



THEO'S ANIMA IN *THE GOLDFINCH* FROM THE PERSPECTIVE OF JUNGIAN ARCHETYPE THEORY

Zheng Rongying & Guo Mengke

Department of Foreign Languages, North China Electric Power University, Beijing China
Email: 2967280076@qq.com



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ABSTRACT

Donna Louise Tartt, a contemporary American author, was awarded the Pulitzer Prize in 2014 for her third novel, *The Goldfinch*. The novel presents a narrative of mutual redemption between Theo, a young boy who survives a terrorist bombing, and the renowned painting called *The Goldfinch*. Theo's psyche is deeply affected by the traumas of adolescence, resulting in inner turmoil. He yearns for friendship but finds himself bewildered by homosexual love, and he has an inherent desire to escape the crowd while grappling with loneliness. His behaviors spiral out of control, characterized by unbridled substance abuse, promiscuity, and moral degradation. Objective biological and irresistible environmental influences contribute to Theo's psychological disorder. Furthermore, the collective unconscious archetypes exert a profound impact on his mental state. Within the framework of Jungian archetype theory, the anima archetype emerges as one of the unconscious elements that disrupt the psyche, influencing both a man's femininity and gender orientation. This paper employs the anima archetype theory to analyze Theo's sexual psychology and related behaviors during adolescence by using anima archetype theory, focusing on the different developmental stages and influences of the anima.

Keywords: *The Goldfinch*; archetype; anima

1. Introduction

Donna Louise Tartt(1963-) is a famous contemporary American author. She was born in Greenwood and grew up in Grenada, Mississippi. Her talent for writing was displayed when she was very young. She wrote first poem when she was only 5 years old and published a sonnet at 13 years of age. She attended the University of Mississippi and transferred to Bennington (Vermont) College in 1982. Three novels have been published up to now: *The Secret Story* (1992), *The little friend* (2002) and *The Goldfinch* (2013). *The Secret Story* was on *The New York Times* best-seller list for 13 weeks. *The Little Friend* won the *WH Smith Literary Award* in 2003.

Her third novel, *The Goldfinch*, which took 11 years to write, reached number one on Amazon's annual Good Reads list when it was published in 2013 and won the 2014 Pulitzer Prize. Donna Tartt herself received the Andrew Carnegie Medal for Excellence in Fiction for *The Goldfinch* in 2014. A film adoption of the novel was released in 2019. And she was also named to TIME magazine's list of the "100 Most Influential People" in 2014.

The novel tells the story of a young boy who rescued a famous painting from a terrorist bombing of a museum from the first person narrative. The accidental event built the connection between Theo and the fate of *The Goldfinch*. They share the similarity that both of them are displaced and survivors of explosion. *The Goldfinch* witnessed the growth of Theo from the age of thirteen to mid-twenties. The painting was eventually returned to the light in the collection of the Museum of Art at the end of the novel. Theo also regained confidence and strength from the trauma and despair brought by the explosion, and his imprisoned mind was set free. The Pulitzer Prize citation of this novel is “a beautifully written coming-of-age novel with exquisitely drawn characters that follows a grieving boy’s entanglement with a small famous painting that has eluded destruction, a book that stimulates the mind and touches the heart.”

In addition to the wide acclaim of this novel, it has also attracted many scholars’ attention for making further researches on it. The research perspectives including: thematic study, comparative study and narrative study. Research theories including : psychoanalysis theory, ecology theory, existentialism theory and historicism theory. In the perspective of psychoanalysis, the theories used in the study mainly include: Freud’s triple ego theory, Bergson’s double ego theory and so on. This essay will analyse the sexual psychology and behaviour of Theo, the protagonist in *The Goldfinch*, focusing on the developmental stages and implications of anima archetype. There are not many works that use the theory of analytical psychology to interpret this novel, this thesis attempts to use the relevant theories of Jung, the founder of analytical psychology, to analyse the psychology of the characters in an attempt to provide new research perspectives and references for the novel.

This paper is divided into four parts, the first part is an introduction to the writer and the work. The second part is the theoretical support, which is mainly a brief introduction to Jung’s archetype theory and the concept of anima. The third part is the main part of the thesis, which is going to attempt to analyse the anima in the novel’s protagonist from three aspects, including the period of anima’s development, the objects projected in the four stages of anima’s development, and the positive and negative effects of anima. There are two main aspects of anima if it is divided by gender. The first aspect will demonstrate Theo’s interactions with the opposite sex, which is the object of projection at different stages of anima’s development. And the other aspect will analyze Theo’s interactions with the same sex, which is Theo’s gender cognition and homosexual tendency. Anima manifests itself mainly through projection on the opposite sex with whom Theo interacts with. Fascination and fondness or unprovoked hate and rejection toward woman are the results of anima’s unconscious projection. Theo’s unconscious acceptance of his own femininity and his fondness for his friend who is also a boy are all the result of anima’s influences. The fourth part of the paper is the conclusion section.

2. Theoretical Foundation

Carl Gustav Jung (1875-1961) was a Swiss psychologist who served as president of the International Psychoanalytical Society and also president of the International Psychotherapy Association. He founded the Jung School of Psychology, and was the pioneer of analytical psychology and authored numerous books that spanned wide range of disciplines, including religion, history, philosophy, literature, mythology, and art. His groundbreaking work in analytical psychology propelled him to become one of the most influential thinkers of the 20th century. Notably, Jung made substantial contributions to the development of archetype theory within psychology.

Jung’s conceptualization of the human psyche involves three components: the conscious, the personal unconscious, and the collective unconscious. Complexes are the contents of personal unconscious, and archetypes are the contents of the collective unconscious. Jung traces the origins of the term “archetype” to Philo Judaeus, who used it to refer to the “Imago Dei” or God image. And he also draws connections between the archetype and other concepts such as Philo’s “God Image”, the ancient Greek philosopher Plato’s “Idea” and the French sociologist Levy Bruhl’s “Representations collectives”. The archetype is an inherited part of the mind, representing a structural pattern of mental manifestation linked to instinct. It is a hypothetical entity only visible in its manifestations (Andrew,29).

Jung emphasizes that “archetypes indicates the existence of definite forms in the psyche which seem to be present always and everywhere”(The Archetypes and Collective Unconscious,2018,61). However, archetypes themselves are devoid of content. They are activated and manifested only when situations align with their corresponding archetypal patterns, similar to how instincts are triggered. Methods of proving the existence of archetypes include dreams, fantasies and active imagination(The Archetypes and Collective Unconscious,2018,69).

In summary, archetypes represent enduring and universal forms within the collective unconscious, and their existence is inferred through their consistent manifestations across cultures and individuals. These archetypes lack intrinsic content but become activated and expressed when circumstances align with their underlying patterns. Dreams, fantasies, and active imagination serve as valuable tools for exploring and understanding archetypes.

Anima, derived from the Latin language, translates to “soul.” According to Carl Jung, the renowned psychologist, anima represents “the feminine archetype in man” (1945, 127). Jung further explains that “Every man carries within himself an eternal image of woman, not the image of this or that definite woman, but rather a definite feminine image. This image, is fundamentally an unconscious, hereditary factor of primordial origin, and is engraved in the living system of man, a ‘type’(archetype) of all the experiences with feminine beings in the age-long ancestry of man, a deposit, as it were, of all the impressions made by woman; in short, an inherited psychical system of adaption”(1945,199).

Jung emphasized that every man possesses an internal, eternal image of womanhood, which is not specific to any particular woman but rather a universal feminine representation. The image of women in the mind of a man is an inherited mental abstraction, and men understand women through anima. The anima, which belongs to the realm of the collective unconscious, takes on actual content when it is associated with and activated by concrete situations, and it is by analyzing this actual content that the anima is understood. Under this actual situation, anima is femininity, emotion, intuition and creativity within the male individual. By analyzing those actual content, anima is understood.

3.1 Theo’s Anima

The concept of anima unfolds gradually during the period of puberty, exerting a significant influence on one’s psyche and behavior. According to Jung, this archetype remains masked and heavily influenced by mother imagery until puberty, which explains why the initial projection in the early stages of anima development is focused on the mother figure. The story of the novel *The Goldfinch* centers on the adolescent experiences of Theo, and describes his relationship with a famous painting from the age of thirteen to twenty-five. It is during this period that the anima in Theo develops and has an effect on his personality.

The anima archetype plays a dual role in the process of individuation and human growth, simultaneously facilitating and hindering personal development. Renos Papadopoulos, a professor of Jungian theory, highlights the anima’s potential for both positive and negative effects. On the one hand, it can have a negative influence in the unconscious realm of the individual when it is not realized, just like the complexes with autonomy in the unconscious of the individual. On the other hand, when it is perceived and thus enters the field of consciousness, it has positive effects, such as creativity and vitality. Anima is called the archetype of life by Jung(105). The anima in Theo has both a negative impact on him and an important role in his development which shows its positive side. Its negative influences are reflected in Theo’s body and psychology to varying degrees, with his body being slender and more feminine in appearance. His psychology is characterized by sexual fluidity or homosexual tendency. Its positive influences include his vigor in study and work; his excellent salesmanship and aptitude for learning; as well as his strong appreciation of the arts, and his artist’s sensitive and solitary qualities.

Becoming aware of the existence of the anima and getting rid of its negative influences is an important step in the process of individuation proposed by Jung, which is conducive to the integration of the mind and the development of the human being towards greater wholeness and harmony. Theo gradually realizes the existence of anima through the process of differentiating between friendship and love. The heterosexuals with

whom he has interacted during his formative years are the carriers of his external projection of anima, while the subconscious preference for the same sex and the metaphor of his femininity are the manifestations of anima's role in the unconscious. In this paper, it will analyze two specific aspects of the development and impact of the anima.

3.2 The Development of Anima

The development of Anima goes through four stages and all have corresponding counterparts as well as their symbolism. The first stage is biological instinct represented by Eve; the second stage is sexual desire represented by Helen; the third stage is the divine in love represented by Virgin Mary; and the last stage is the creative source within man represented by Sapientia and Shulamite. Throughout a man's life, the anima is projected onto the opposite sex in relationships, influencing his emotions, behaviors, and psychology. By analyzing Theo's interactions with women, including his mother, Julie, Martina, and Pippa, we can observe the progression of his anima development and its effects on his psyche. The understanding of anima is based on its projection, for anima is the product of the unconscious.

Anima is usually embodied in the opposite sex of a relationship through projection. Jung believed that human beings are hermaphroditic, so he came up with two archetypes of opposite genders: the anima and the animus, which are used to refer to the female image in the mind of a man and the male image in the mind of a woman. Just as people have both estrogen and androgen, the side with the higher level of hormones determines the biological sex, and the side with the lower level of hormones affects the opposite aspect of the biological sex. Human beings are also simultaneously masculine and feminine, and Jung has described anima as the personification of a man's unconscious femininity (2009). Jung points out that projection is an unconscious, spontaneous process by which the unconscious content of the subject transfers itself to the object so that it appears to belong to that object (The Archetypes and Collective Unconscious, 2018, 50). Anima projection refers to the appearance of a man's unconscious content in a woman with whom he is in a relationship, "causing the man to have certain feelings that he thinks apply to that person, after which he may realize that this is not the case" (Andrew, 167). For example, a man is attracted to a girl with red hair and thinks that the girl fits the red hair very well, and it is the red hair that makes her look shining. Later he realizes that it is because he is more attracted to red hair that he finds the red-haired girl attractive, not because red hair suits the girl better. "Jung has described the anima as a kind of soul-image that tends to play a special role in a man's moods, reactions, impulses, and any spontaneous psychic activity that plays some kind of established role. Men always tend to see in some real female object a projection of their own inner anima and mind" (Shen Heyong, 60). The carrier of Theo's anima projection is the opposite sex with whom he interacts, and the development of anima in Theo is analyzed by analyzing Theo's emotions, uncontrolled behaviors, and psychology while interacting with them.

Jung states that the development of the anima goes through four stages and all have corresponding symbolic figures.

Eve as the Primordial Mother

The first of these stages is symbolized by the figure of Eve, she symbolized "purely instinctual and biological relations" (1964, 238). Eve is the first woman created by God in the Bible, the god of conception and the symbol of life. With her husband Adam, they are founding parent of the human race. Jung used the name to refer to the primordial nature of the anima archetype and the instinctive nature of biological inheritance. The image of Eve as a symbol of the primordial mother is corresponding to the mother complex (Shen Heyong, 61). Jung pointed out that the basis of the mother complex is the mother archetype. And the negative effects of mother complex on the son are sexual impotence, homosexuality, and Don Juanism, while the positive effects are the possibility of aesthetic appreciation and great insight cultivated by femininity, as well as resolute will and near-heroic behaviors and so on (2018, 121). The first stage of anima in Theo is projected onto his mother. Theo's ability to be observant and his appreciation of works of art derive from his mother's influence. At the same time, the homosexual tendency in Theo are also related to it.

Theo's sensitivity to art comes from his mother's influence. His mother had a career in the arts and had majored in art history at New York University. She is obsessed with art: reading art books and looking at artistic works, and going to art galleries and museums for a few hours whenever she could. And she often takes Theo (he preferred to stay at home) to these places and explains to him about exhibitions. Theo's appreciation of art grew dramatically under such artistic cultivation which made him becoming an "observant" person. Theo thinks that his mother is very attractive. Because she has a strong, courageous and joyful character, and also an alert and ferocious temperament (like a wild beast with a firm gaze). The image of his mother in Theo's description corresponds to Eve who is the symbol of the first phase development of anima which stands for the wildness of a primitive animal and the instincts of a biologically inherited nature. Theo feels a little uncomfortable about the way men who stares at his mother every time she goes out. It is mother complex which makes Theo hostile to other men. And it exploded from the unconscious after the death of his mother which caused him to be immersed in the pain of separation and the fear of death for a long time and gave a heavy blow to his psyche. The object of projection in the first stage of Theo's anima development is his mother which symbolized instinct.

Helen as the Sex Object

The figure of the second stage of anima's development is Helen who is a beautiful woman in ancient Greek mythology. Men Launched the Trojan War for more than a decade in order to have her. Helen symbolizes the sex object (Shen Heyong,61). "She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements" (1964,238). The second stage of the anima has begun to gradually move away from the influence of the mother complex and manifests primarily the dominant role of the libido. Freud used to use Libido to refer to the energy base of libido, and later Jung extended this idea to psychic energy. (libido is only a part of psychic energy). And Jung pointed out that the libido matures gradually after puberty (Freud and Psychoanalysis,2018,91). Theo's anima at this stage is projected mainly on girls with whom he has sexual intercourse: Julie (who is twelve years older and has a boyfriend), Martina (his school friend), a girl who already has a boyfriend and engaged (a substitute for Pippa, the girl he really likes). Theo's relationships with them are unethical and completely motivated by his sexual desires. These cannot satisfy his empty heart, and he has never really loved them. He longs for a stable and normal relationship deep inside, but his relationships with them are all based on carnal exchanges dictated by sexual desire. He was not concerned about anything during his psychotherapy sessions, but was intrigued by the appearance of the word "sex" on the shelves of the therapy room. These books are: *Adolescent Sexuality, Sex and Cognition, Patterns of Sexual Deviance and Out of the Shadows: Understanding Sexual Addiction* (Donna Tartt,179).

Virgin Mary as the Spiritual Devotion

The third stage of anima's development is symbolized by the character figure of Virgin Mary. Virgin Mary is the mother of Jesus, who was called by the Holy Spirit to dedicate her virgin body to give birth to Jesus. She is "a figure who raises love (eros) to the heights of spiritual devotion" (1964,238). The anima at this stage is no longer driven by mere sexual desire, but shows a spiritual love that transcends the physical body. Theo's anima at this stage is projected onto Pippa. He is attracted to and crazy about her from their first meeting in the museum and can't help but sneak a glances at her from time to time. Anima brings fascination and disturbing excitement to the ego and makes the projector very dependent on the object which anima is attached (Renos,105). Theo becomes infatuated with Pippa although he has only met her once, and becomes even more psychologically dependent on her after the explosion. After being kissed by Pippa, he is even more immersed in happiness and beauty. And he thinks Pippa is just like a gorgeous angel when she is reading a book. He is addicted to her. "I was so haunted and stirred even by her plainness suggested-ominously- a love more binding than physical affection, some tar-pit of the soul where I might flop around and mangle for years" (Donna Tartt,575). This kind of uncontrollable fascination is a kind of spiritual attachment, like a faith rich in divinity, involuntarily attracted by ineffable mysterious power. Even his fascination with her had been perverted to the point of being like a fetishist. He listened to her favourite songs and read the books she had recently read, as if he could thus establish a telepathic link with her and never be separated. He even collected her cut hair and unwashed shirts (Donna Tartt,576). As the object of anima's third stage of projection, Theo's mad infatuation

with Pippa goes beyond physical seduction and becomes a kind of fanaticism and adoration, just like a devout believer who is crazy about the gods he believes in. Pippa symbolized the divinity in love.

Sapientia and Shulamite as Wisdom and Creativity

The fourth stage of anima's development is symbolized by Sapientia and Shulamite. Its image symbolizes the inner creative source of men (Shen Heyong,61). "The fourth type is symbolised by Sapientia, wisdom transcending even the most holy and the most pure. Of this another symbol is the Shulamite in the Song of Solomon. (In the psychic development of modern man this stage is rarely reached. The Mona Lisa comes nearest to such a wisdom anima)"(1964,238). Sapientia, Shulamite and Mona Lisa symbolize wisdom and sacredness, and they are the representatives of the highest stage of anima's development, which is considered to be rarely achieved. Theo is only a 13-year-old teenager in the background of the novel *The Goldfinch*, and his anima is in the process of development and has not reached this stage.

Theo's communication with different woman reflects the different stages of anima's development: pure biological instinct, sexual desire with psychological energy and spiritual love beyond the body. Anima is one of the most important archetypes in the collective unconscious which affects the process of individuation. Realizing the existence of anima and integrating it into consciousness is one of the steps of individuation. And the development of anima has promoted the process of individuation and played a very important role in making human psyche into a whole of "integrity and harmony".

3.3 Influences of Anima

Anima has both positive and negative effects on Theo's psyche. The positive influences are primarily manifested in Theo's sensitive observation ability and appreciation of works of art. However, there are also negative influences, including the preoccupation with feminine physical appearance, psychological confusion and homosexual tendency.

One of the positive effects of anima on Theo is his heightened sensitivity and keen observation skills, which enable him to appreciate and connect with works of art on a deeper level. This sensitivity is influenced by the mother complex in the first stage of anima's development. He is very good at capturing colors and associating works of art, and has a unique artistic flavor. "sometimes, just before sundown, just as the blue of the sky began darkening to violet, we had these wild, electric-lined, Maxfield Parrish clouds rolling out gold and white into the desert like Divine Revelation leading the Mormons west"(Donna Tartt,359). For instance, he describes the sky's transformation from blue to violet at sunset, comparing it to the vivid, electric-lined clouds seen in Maxfield Parrish paintings, demonstrating his ability to observe and recreate artistic experiences. This keen observation and imaginative connection to art exemplify the positive aspects influenced by anima. In the communication with the opposite sex, Theo handles things from the male recognition and behave the way of boys do. But in the communication with the same sex, Theo unconsciously brings himself into a female identity and has a homosexual tendency. The disorder of gender identity and the mobility of sexual orientation are not only influenced by biological factors such as the fluctuation of puberty hormone level, but also related to the influence of anima.

Firstly anima's negative influences are mainly seen in his physical size and overly feminine behaviour, which are related to anima's femininity. Thus Theo unconsciously embodies an identification with female psychological tendency.

Theo is short and thin among the boys in his class so he is often bullied by the older and taller boys. He is given many names like "maggot" "faggot" and "dickhead"(Donna Tartt,104). In the traditional social and cultural construct, man are strong, tall and muscular in most of the cases, while women are slim and thin. Theo's experience of school violence reflects the traditional social and cultural stereotypes of masculinity and rejection of homosexuality. Therefore, Theo consciously avoids being perceived as a homosexual and is very careful with his language in this situation. He changed his original sentence of "I'm going to miss them" (he really wants to

say) to "Okay, don't worry". He tries his best to suppress his emotions in order to conform to the social and cultural construct of male composure.

Although Theo consciously avoids being mistaken for homosexual behaviour, unconsciously he is often shown in a female position at his description. For example, "Tom Cable, in particular, avoided me as assiduously as if I were a girl he'd dumped" (Donna,110). He found that he is deliberately avoided meeting by Tom Cable after his mother died. And he put him in the position of a girl in his analogy. And he felt very embarrassed that Mrs Swanson started weighting him on the scale she used for girls with eating disorders. He thought he is treated by a girl's way. Another example is Theo describes the sound while playing with Boris as "whiny girl voice". From these metaphorical descriptions of Theo, it is clear that he rejects these femininity traits in his conscious sphere, because he feels ashamed and embarrassed by them. So he is very reluctant to admit or even repress them. But unconsciously, he would associate some of his traits with girls and make analogies between himself and girls.

He is often harassed by homosexuals because of his overly feminine body type. There are younger and particularly fashionable men, as well as older men working in auction houses. Theo's anima influences his physical characteristics and behaviour on the one hand, and his feelings and sexual orientation on the other hand.

Another negative effect of anima manifests itself in emotional distress and Theo's homosexual tendency. Theo's fondness and infatuation for Boris crosses the boundary of friendship and shows homosexual tendency.

"Historically, homosexuality has been defined by reference to a person's physical behavior. An individual's orientation was determined by his or her biological sex and by the sex of his or her sexual partners"(Stephen,1157). Theo's gender shows consistency with his sexual orientation. It can be inferred that Boris used to accompany Theo not only as a close friend, but also as a sexual partner from the implicit expression in the novel. And Theo has feelings towards Boris which is hard to define. Theo is unable to accurately recognize and categorize these emotions which troubled him for a long time. He became very sentimental and temperamental. These chaotic unchecked states of mind are due to anima's influence. Once the personality is occupied by anima, it will show the change of the way which accentuate those psychological traits that are regarded as heterosexual(Andrew,26). Anima had his heterosexual traits accentuated through affecting femininity (his physical figure and femininity behavior) in the unconscious. His emotions and actions became intuitive ways that the anima was accentuated when the personality was taken over by anima. In particular, Theo's negative emotions, such as the loss and loneliness he feels when he learns that Boris has a girlfriend, and also his actions of frantic drug and alcohol use, become outward manifestations of anima's negative influence.

Theo's perception of their relationship and feelings towards Boris goes through three stages of change. The first stage is denial, the second is contemplation, and the third is repression. Theo feels very embarrassed and keeps silence when Boris praised his girlfriend in front of him. "But who cared what crappy girls Boris liked? Weren't we still friends? Best friends? Brothers practically. Then again: there was not exactly a word for Boris and me. Until Kotku came along, I had never thought too much about it" (Donna,368). Theo feels uncomfortable when he knows Boris is in love, but he tries to ignore this emotion to deny his homosexuality. He has always had a special feeling for Boris that goes beyond friendship, and the crisis of being a "rival" makes him re-examine his relationship with Boris. Theo and Boris have a lot to talk about and are very close because of their similar experiences and family backgrounds. Boris is Theo's only friend in Las Vegas, and Theo relies on him and trusts him. But Theo feels that "best friend and brother" can't quite explain the relationship accurately. In fact, the relationship has been more than a little mixed with same-sex fondness and possession, a product of a combination of fantasy and sexual urges.

Theo is in the midst of adolescence, a time of great psychological turmoil and emotional chaos, a time of confusion. "At this age the youth is full of illusions, which are always the expression of a certain loss of equilibrium"(Jung,1945,214). He is very uncertain about his relationship with Boris under the chaotic psychological circumstances. And because of his previous experience of being bullied at school (being called a "maggot", "faggot", "dickhead"), he is a bit mindful of admitting his homosexuality at first stage, so he tries to

deny. Later, Theo begins to think about and define the relationship when Boris starts a romantic relationship with a girl. For the sake of maintaining friendship, Theo chooses a repressed way to refrain his feelings and not mention them. As a result, he is devastated and often drinks and hangs out with drug addicts in an attempt to make himself feel less alone. He missed situations when he with Boris: Boris sleeps with his arms around his waist; they play with each other half naked; and some nights that make him feel confused and chaotic. "I knew people would think the wrong thing if they knew. I didn't want anyone to found out and I knew Boris didn't either, but all the same he seemed so completely untroubled by it that I was fairly sure it just a laugh, nothing to take too seriously or get worked up about...,though I scarcely took comfort in the fact"(Donna,371). On the one hand, Theo is embarrassed and afraid to discuss the taboo subject. While on the other hand, he cherishes the relationship and does not dare to destroy it. He fears that there will not even be a friendship at the end of the day. Therefore, it is difficult for him to find the right way and the proper words to explain his "jokes" with Boris which is beyond the boundaries of friendship obviously. And he is very hesitant and doesn't know how to define the relationship between them.

Then he choose to suppressed his love towards Boris even when its goodbye time. "I'd stopped myself from blurting the thing on the edge of my tongue, the thing I'd never said, even though it was something we both knew well enough without me saying it out loud to him in the street- which was, of course, *I love you*"(Donna,437). He chooses to suppress his thoughts and continues to spend time with Boris as a "friend", but he is still very upset about it. This confusion and ambivalence of emotions, as well as the homosexual tendencies, are the inner manifestations of anima's negative influence. "At the time of puberty there is a learning towards homosexual experiences, which are much commoner than is usually admitted"(Jung,1945,215). Theo's interactions with Boris are in fact the learning of the homosexual experience, and he exhibits a confused and unstable sexuality, a tendency that is not fixed and static. However, it is Theo's exploration of sexuality during his adolescence. Although his homosexual tendency is related to the negative influence of anima, it takes on a positive significance from this perspective of Theo's upbringing for a long term.

Psychologist Robert J Stroller noted that human gender can be categorized into biological SEX and social GENDER, with biological sex being innate and social gender being culturally constructed in his book named *Biological Sex and Gender: on the Development of Masculinity and Femininity*. For Theo, his gender is fluid and ambiguous. He plays a male role in his interactions with woman. While in his interactions with the same sex, his female-orientated psyche shows homosexual tendency. This is a reflection of the fluidity of gender in society on the one hand and the role of anima's influence on human sexual psychology and behaviour on the other hand.

In conclusion, while anima has positive effects on Theo's sensitive observation ability and appreciation of art, it also brings about negative influences such as preoccupation with feminine physical appearance, psychological confusion, and potential homosexual tendencies. These dynamics contribute to the complexity and richness of Theo's psyche, shaping his experiences and relationships throughout the novel.

4. Conclusion

The Goldfinch is a novel that explores the intertwined journey of a thirteen-year-old boy and a renowned painting, delving into the tumultuous coming-of-age story of Theo, the protagonist who survives a devastating explosion. The narrative is presented from Theo's first-person perspective, offering glimpses into his internal monologues, which serve to highlight his chaotic psychological state and his exploration of love and sexuality. Amidst the turbulence of adolescence and the lingering trauma, Theo finds himself in a state of confusion and imbalance.

One significant factor contributing to Theo's emotional distress is the presence of the anima archetype, which influences his femininity and sexual orientation through the collective unconscious. The projected objects of Theo's anima witness Theo's growth as the carrier of Theo's unconscious content: from biological instinct to sexual desire and finally to spiritual love. Although Theo has a tendency to be feminine in physical figure, social gender perception and even homosexual actions which is influenced by anima. And it seems like anima mainly

troubles Theo a lot and has negative influences on him despite of Theo's sensitive observation and artistic appreciation.

However, in terms of the process of individual development, this is a very important part of Theo's understanding of himself, an important step in his exploration of sexuality. And it is an important step for individuation which integrate anima into consciousness in order to completing the integration of his personality.

This paper aims to provide an alternative perspective on Theo's sexual psychology and behaviour by using Jungian archetype theory and considering psychological characteristics of adolescence, as well as Theo's personal experiences at the same time. By combining these elements, a deeper understanding of Theo's journey emerges, shedding light on the complexities of his psyche and the transformative power of his experiences.

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