the family history, implying psychic dangers derived from denial and repression.

### **4.1.1 The Psychic Complexity in High Palace**

In Jungian psychology, psychological complexity reflects on a person's lifestyle, surroundings and thoughts. Emotional baggage, repressed events can heavily impact an

individual of any age, culture, or nationality. This novel is an existing example of that. High palace holds every hidden corner of hidden stories functioning as a psychological complex for the Doyle family descent. The dimness of the palace and heavy furniture may bring a serious tone to the story but the withering walls portray the decomposition of their souls. However, it also symbolises the past injustice the Doyle family made to build their wealth. The novel focuses on collective and cultural shadows describing colonial history, oppression on indigenous people of Mexico (dead people in the silver mine of Doyle's). The horror that runs through the story is not just supernatural but an example of darkness or shadow of one's character. The Doyle family does not confess how the workers in their silver mine die but they do know that they are suffering (Quesen 6). Howard Doyle leaves land in their family cemetery for British Mine workers but does not care about the others. Throughout human psychological evolution, the conscious mind has been able to distinguish itself from the unconscious mind in response to its devaluation and opposition (Jung, "Psychological" 60). The family is deeply connected to collective, alienated trauma and guilt that eats up their consciousness and identity. According to Jung, facing and embracing the shadow works as the process of psychological individuation and failing to do so can lead to dissociation from Self and reality which may cause mental suffering.

#### **4.1.2 Contamination in the Collective Unconscious and The Gloom**

The most iconic thing in this novel is giving the collective unconscious a concrete shape. The parasitic mycelium fungus spreads out the wall of the palace and it creates 'gloom' (Finley 2024). In the words of Carl Jung, the collective unconscious reserves wisdom and endurance and in *Mexican Gothic*, the gloom is the distorted and absurd understanding of the fungus. When Noemi comes to save Catalina and starts to investigate what is bothering her, Florence Doyle becomes rude and restricts her meeting with her cousin Catalina. Catalina is the first one who feels the presence of gloom. Noemi does not believe her but gradually she

understands that something is off in this house, in her room. Her dreams, her sleepwalking, her almost dream-like state which Virgil is aware of are the hints of gloom/fungus doing the job. Noemi observes the Tomb of Howard's first wife in the cemetery, feels that something is wrong with Howard. The hidden history Ruth Doyle who was killed because she refused to marry her cousin-brother. Noemi starts to understand the dirty secrets of the Doyle family after investigating certain people. Even the servants act like zombies because of the effect of the fungus. This house is the memory space for shared intentions and convictions of the people of this family who passed away. However, these psychic beliefs are not the sources of insight but the instrument to control thoughts and unconscious mind to continue this 'madness' of consuming the life of others when it is convenient.

The exceptional perception of this novel with the understanding of Jungian analysis denotes the concept of 'horror' not about ghosts but about the unhealthy beliefs of an adult who can take risky decisions based on his toxic, psychotic predator like Howard and his son Virgil Doyle. The gloom does not fall under any archetype but it surely devours the intelligence and willpower of victims like the heinous Doyel ancestors.

#### **4.1.3 The Symbol of The Serpent**

"The snake swallowed its tail...eternal ruination and endless devouring" (Moreno-Garcia 195).

A symbol of a coiled serpent is observed by Noemi when she is waiting for Virgil in his study room to talk about something. The serpent is colourful, chewing its own tail, a conventional representation of the endless cycle of life. In the novel, it is very evident that the Doyle family strictly follows patriarchy. The head of the family Howard Doyle starts the whole system of immortality using the fungus; hence, he chooses the symbol of the serpent illustrating life and death. He comes to know about the mycelium fungus and how it transfers

consciousness from one body to another body without letting the new person die. Howard Doyle sacrifices babies, eats them, chooses his niece Francis Doyle for transferring his consciousness. He is so selfish that he sacrifices his first wife and uses her body in the basement to create that fungal connection, marries her younger sister and makes a family. Moreover, he chooses Francis instead of his own son Virgil for the sacrifice. Immortality demands progress but the immortality of Howard Doyle will only cause the repetition of rotting and cursed ideas such as his belief in dominance and subordination, his patriarchal perception of females and their roles in society and home. In this concept, the symbol of the serpent represents the unhealthy pattern of eternal life from the collective unconscious which neglects growth (Jung, Vol 12, 421). The snake biting its tail is the visual representation of a destructive loop.

## **4.2 The Journey of Individuation of Noemi Taboada**

Noemi is from an urban aristocratic family in Mexico in the 1950s. She loves to explore different subjects to study, loves partying, and is comfortable with smoking and communicating with males (Moreno-Garcia 2). Noemi's father wants her to find a perfect husband like every other parent as a collective belief. Noemi is confident, charming, flirtatious and hopeful towards life. She is an outgoing woman but soon she starts her journey in her cousin Catalina's in-law's house after getting her letter crying for help. She takes it as an adventure as Catalina writes that she sees ghosts and Noemi must help her. In this process, she investigates her cousin's situation, makes Noemi shed her persona and results in her journey to acquire individuation. The isolated High palace let her be herself without the social pressure to maintain her persona. Therefore, she starts feeling everything and the house with more concentration, she processes her observation with meaningful insight (Rodriguez 2020). When she finds out the concealed truth DoYLES is reserving, she as an individual, as a woman rises. She starts asking questions and arguments with Howard Doyel

and Virgil Doyel often gets critical. Therefore, she starts using her intellect and confidence without being playful like usual. She is portrayed as the female friend all females need. She tries everything to save Catalina and save the remains of Agnes who is Howard's first wife. She uses her collective knowledge and strength to observe patterns in the Doyel's behaviour and save Catalina and Francis at the end. Francis, who is the scapegoat of the Doyel family and becomes a good friend of Noemi, although his mother Florence never liked that. Noemi analyses her conscious and unconscious Self, no matter how bizarre her dreams get or how confused she gets about the truths, she gets going. She achieves individuation winning over her persona.

### **4.3 Doyle Family and The Shadow**

Apart from Francis Doyle, The Doyle family represents the shadow. Agnes, Ruth Doyle and Francis Doyle are being used in the process of Howard's greed for immortality. Howard Doyel's distorted beliefs about colonialism, and fake ideas eugenics are the focal point of collective shadow. He dislikes indigenous people so much that he does not care about the local workers who worked in his mine, he just calls them 'body'. He brings a small amount of sand from Britain to Mexico for his land and cemetery so that he shares a part of Britain. He demeans Noemi's brown skin colour, on the other hand, calls her attractive as well. Deep down he wants Noemi to bear Doyel's children just like his second wife (Agne's sister) did. Exploiting people is nothing for morally corrupted Howard Doyel. Degrading other people is not only an individual shadow, but also a national and universal one. His generational and systematic plan for increasing wealth and getting a new body highlights how narrow his beliefs in humanity are.

#### **4.4 The Sisterhood**

At the initial part of the novel, Catalina is seen as the young girl who needs help. Her Self is paralysed by the medicine Florence gives her to keep her consciousness dull. Catalina is helpless because of the impact of the fungus. Catalina sends a letter to Noemi to be her hero and save her. The uniqueness is she does not wait for any hero to save her. Noemi describes that Catalina used to daydream when she was a child. The fairytales where the prince saves his queen (Junquera 56). Therefore, Noemi thinks that Catalina is just hallucinating.

However, soon she realises that it is not her fairy tales. Her imaginative brain probably helped her escape with Noemi and Francis after stabbing Howard Doyel, letting him fade away at the end of the novel. She changes the common western ending of fairy tales where the prince saves his queen.

Noemi and Catalina share an unshakable bonding. Throughout the novel, Noemi crosses every risky bridge only to save Catalina, refusing Florence's attempt to stop her. Catalina becomes conscious about her shadow, becomes aware of her strength. Moreover, Noemi understands the animus archetype and wins over the challenges with confrontation, strength, intelligence and logic.

#### **4.5 Francis and The Anima/Animus**

The participation of masculine and feminine archetypes plays a significant role in this novel. Francis Doyle who represents a softer side of him, deeply feels about his surroundings but unable to nurture his anima. On the other hand, Noemi Taboada is intelligent, logical, and challenges others, reflecting her animus side. Moreover, she questions standard gender roles, and patriarchal norms while talking to Howard Doyle. Although Francis is not the MAN who saves everyone, he becomes the protector of Noemi's animus. He guides her to the end and helps her with the information about the spores in the cave, family's past, and the right path

in the tunnel. Noemi's survival and successful escape was possible because of Francis's external care and support of her logic and decision-making process.

#### **4.6 Dreams and Deja Reve**

Carl Jung states that dreams reveal the part of the psyche that an individual is unaware of, denied. Noemi's experiences are significant because initially she laughs off her cousin's words when she says that there are ghosts and thinks her cousin is hallucinating. When Noemi starts to have abnormal nightmares and hallucinations, her unconscious mind makes her careful about the ghosts. Her primary dreams are about image and touch of grass on her feet but gradually she starts sleepwalking, and being delusional about the intimate event with Virgil. Noemi starts having vivid dreams about the Doyel family's past and that is how she comes to know about the discovery of the fungus. She sees how Ruth was killed. She has the strength to see those dreams and connect a bridge between her conscious and unconscious mind and take actions with courage.

The fungus is the attraction of the novel. It spreads the gloom and the haunts of the past. The mycelium fungus causes Deja Reve. Deja Reve is the feeling of having to experience the same things before but in a dream (Curot 86). The gloom does the similar thing blurring the thin line between reality and dream. After having the intimate dream about Virgil, Noemi thinks that it is just a dream but when Virgil smirks and gives her hints that he knows what is happening to her, she becomes paranoid. She understands that it is not just a dream.

The Mycelium Fungus transfer the consciousness of an ancestor which defines the collective consciousness, shared ancestral memories into the new bloodline forcing their victim to sacrifice their own consciousness and sanity.

The root idea of haunting shifts to horror of existence to ghosts to mental illness to disturbing past to pseudoscientific concept of the fungus. The unreal haunting that exploited others, haunts the present and colonises the psyche to transfer consciousness. The experience of gloom, fungus and Deja Reve is the ultimate colonisation of the psyche.

## Chapter 5

### Jungian Analysis of *Night Film*

The novel *Night Film* is written by Marisha Pessl. This novel is deeply connected to urban American psychological thriller settings. It presents the alienation of cities, media overexposure, and the underground horror culture that increase the societal concern about truth, identity and control. *Night Film* is a psychological thriller filled with noir and horror concepts. The narrative style of this novel, with fragmented perspectives and investigation to different events regarding Ashley's suicide, blends the textual elements and cinematic features into ambiguity. This novel is celebrated for its brilliant use of digital and online media, police case reports, websites, and photographs as the evidence of investigation which engage the readers to get involved in the next chapters. The cultural aspect of this novel is represented by the tension between modernity's technological facade and primal psychological forces, a structured framework for Jungian archetypes as shadow, anima, trickster, persona and individuation sketched in the ambiguous narrative. McGrath's obsession for Cordova who is non-existent highlights the mystifying functioning of the human psyche.

#### 5.1 The Shadow and Stanislas Cordova

The novel *Night Film* by Marisha Pessl focuses on a shadow character, Cordova who is a famous cult horror film director; Cordova represents the darker side of the shadow archetype. Although he is a famous person, he has never been seen in public. The nature of being hidden in the unconscious mind exists with the conscious mind in a parallel way. Cordova is described as "black hole", "danger" which illustrate the dread and psychological boundaries sketched by Carl Jung. This shadowy figure epitomises deception, chaos, overstepping, disillusionment of the collective terror that humanity cultures choose to keep a distance. The

mythic character Cordova is a genius whose films make people form a cult and worship him, which provides him a psychological force and keeps him above the concept of mere man. His existence is the biggest mystery. The journalist Scott McGrath chases Cordova to know his existence but in reality McGrath pursues the loss he faced for Cordova in personal and professional life and also the other people who are horrified by the name of Cordova.

While Cordova portrays the archetype shadow, his films are a medium to showcase his collective unconscious and the root of the concealed shadow (Cooke 2023). His films are not about ordinary plots and stories but it demands the audience's entire attention and unconscious dedication to his cinematic pattern. His films are "destructive" and disturbing causing the character's death and demise. His storylines show what can be done when an individual with dark shadow has the full freedom to choose. Most of the repressed dark thoughts without guidance may result in destructive behaviour. Cordova's Films are as addictive as "opiates" (Pessl 45). The cult "Cordovites" is obsessed with his creative works because they want to see someone strong enough to commit murder rather than suffering. Marisha Pessl portrays the Character Cordova to show how impulsive modern people are. They are afraid of the unknown and the mystery of life in the overexposed digital media era. In Jungian terms, the society that fears facing their shadow can be obsessed with something like Cordova's banned films. Jung says, collective unconscious does not allow someone to face his shadow when another person is showing someone else's, then he defines his as something to be proud of. The true horror is in the transparent facts that hide the shadow (Jung, "Transformation" 55)

## 5.2 McGrath and His Path to Individuation

### 5.2.1 The Dilemma in Ego

The journey of Scott McGrath in *Night Film* initiates with his pursue of a suicide case. He takes interest because he wants to pursue the film director Cordova once again, he wants to complete his unfinished investigation. The person who commits suicide is the daughter of Ashley Cordova. This news creates a chance for him to start the investigation again. He consciously takes the decision because he once was a famous journalist who lost his career and marriage trying to investigate Cordova but failed. McGrath's repressed ego is weighed down with regret and humiliation. The need for his ego's new identification fuels him to go after the case. "The urge and compulsion to self-realization is a law of nature and thus of invincible power, even though its effect, at the start, is insignificant and improbable" (Jung, Vol 9, 166). The individuation process by Jung requires a new identity to cover up the shame. His obsession with the Cordova case is more of an existential need for the psyche rather than revenge. Stepping in Cordova's world is more like stepping in his own unconscious mind.

The investigation takes place with two more people Hopper and Nora Halliday. Nora aspires to be an actress and sees Ashley before her death. Hopper meets Ashley long before. McGrath starts investigating these two people and soon they want to join him as well. The entire novel explicates how they meet different people and go to the different places only because Ashley happened to be there. One trapdoor to another trapdoor resembles a rabbit warren. It appears to be an exhibition of the journey into the unconscious. McGrath cannot stop going places, he stops drawing conclusions with logic like a journalist but he wanders being driven by his intuition. He loses his rational self and starts moving to his conscious self.

### 5.3 The Anima and Ashley Cordova

Ashley Cordova, whose suicide ignites the investigation, functions as the archetype anima. She is the mysterious “woman with red coat”, her feminine existence leaves a token of appreciation to everyone’s memory she meets and it helps the investigation (Pessl 18). The colour red is interpreted as passion, mystery, source of life and death. Her love for piano and music leads her to create dark tracks, she is assumed to do black magic while her presence feels like a gust which signifies both her depth of the psyche and the lack of interest in life. Even after her death, her clues such as the letter in psyche ward, her red coat, visit in a hotel room, piano showroom works as symbols of collective unconsciousness. She is a creative, logical, unbothered being who functions as a connection between Cordova and McGrath.

### 5.4 The Trickster

Hopper and Nora assist McGrath throughout the investigation. These two supporting characters function as tricksters and parts of McGrath’s psyche. The trickster is someone who questions reality and beliefs, challenging the assumptions of the hero. However, Stanislas Cordova is the biggest trickster for McGrath. His absence mocks McGrath and his obsession with the truth. Hopper and Nora show unpredictable behaviour, making McGrath’s work easy by talking to strangers and asking them questions about Ashley. Following these aspects, they are the fragmented version of McGrath helping him achieve the process of individuation, removing his mask.

The dark past of Hopper and the connection to Ashley may exhibit McGrath’s past; on the other hand, Nora’s ambition and creative taste represent his longing for a great career. Their conversations get serious sometimes, unbothered, and funnier sometimes, which indicates the struggle to adapt to the different emotions of the psyche in Scott McGrath.

## 5.5 Awaiting Resolution of The Psyche

The novel ends with an unresolved conclusion which creates a mystery with unanswered questions. From Jungian perception, the journey in search of Self and individuation does not end with one single truth; it creates many opportunities and opens multiple doors. The ending challenges the readers to train their psyche to accept possibilities rather than a single answer.

“Just when you hit rock bottom, you realize you are standing on another trapdoor” (Pessl 241).

The application of different media blurs the imaginary world, fantasy, and reality, letting the brain accept a ‘truth’ even though it is fabricated. The reader who is impulsive like McGrath is prone to get the exact logical answer they want to achieve. The consciousness that is stuck with ego searches for symbols and myth in the open-ended conclusion during the journey of individuation; it creates doubt and reflects the unconscious quest for self-acceptance and a great comprehension of Self.

## Chapter 6

### Conclusion

The broad analysis of *Mexican Gothic* through Carl Jung's perspective exhibits that universal truths are not constant but powerful. The collective unconscious, the individuation, the shadow and the self-explication that the novel is focused on the horror of every kind of colonialism. This gothic novel uses the High palace as a psyche model itself analysing ego, personal unconscious and collective unconsciousness. The protagonist's journey to individuation reflects the ups and downs of the human psyche. This novel uses the gothic genre to bring justice to society and humanity. Silvia Moreno-Garcia gracefully utilises her characters to show both the dark and bright side of the psyche. She also proves that the power of free will lets people choose according to their spiritual intellect and morality.

To sum up, *Night Film* can be analysed with Carl Jung's Psychoanalysis successfully. The author Marisha Pessl sketches the modern man and his decision to go for answer and chase after someone invisible represents his challenges with his ego, personal unconsciousness about his sufferings and intentions, collective unconscious and his archetypes. Cordova is the strong representation of the challenging character for his collective shadows and McGrath processes his journey for individuation going after the shadow of Cordova. Moreover, the gothic, haunting elements in the novel personifies Ashley as a medium of McGrath's conscious and unconscious self. The ongoing process of discovering the truth while solving the puzzle, integrates the personal unconscious and collective fear of the unknown. The ultimate truth awaits our decision on when to stop running after our illusions.

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