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**Between The Development and Decline of the Brain: A Psychoanalytical
Study of Charlie Gordon's Mind in Flowers for Algernon by Daniel Keyes**

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Dedication

To my lovely mother.

Acknowledgment

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Abstract

This research examines the danger of excessive knowledge. In this thesis we will be dealing with American author Daniel Keyes's novel *Flowers For Algernon* (1966). We will embark in a psychoanalytical criticism of the main character, Charlie Gordon, who was suffering from mental retardation then became a genius after an experimental operation that had increased his IQ. This work aims to illustrate the change in Gordon's personality, record the benefits - but mostly- the detriments of the operation on his psyche and explain the negative effects of the artificially induced intelligence on his psychological and social life. The researcher would also comment on protagonist's stance as postmodern individual. The approach used in this research is psychoanalytical criticism. We will rely on the work of the pioneers of psychoanalysis; Sigmund Freud and Carl Gustav Jung. Freud's examination of the Conscious and Unconscious mind, the Id, Ego and Superego and Interpretation of Dreams will provide a solid basis for our investigation. While Jung's theories about the Persona, Shadow and Anima/Animus, Self and Individuation Process will help us to understand the inner-life of our study subject. This research answers the following questions: did Charlie Gordon's intellectual rebirth contribute to his psychological development? Was the intellectual development on the expense of his psychological wellbeing? Did the operation fulfil Charlie's wish of making friends and integration in society?

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General Introduction:

Psychoanalysis is a theory of the human mind; a therapy for mental distress, an instrument of research, and a profession and a complex intellectual, medical and sociological phenomenon. Sigmund Freud's (1856-1939) work laid the foundations of psychoanalysis as a method of treating mental disorders that encourages patients to confront repressed fears and anxieties often manifest in the interaction between conscious and unconscious elements of the mind. It has shown that psychological events have hidden meanings. It has emphasized the fundamental importance of childhood. As well as, recognized psychic conflict and mental pain as an inescapable part of the human condition.

Literature, on the other hand, is imaginative or creative writing, especially of recognized artistic value. It reflects the author's societies, histories, subjects of interest, as well as, their personal -inner- fantasies. According to British author, journalist, and literary critic Rebecca West, "Literature must be an analysis of experience and a synthesis of the findings into a unity."

The parallel between psychoanalysis and literature is that both are built upon narratives; both fields rely on the information given by a certain part (the patient or the text) to come up with decisive conclusions. To analyze literature, the way a psychiatrist analyzes his patients, the literary critic must utilize the right approach or discipline to the endeavor.

Psychoanalytical literary criticism is the outcome of both formerly mentioned fields' interaction on the level of a text. It is a school of criticism that reads literature through psychoanalytical lenses, applying different theories of psychoanalysis to draw conclusions regarding the author, the reader, or the characters.

The main topic of this research study is to make use of this school to approach Daniel Keyes's 1966 science-fiction novel *Flowers for Algernon*. Specifically, to psychoanalyze the main character of the novel: Charlie Gordon. He is a thirty-two-year-old man who was born

with unusually low IQ of -sixty-eight- hence diagnosed with mental retardation, making him the perfect subject for an experimental surgery to increase intelligence -a procedure that has already been highly successful when tested on a lab mouse called 'Algernon'. The research is essentially conducted to answer the question: **How did Charlie's artificially increased intelligence affect his psyche as a postmodern individual?**

However, several subsidiary questions will be tackled in the process, such as.

- Did Charlie Gordon's intellectual rebirth contribute to his psychological development? Or was it on the expense of his psychological well being?
- Did the operation fulfill Charlie's wish of making friends and integration in society? Or did it lead him to isolation and self-loathing?
- Was Charlie able to liberate himself from his past-self and reset his life after the success of the operation?
- Does Charlie Gordon regret having his IQ increased?

In answering these questions, our thesis aims to investigate the negative aftermaths of the operation on Charlie's psychological life, which as a result hinders his social life, deeming him another ambivalent individual in the time of modernity. And illustrate the change of his personality after the surgery through his patterns of thought, attitudes, wishes, insecurities and inhabitations and most of all his latent regret regarding the operation and his current disposition.

This study is carried out following theories of psychoanalysis. It covers the theories of Sigmund Freud and Carl Jung in order to explore and explain the psyche of Charlie Gordon. This research is divided into two chapters. The first chapter is purely theoretical; it contains definition of psychoanalysis and its link to literature which is basically psychoanalytical literary criticism. This chapter also lays out a description of the Freudian and Jungian

approaches. It also provides a short biography of the author, a plot summary and characters description.

The surgery being the turning point of both the story and Charlie's life will be our point in reference. First, we will explore Charlie's life before the operation that is to say pre-surgery self, to consider his values and understanding of the world around him. Then, after the operation that is to say post-surgery self, or during the process of becoming smarter continuously and gradually, to consider change in his values and views as well as his personality which were not assisted by psychological growth. Finally, his deterioration to a worse state; much worse than he ever wished for, which could confirm our claims for his wretchedness and regret.

A number of scholars had dealt with the novel in their grad or undergrad thesis. They serve our research as literature review upon which we will compare and contrast our work.

The first work that had dealt with our novel is by Yuliana Yuliana, a student from Binus University. She wrote a thesis entitle: "Structural Analysis of Flowers for Algernon by Daniel Keyes: Signifying the Needs of Main Character" (2008). Using the structuralism theory of Tzvetan Todorov, Yuliana analyses the text in order to identify the needs and struggles of the main character.

Rahmad Marliyanto the author of the research paper: "Emotional Intelligence Development in Daniel Keyes' Flowers for Algernon (1966): A Humanistic Psychological Approach" attempts to show the human needs and emotional intelligence of Charlie Gordon in reaching his self- actualization, through a humanistic psychological perspective (2013).

Ainun Najib's study of the novel was titled "Charlie Gordon's Struggle Against Mental Disabilities as Reflected in Daniel Keyes's Flowers for Algernon." The thesis claimed to carry out a 'psychoanalyses of the main character. However, it did not give much information about the pioneers of the theory -Freud and Jung- and only relied upon Erik

Erikson's theory on psychological development of human beings. Her work also included 'new criticism' as a supporting theory, in order to focus on the formal elements of a text; to reveal the true meaning of text based on the text itself (2016).

"The Main Character's Neurotic Problem in Daniel Keyes Flower for Algernon" is the title of an undergraduate thesis by a student named Latifah Sarimarsa. In this study, Sarimarsa uses the theory of Neurosis as a part of psychoanalysis theory, as well as, the pragmatic approach. While discussing the psychological phenomenon called neurosis, she argues that Charlie Gordon is showing neurotic needs and tendencies (2017). However, Charlie's condition could not be diagnosed as neurosis, for the definition of neurosis is: excessive and irrational anxiety or obsession. While Charlie's anxiety, depression and isolation are not one bit irrational. On the contrary, his reaction and mental decline are justifiable results of loneliness, dejection and ever approaching doom.

Another thesis titled as "Analysis of Narrative Technique in Daniel Keyes' Flowers for Algernon" submitted by Osy Permatasari Nurakhmantari to Maranatha Christian University. As the title might suggest this thesis analyses the narrative technique of the novel. It bases the analysis on Richard M. Eastman's theory in *A Guide to the Novel* (1965). The writer aims to explore the narrative techniques used by Daniel Keyes and show their effects on the reader (2017).

Lastly, a research paper by Dwi Nanda Yuliawan (2017) titled "Human Rights Reflected in Flowers for Algernon (1966) Novel by Daniel Keyes" took on a sociological approach to analyze the social, economic, scientific and technological, cultural, and religious aspects in Flowers for Algernon.

Chapter One: Background of Theoretical Framework and Literature

1.1 Introduction

Literary Criticism is a disciplined activity that attempts to describe, study, analyze, justify, interpret, and evaluate a work of art (Bressler 6). Literary criticism tries to interact with several theories and disciplines to reach divert conclusions and to determine the merits of literature, among these theories is psychoanalysis.

1.2 Psychoanalytical Literary Criticism

According to *Merriam-Webster* dictionary, the word psychology was formed by combining the Greek *psychē* (meaning “breath, principle of life, life, soul,”) with *logia* (which comes from the Greek *logos*, meaning “speech, word, reason”). Sigmund Freud (1856-1939) received an equal amount of praise and criticism due to his unprecedented ways of dealing with patients. He advanced theories in psychology to understand the workings of the human psyche, its formation, its organization, and its maladies. As a consequent he came up with a practice known as psychoanalysis; a method of treating emotional and psychological disorders.

During psychoanalysis, Freud would have his patients talk freely in a patient-analyst setting about their early childhood experiences and dreams. When we apply these same methods to our interpretations of works of literature, we engage in psychoanalytical criticism (Bressler 124). We are able to analyze texts in the same way an analyst does with a patient, due to the existence of narratives in both scenarios. Storytelling is a vital point in psychoanalysis whether it is applied clinically on a case, or academically on a piece of literature.

The theoretical part of this dissertation will serve as a base, which upon the analysis of the novel *Flowers for Algernon*, or specifically of Charlie Gordon would be applied.

2 Freudian Approach:

2.1 Sigmund Freud (1856-1939)

Born in the 6th of May 1856 of a Jewish ancestry in Freiburg, Moravia- a part of the Austro-Hungarian Empire, Sigmund Freud was one of eight siblings. He grew up in Vienne and there pursued his education in histology and neurophysiology (Appignanesi 16). In 1896, Sigmund Freud coins the term 'psychoanalysis' and for then on he was named the father of psychoanalysis. Four years later, he wrote *The Interpretation of Dreams*, in which he addressed the fundamental concepts of psychoanalysis. Using free association, slips of language, and dreams, Freud found ways for an analyst to help a patient uncover the painful or threatening events that have been repressed in the unconscious and thus made inaccessible to the conscious mind.

In psychoanalytic criticism, the same topics and techniques form the basis for analyzing literary texts. Just after the turn of the century, Freud himself began to apply his theories to the interpretation of religion, mythology, art, and literature. His first piece of psychoanalytic criticism was a review of a novel by the German writer William Jensen, "Delusions and Dreams in Jensen's *Gradiva*" (1907). In it he psychoanalyzed the novel's central character, noting the oedipal effects behind the plot. He continued this practice and wrote about prolific artists such as Dostoyevsky, Shakespeare, Leonardo da Vinci, Goethe, and others (Dobie 55-56).

Today, Freud's work still provides the foundation of psychoanalytic criticism as an approach. Although not all of his explanations of how the mind operates are applicable to literary criticism, a significant number of concepts had enormous impact on the way we

understand what we read, as well as, affecting the way writers construct their works. (Dobie 56)

2.2 The Conscious and Unconscious:

Freud developed various models of the human psyche, which became the changing base of his psychoanalytical theory and practice. Early in his career he developed the *dynamic model*, asserting that human minds are a dichotomy consisting of the conscious (the rational) the unconscious (the irrational). The conscious perceives and records external reality and is the reasoning part of the mind. The unconscious part of our psyche, the irrational part, receives and stores our hidden desires ambitions, fears, passions and irrational thoughts. Unaware of the presence of the unconscious, we operate consciously, believing that our reasoning and analytic skills are solely responsible for our behavior. Freud, despite not coining the term, was one of the first to suggest that it is unconscious, not the conscious, that governs a large part of our actions. He argues that unconscious is a dynamic system -instead of static- which not only contain biographical memories but also stores suppressed and unresolved conflicts. According to Freud the unconscious houses two basic instincts: *eros* or the sexual instinct (later referred to as *libido*) and the *destructive or aggressive instinct* (Bressler 125-126).

2.3 The Tripartite Psyche:

It is sometimes referred to as the *structural model*. Tripartite model is the result of Freud's work "In an effort to describe the conscious and unconscious mind. He divided the human psyche into three parts: the id, the superego, and the ego" (Dobie 57).

2.4 The Id:

The id is the irrational, instinctual, unknown and unconscious part of the psyche. It is the repository of the libido, the source of psychic energy and psychosexual desires, which gives vitality (Dobie 57). This part of the psyche contains desires always based on the

principle of pleasure. It is constantly trying to satisfy its hunger for biological pleasure regardless of morals or values. However, the psyche creates other parts to balance the passions of the id.

2.5 The Ego:

The ego, the rational, logical part of the mind which operates according to the reality principle to create harmony. The ego's job is "to regulate the instinctual desires of the id and allows these desires to be released in non-destructive ways" (Bressler 127). It does this by postponing desires or diverting them into socially acceptable actions. Although it is for the most part unconscious, the ego is the closest of the three parts of the psyche to what we think of as consciousness, for it mediates between our inner selves and the outer world. Nevertheless, it is not directly approachable. We come close to knowing it when it is relaxed by sleep, hypnosis, or slips of the tongue (Dobie 57).

2.6 The Superego:

The third part, superego is the righteous component of the psyche. It serves as 'internal censor' to prevent the chaos that would result if the id were to go untamed (Dobie 57) and causing us to make moral judgements in light of social pressures (Bressler 127). The superego main function is to control the id's impulses, especially those which society forbids, such as sex and aggression. It also has the function of persuading the ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection.

The superego consists of two systems: the conscience and the ideal self. The conscience can punish the ego through causing feelings of guilt. The ideal self (or ego-ideal) is an imaginary picture of how one ought to be, and represents career aspirations, how to treat other people, and how to behave as a member of society (McLeod). In a sense, the superego acts to protect the society and us from the id.

2.7 The Significance of Sexuality:

Additionally, to his various models of human psyche, Freud proposed several stages of human physical development which are important to the healthy growth of one's psyche (Bressler 127). He explicitly announces the early years of infancy and childhood as the period of forming the id. In Chapter number nine, of his collected works, about his view on the role of sexuality in the etiology of neuroses he says: "I am of the opinion that my theory on the etiological of the sexual moment in the neurosis can be best appreciated by following its development" (Freud 203).

This kind of development is known as "psychosexual development" and it is divided into three critical stages or phases. Sex drive, which Freud called the libido, is focused on different erogenous zone at each phase. The phases are called oral, anal and phallic. The first phase happens during the first year of their live. It is characterized by experiencing pleasure through feeding on- sucking their mother's breast or a bottle, their thumbs, and even kissing later. The second, anal phase, takes place from age one to three. The primary focus of their libido at this stage is the control of the bladder and bowel movement. They have to learn how to use the potty, and as a result realize that they are independent persons who are separate from their mother. The third is the phallic phase from age three to six years old. The libido now turns into the genitals, discovering the differences between the female and male gender (Bador). On that base, he or she is ready to develop a sense of maleness or femaleness.

The boy's conflict in this phase occurs as rivalry with their fathers, also know as 'Oedipus Complex' created by Freud as a point of reference to the plot of Sophocles' Oedipus Rex. Freud explains that, just as Oedipus unknowingly kills his father and marries his mother, a young boy forms an erotic attachment to his mother and unconsciously grows to desire her (Dobie 59). He pointed out that the experience of Oedipus is that of all male children. Freud argues that passing through 'castration complex' which is a sort of fear of

their own fathers, that stops them from having incestuous desires (Bressler 128) is a necessary step of one's growth toward manhood.

On the other hand, girls' passage from childhood to womanhood requires negotiation of the 'Electra complex'. In Freudian theory

[T]he girl child, too, has a strong attraction for her mother and sees her father as a rival, but because she realizes that she has already been castrated, she develops an attraction for her father, who has the penis she desires. When she fails to garner his attentions, she identifies with her mother and awaits her own male partner, who will provide what her female physiognomy lacks (Dobie 59).

If these three overlapping stages are successfully negotiated, the adult personality emerges sound and intact. However, if these childhood needs are not met, the adult is likely to suffer arrested development or physical development that is not complete. A person could become fixated on what was not fulfilled at that early age. Therefore, the early years of life, encompass critical stages of development because any repressions may surface a problem later.

2.8 The Importance of Dreams:

In his book *The Interpretation of Dreams* (1900), Freud asserts that, despite the efforts of the conscious mind to repress one's wishes and desires and forcing them into the unconscious, eventually they will be expressed. The unconscious will express its suppressed wishes and desires, which may be hard for the conscious to handle without producing feelings of self-loathing or anger. The unconscious redirects and reshapes the concealed wishes into acceptable social activities, presented as images or symbols in our dreams (Bressler 129). The manifestation of these wishes and desires, however, is rarely clear. That is because the ego is constantly present -even when we sleep- working to edit unacceptable wishes (Dobie 59).

According to Freud, during our sleep the ego employs what he calls a *censor*; a part of the mind that edits our dreams. Both the censor and ego, work to provide dream-censorship. If we dream about the literal fulfillment of desire, he said, the powerful emotions it creates would wake us up. Thus, the emotion has to be watered down, that's when censor works to transform the dream content to disguise its true meaning. Freud called this transformation of desire 'dream work'. It is composed of a number of processes. Condensation implies fusing together multiple thoughts into a single word, sentence, image or symbol. Condensation can also take place through displacement (Dobie 59). Displacement involves shifting an emotion from one idea or a person into another that is related to it/them.

Dream work components join together to change and redirect the dream-thoughts and images into acceptable forms. After the censor had completed its dream work, the ego reorganizes the otherwise bizarre components of the dream so that it has an apparent meaning called 'the manifest dream' in order to hide the real meaning of the dream. The process of dream interpretation involves decoding the manifest dream' content to discover the hidden real meaning of the dream called 'the latent dream'. Freud's main focus, when dealing with dreams and their interpretation was to relate them to reality. He worked on understanding how people live and deal with lose, how they make sense of the past, and how they retain disappearing elements in a meaningful form.

For Freud, a work of literature is the external expression of the author's unconscious mind (Bressler 130). However, applying a Freudian psychoanalytical method to the reading of a certain text is not limited to the author, on the contrary, we can focus exclusively on the internal elements of the work: its conflicts, characters, dream sequences, and symbols. Freud's doctrine will allow us to explore what is apparent on the surface, as well as, what is below it. Thereby, we will be providing a fixed analysis of the novel, while avoiding oversimplification of the analysis, exaggerated interpretations of symbolism, and excessive

use of psychological jargon. As **Lionel Trilling** pointed out in *The Liberal Imagination*, Freud has provided us with “the perception of the hidden element of human nature and of the opposition between the hidden and the visible.” (Dobie 61).

3 Jungian Approach:

3.1 Carl Gustav Jung (1875-1961):

Carl Gustav Jung was a Swiss physician, psychiatrist, philosopher and the pupil of Freud. In addition to psychology, psychiatry, and medicine, he had an encyclopedic knowledge of mythology, religion, philosophy, Gnosticism, and alchemy, knew English, French, Latin, and Greek, as well as his native German, and was at home in the literature of each (Stevens x).

Jung eventually broke from his teacher. However, he took from his mentor’s ideas to build ways that made him an important figure in the new field of psychoanalysis. His insights have had significant bearing on literature as well.

3.2 Personal Conscious, Personal Unconscious and Collective

Unconscious:

Like his teacher, Jung believed that our unconscious mind directs much of our behavior. However, where Freud conceived of each individual unconscious as separate and distinct from that of others, Jung asserted that some of our unconscious is shared with all other members of the human species. He described the human psyche as having three parts: a **personal conscious**, a state of awareness of the present moment that, once it is past, becomes part of the individual’s unique **personal unconscious**. Beneath both of these is the **collective unconscious**, a storehouse of knowledge, experiences, and images of the human race (Dobie 62).

Personal conscious is best represented by the **ego**. The *ego* is the center of consciousness and one of the major archetypes of the personality.

Similar to Freud's view, Jung's *ego* arises from the unconscious because the psyche consists only of the unconscious at first. Then the psyche brings together various experiences and memories, developing the division between unconscious and conscious. However, once the ego is fully developed, no unconscious elements exist in it, only conscious contents derived from personal experience.

The ego provides a sense of consistency and direction in one's conscious life. It opposes whatever might threaten this consistency of consciousness and urges us to always consciously plan and analyze our experiences, or what we have called filtering.

Although Jung is not an ego psychologist, he did place a social value on the ego. He offered an account of the ego's functions, and he recognized the critical importance of greater consciousness for the future of human life and for culture.

Moreover, he was acutely aware that ego-consciousness is itself the prerequisite for psychological investigation, or a tool to pursue that endeavor. To study consciousness, therefore, is to direct attention to the instrument that one is using for psychological investigation and exploration.

Personal unconscious, on the other hand, is composed of repressed elements from one's life such as painful memories and unimportant ones. The material in the personal unconscious comes from the individual's past. The personal unconscious also holds parts of the personality that have never come to consciousness. *Collective unconscious* is composed of ancestral memories, shared and primeval, often expressed outwardly in myths and rituals (Dobie 62). It is made of instincts and archetypes, which are common to all human beings. According to Jung, this collective unconscious is "a second psychic system of collective, universal, and impersonal nature which is identical in all individuals" (Bressler 131). These

memories exist in the form of **archetypes**, which are patterns or images of repeated human experiences (Bressler 131).

3.3 Archetypes of the Mind:

Although archetypes may have originated in the unchanging situations of human beings, such as the rotating seasons or the mysteries of death, they are not intentionally created or culturally acquired (Dobie 63). Archetypes can be viewed as evolved cognitive structures which influence emotions, thoughts and behaviors. They also provide structure to different parts of the psyche. The psyche functions optimally when there exists a harmonious balance between its various parts. In order to achieve such harmony, one must become conscious of what is generally unconscious. This is what Jung refers to as the 'process of individuation' or self-realization.

According to Jung "Individuation means becoming a single, homogeneous being, and, insofar as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self we could therefore translate individuation as 'coming to selfhood' or 'self-realization' " (Jung, 1928b, p. 171).

Jung argues that few people function in an optimal manner. Rather most suffer from imbalances, where some parts of their personality suffer from *inflation* where other parts suffer from *deflation*. Inflated parts of the psyche suffer from over expression in consciousness, while deflated parts, suffer under-development or lack of proper expression in consciousness. Imbalances, Jung believed, often lead to the development of neuroses and a lack of vitality in life.

The purpose of the individuation process is to bring proper expression of the various archetypal structured elements of one's personality by confronting contents of the unconscious and thus obtaining self-knowledge. To become a psychologically healthy, well-

balanced adult or, for **individuation** to occur—we must discover and accept the different sides of ourselves, even those we dislike and resist.

In particular, we must deal with three powerful archetypes that compose the *self*. They are the **shadow**, the **persona**, and the **anima/animus**.

3.4 The Shadow:

The *shadow* is the darker side of one's personality, the part of ourselves we would prefer not to confront; the aspects that we dislike (Dobie 63). The first stage in the exploration of the unconscious, according to Jung, is an encounter with one's shadow archetype. Over the course of one's life, certain personality traits can elicit negative feedback and even punishment from others. This negative feedback creates anxiety, led these traits to be pushed away from awareness into the unconscious, where they form the shadow.

As, Jung explains: "Unfortunately there can be no doubt that man is, on the whole, less good than he imagines himself or wants to be. Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. If an inferiority is conscious, one always has a chance to correct it. But if it is repressed and isolated from consciousness, it never gets corrected" (Jung Vol.11, 131).

The shadow contains all the negative tendencies the individual wishes to deny, including our animal instincts, as well as undeveloped positive and negative qualities. The shadow represents what we consider to be inferior in our personality and also that which we have neglected and never developed in ourselves. If one fails or rejects to recognize the shadow, then one tends to project his or her unwanted qualities onto others or to become dominated by the shadow without realizing it. The more the shadow material is made conscious, the less it can dominate. However, shadow is an integral part of our nature, therefore, it can never be simply eliminated.

3.5 The Persona:

The *persona* is the image that we show to others. It is named after the Roman term for an actor's mask. It is the face we wear to meet the social world around us. It means the person-as-presented, not the person-as-real. The persona is a psychological and social construct adopted for a specific purpose. Jung chose it for his psychological theory because it has to do with playing roles in society (Stein 110). Persona is oriented 'outward', acting as a barrier protecting the ego from the external social world. Jung further explained, through the creation of the concept of the persona, that human personality is not simple but complex, that it can be shown to split and to fragment under certain conditions, and that there are many subpersonalities within the normal human psyche (Stein 111).

Jung found two sources of the persona: "In accordance with social conditions and requirements, the social character is oriented on the one hand by the expectations and demands of society, and on the other by the social aims and aspirations of the individual" (Jung, Vol.6, par. 798).

The first, the expectations and demands of the environment, includes such requirements as being a certain kind of person, behaving appropriately according to the social mores of the group, and often believing in certain propositions about the nature of reality. The second source includes the individual's social ambitions. In order for society to be able to influence one's attitudes and behavior, one must want to belong to society. The ego must be motivated to accept the persona features and the roles that society requires and offers, or else they will simply be avoided. An agreement must be struck between the individual and society in order for persona formation to take hold. Otherwise, the individual lives an isolated life on the margins of culture, forever a sort of uneasy adolescent in an adult world (Stein 114).

3.6 The Anima:

Anima is a contra-sexual archetype. Anima means “soul” in Latin, and animus means “spirit.” The two terms are often interchangeable (Stein 131). According to Jung, *anima/animus* is the “soul-image,” the life force that causes one to act. Anima is the feminine side in a male, while animus is the masculine aspects in a female. It indicates that the psyche has both male and female characteristics.

Although Jung often says that all human beings share the same archetypes, however, in this instance he is saying that men have one and women another. Jung argues that both genders have both masculine and feminine components and qualities. Yet these qualities are distributed differently. And this difference is archetypal, not societal or cultural. Jung says that men are masculine on the outside and feminine on the inside, whereas women are the other way around (Stein 131-132).

Opposite to the persona, the anima/animus is oriented ‘inward’, protecting the ego from the threatening contents which emerge from the dark inner depths of the unconscious. “The natural function of the animus (as well as of in the anima) is to remain in place between individual consciousness and the collective unconscious; exactly as the persona is a sort of stratum between the ego-consciousness and the objects of the external world. The animus and the anima should function as a bridge, or a door, leading to the images of the collective unconscious, as the persona should be a sort of bridge into the world” (Jung. Vol.6, par. 799).

3.7 The Self:

The **Self** as Jung explains, is the archetype of *wholeness*. It is the archetype of psychological order and the totality of the personality. It exists in deepest layer of the psyche, which only could be accessed, if one encounters and integrates aspects of the anima/animus archetype into one’s ego as Jung states:

the self ... is completely outside the personal sphere ... anyone who wants to achieve the difficult feat of realizing something not only intellectually, but also according to its feeling-value, must for better or worse come to grips with the anima/animus problem in order to open the way for a high union ... This is an indispensable prerequisite for wholeness (Jung. Vo.9/2, par. 57-58).

Jung views the *self* as the central and most important of all the archetypes. Proper expression of the self is the goal of the individuation process. As Jung put it: “. . . the self is our life’s goal, for it is the completest expression of that fateful combination we call individuality. . .” (Jung Vol.7, par. 404).

According to Jung, “conscious and unconscious are not necessarily in opposition to one another, but complement one another to form a totality, which is the *self*” (Jung. Vol.7, par. 274). Realization of the self brings the union upon the conscious and the unconscious, which embodies the harmony and balance of the various opposing elements of the psyche. Jung had discovered the self archetype only after his investigations of the other structures of the personality. For him the self is transcendent, which means that it is not defined by or contained within the psychic realm but rather lies beyond it and defines it (Stein 146).

3.8 Individuation Process:

To Jung **Individuation** is a lifelong process, a goal and an end. The psychologist used the term individuation to talk about psychological development, which he defines as becoming a unified but also unique personality. Individuation includes more than the project achieved ideally in the first half of life, namely ego and persona development. When that is done, another task begins to emerge, for the ideal development of ego and persona have left a great deal of psychological material out of the conscious picture. The shadow has not been integrated, the anima and animus remain unconscious, and although it has been instrumental behind the scenes, the self has been hardly glimpsed directly (Stein 166-167).

The psychological mechanism by which individuation takes place is what Jung called *compensation*. The growth of the ego out of the unconscious results in a separation between ego-consciousness and the unconscious matrix from which it comes. In order to stop the ego from becoming excessively self-reliant, the unconscious begins to compensate for this one-sidedness. Compensations usually happen in dreams but also in slips of the tongue, forgetfulness, or miraculous revelations.

The function of compensation is to introduce balance into the psychic system. They are governed by consciousness and over time, these many small daily compensations add up to patterns, and these patterns lay down the groundwork for the spiral of development toward wholeness that Jung terms individuation. "These apparently separate acts of compensation arrange themselves into a kind of plan. They seem to hang together and in the deepest sense to be subordinated to a common goal ... I have called this unconscious process spontaneously expressing itself in the symbolism of a long dream-series the individuation process" (Jung, Vol.8, par. 550). This is equally true in the first half of life and in the second (Stein 168).

However, it is important to note that this process occurs spontaneously if unimpeded. The contents of the unconscious naturally strive for outward expression in the world "everything in the unconscious seeks outward manifestation" (Jung and Jaffé 3). The problem is that while natural, most people get stuck at various stages of the individuation process, as they are unable to properly integrate into consciousness certain elements of the unconscious.

People who failed to progress further in the individuation process, had visited Jung's clinic to seek, what we refer to now, as Jungian analysis.

Similarly, using Jungian theories about the parts of the psyche, archetypes and individuation will serve as a subway to clarify ambiguous elements and contribute to our psychoanalysis of the main character; Charlie Gordon.

4 Daniel Keyes (1927-2014)

Daniel Keyes was born in Brooklyn, New York, in 1927. He joined the U.S. Maritime Service at the age of 17 and became a ship's purser. Upon returning home, he resumed his education at Brooklyn College, where he received his B.A. degree in psychology. Keyes also earned a license to teach English in New York City schools.

It was while working as a high school English teacher that he wrote the short story "Flowers for Algernon." Keyes says that the story was inspired by the experiences he had teaching English to special needs students, with a particular incident taking place in 1957. One student asked him if he could be "put into a regular class" if he worked hard enough to become smart.

Keyes returned to Brooklyn College to study English and American literature, successfully earning his M.A. degree. Keyes then rewrote the story into a full-length novel, adding story threads and expanded development progress reports, and published the it under the same title as the story in 1966. In the same year he joined the faculty of Ohio University in Athens, Ohio, as Professor of English and Creative Writing.

In 1988, Brooklyn College presented Keyes with the Distinguished Alumnus Medal of Honor. In 2000, he was honored with Professor Emeritus status at Ohio University. Keyes died on June 15, 2014, at his home in Florida.

Daniel Keyes is the author of eight other books: *The Touch*, *The Fifth Sally*, *The Minds of Billy Milligan*, *The Milligan Wars: A True Sequel*, *Unveiling Claudia*, *Until Death*, *Algernon*, *Charlie and I: A Writer's Journey* and *The Asylum Prophecies*.

4.1 Flowers For Algernon:

Originally published in 1959 as a short story for *The Magazine of Fantasy and Science Fiction*. It won a Hugo Award in 1960 for the Best Science Fiction Novelette of the Year. The story was then telecast on the U.S. Steel Hour in 1961 as "The Two Worlds of

Charlie Gordon." Keyes reworked the short-story version of *Flowers for Algernon* into his first full-length novel. The novel version was published in 1966 and won the Nebula Award (the Best Novel of the Year by the Science Fiction Writers of America). Cliff Robertson won an Academy Award for Best Actor in *CHARLY*, the 1968 movie version of the book. The book was also developed into a dramatic musical called *Charlie and Algernon*, which has been performed in London, Washington, D.C., and on Broadway.

Flowers for Algernon, written in first person narration through the use of progress reports, brings the reader into the story as it happens. This technique allows the changes that occur in the main character to be apparent on both an internal and external level. Charlie Gordon — the main character and the subject of the experiment — is the author of these narratives; the reader views life through Charlie's eyes. His evolving syntax and spelling allow the reader to chart Charlie's development (Website, Cliff notes). His progress reports prior to the operation are filled with errors -since he writes the same way he speaks-. For this reason, the first few pages could be challenging for some people. Nevertheless, it is easily understood by all, once the concept and patterns are clear. This is another reason to praise — not just the “nearly perfect” story arc- but also the linguistic and syntactic skills of the author.

The novel, written in the mid-1960s, primarily takes place in New York City. It uses a vocabulary that today evokes a sense of political incorrectness, which is the only obvious characteristic that dates the book. To define *Flowers for Algernon* as a piece of science fiction only limits its appeal for many readers who choose not to read that genre. However, the science fiction label is justified because the premise of the story is altering man's intelligence to superhuman proportions through surgical procedures that weren't possible when the story was written. Although this definition may not always constitute science fiction, it does so for this novel.

4.2 Flowers for Algernon as a Postmodern Text

The deliberately paradoxical term ‘postmodernism’ was first used extensively in relation to architecture. More generally, postmodernism has to do with free mixture of traditions and influences in literature and all forms of art and culture: a mixture not just of elements from different times and places but also from different levels of discourse in terms of high and low (Rainsford 114).

Postmodernism is a philosophical movement that was quite influential in the second half of the twentieth century. Particularly, it started after the end of the Second World War. Postmodernism may be seen as a shift from the modern way of processing the world, which is basically mourning the loss while feeling the urge to set order in the world (Connor 69).

Insofar, what is ‘postmodern’ is in direct rejection of all things ‘modern’. Postmodernism argues that all hierarchical or progressive ways of ordering cultural time are at an end (Rainsford 112). The progressive emancipation of humanity and the triumph of science were, and still are seen as man-made myths, which had lost their credibility since the Second World War. Cultural or moral progress became meaningless after the Second World War which had proved, through the Holocaust and the nuclear weapons against Japan that humans’ cruelty is capable of bringing annihilation and even self-destruction if needed. Such incidents have changed the parameters of culture ever since.

A great deal of postmodernist theory depends on the maintenance of a skeptical attitude or resisting “grand narratives.” Philosopher Jean-François Lyotard argues that these narratives are in crisis and decline, by this he challenges the doctrines of Kant, Hegel, and Marx. Lyotard attacks the idea which argues that history is progressive, that knowledge can liberate us, and that all knowledge has a secret unity (Butler 13).

The Second World War reveals that knowledge -easily- could be destructive and attributes to chaos. This idea could be found in many literary works even far older than

postmodernism. For instance, Mary Shelly's *Frankenstein* or *-the Modern Prometheus-* shows the dangerous consequences of excessive knowledge when supported by the scientific method, which results in catastrophic endings. Similarly, *Flowers for Algernon* deals with experimental scientific methodology. To certain readers, the novel could be seen as a celebration of technological and medical progress. However, a closer reading, through the lens of postmodernism, could prove that it serves as a warning against the scientific pursuit of defeating nature, faith, or even God.

5 Summary

Flowers for Algernon is a character study of one man, Charlie Gordon whom is a 32-year-old developmentally disabled man who has the opportunity to undergo a surgical procedure that will dramatically increase his mental capabilities. Under the instructions of the directors of the experiment, Dr. Strauss and Professor Harold Nemur, Charlie is asked to keep a journal or progress reports. The entire narrative of *Flowers for Algernon* is composed of the "progress reports" that Charlie writes. He documents everything that happens to him, and expresses his emotions regarding all events.

Charlie works at Donner's Bakery in New York City as a janitor and delivery boy. The other employees often taunt him and pick on him, but Charlie is unable to understand that he is the subject of mockery, and believes that his coworkers are good friends. After a number of tests—including a maze-solving competition with a mouse named Algernon, who has already had the experimental surgery performed on him—Charlie undergoes the operation.

He is initially disappointed that there is no immediate change in his intellect, but with work and help from Alice Kinnian, he gradually improves his spelling and grammar. He also starts reading adult books, slowly at first, then voraciously, filling his brain with knowledge

from many academic fields. As Charlie's intelligence increases to a genius level, the only evidence – apparent to the reader- of this improvement is his writing ability.

This intelligence, however, is not necessarily a good thing, especially regarding his social life. As Charlie becomes more intelligent, he realizes that he is deeply attracted to Alice. She insists on keeping their relationship professional, but it is obvious that she shares Charlie's attraction. Eventually they grow closer, though whenever the mood becomes too intimate, Charlie experiences a sensation of panic and feels as if his old, intellectually disabled self is watching him.

Charlie is now able to recover lost memories of his childhood, most of which involve his mother, Rose Gordon, who resented and often brutally punished him for not being normal like other children. Charlie recalls one particular memory of his mother beating him for the slightest sexual impulses, and he realizes that this past trauma is likely responsible for his inability to be intimate with Alice.

Charlie begins analyzing his past friendships -with his coworkers- for what they were, or weren't. When Charlie discovers that one of the bakery employees is stealing from Mr. Donner, he confronts the worker and forces him to stop cheating Donner. However, not long afterward, Charlie is fired from the bakery because the other workers are disturbed by the sudden change in him, and because Donner can see that Charlie no longer needs his charity.

Dr. Strauss and Professor Nemur take Charlie and Algernon to a scientific convention in Chicago, where they are the star exhibits. Charlie has become frustrated by Nemur's refusal to recognize his humanity. He feels that Nemur treats him like just another lab animal, even though it is disturbingly clear that Charlie's scientific knowledge has advanced beyond Nemur's. Charlie wreaks havoc at the convention by freeing Algernon from his cage while they are onstage.

Charlie flees back to New York with Algernon and gets his own apartment, where the scientists cannot find him. He realizes that Nemur's hypothesis contains an error and that there is a possibility that his intelligence gain will only be temporary.

Charlie experiences difficulty making new friendships and establishing new relationships due to a lack of social intelligence that the surgery could neither correct nor anticipate. Then he meets his neighbor, an attractive, free-spirited artist named Fay Lillman. Charlie does not tell Fay about his past, and he is able to consummate a sexual relationship with her. The foundation that has funded the experiment gives Charlie dispensation to do his own research, so he returns to the lab. However, his commitment to his work begins to consume him, and he drifts away from Fay.

Algernon's intelligence begins to slip, and his behavior becomes erratic. Charlie worries that whatever happens to Algernon will soon happen to him as well.

Fearing a regression to his previous level of intelligence, Charlie visits his mother and sister in order to try to come to terms with his past. He finds the experience moving, thrilling, and devastating. Charlie's mother, now a demented old woman, expresses pride in his accomplishments, and his sister is overjoyed to see him. However, Rose suddenly slips into a delusional flashback and attacks Charlie with a butcher knife. He leaves sobbing, but he feels that he has finally overcome his painful background and become a fully developed individual.

Algernon eventually dies. Charlie then is able to discover the fatal flaw in Nemur's hypothesis, scientifically proving that a flaw in the operation will cause his intelligence to vanish as quickly as it has come. Charlie calls this phenomenon the "Algernon-Gordon Effect" and he corrects the hypothesis for further experiments in the future.

As he passes through a stage of average intelligence on his way back to a state of intellectual disability, Charlie enjoys a brief, passionate relationship with Alice, but he sends her away as he senses the return of his old self.

When Charlie's regression is complete, he briefly returns to his old job at the bakery, where his coworkers welcome him back with kindness, or at least that what he thinks.

Charlie forgets that he is no longer enrolled in Alice's night-school class for intellectually disabled adults, and shows up to her class, which upsets her. In fact, Charlie has forgotten their entire romantic relationship.

Having decided to remove himself from the people who have known him and now feel sorry for him, he checks himself into a home for intellectually disabled adults. His last request for the reader of his reports is to leave fresh flowers on Algernon's grave.

6 Conclusion

Psychoanalysis is a method that changed the landscape for psychology, positioning it as one of the important modern sciences and fields. In the light of the work of pioneers of the domain, Sigmund Freud and Carl Gustav Jung, psychoanalysis was able to flourish and transcend to other fields. Psychoanalytical literary criticism had revolutionized the way literature is read. Utilizing the theories of the two psychoanalysts, and applying them to our text; *Flowers for Algernon* by Daniel Keys, would help us to generate a clear investigation and interpretation of the main character's psyche.

Chapter Two: The Psychoanalysis of Charlie Gordon

7 Introduction:

Our psychoanalysis will be based on linking between Freudian and Jungian psychoanalytic theories: Finding the common points and intersections between the works of the two psychologists and promoting the overlapping aspects is the primary task of this chapter. As well as, recognizing and utilizing the differences between the two, will help us to compare and contrast in order to strengthen our arguments.

Each part of Freud's *structural model* of the mind; the id, ego and superego, corresponds, or is related to Jung's *archetypes of the mind*; shadow, persona. The senior's theories on sexuality can be linked to C. G. Jung's outlook on the anima. Sigmund Freud also studied dreams and dreaming in general, which Jung considered to be – one of the most important- mechanisms the mind practice to reach individuation.

A successful individuation process, involves negotiation of all three archetypes of the mind; shadow, persona and anima. Self-realization ends with reaching the archetype of wholeness, or the *self*.

Analyzing the psyche of the main character in such multifaceted manner, will guarantee a better understanding and various interpretations of his complex mind.

7.1 Psychoanalysis of the Protagonist:

The novel is told in the form of seventeen progress reports. In the first “progris riport 1 march 3” (Keyes 1), we meet the main character, Charlie Gordon, for the first time. Stating that he is writing the reports under the supervision of his doctor, he says: “Dr Strauss says I shoud rite down what I think and remembir and evrey thing that happins to me from now on. I don't know why but he says its importint so they will see if they can use me” (Keyes 1).

These reports are the first step, or test, for selecting a candidate for the surgery that will alter the intelligence of -who we know now would be our protagonist. Charlie then, proceeds to introduce himself and gives details about his life.

In the first few progress reports, Gordon ‘writes like the talks’ due to his mental disability. The later was caused by an untreated case of phenylketonuria - an inborn error of metabolism that is detectable during the first days of life via routine newborn screening - leaving him linguistically incapable of expressing himself properly.

Charlie is described by other as eager, driven and sympathetic. His personality could be read as naïve, sincere and kind, like a child.

In the 6th progress report, we are informed that the operation had took place. Then we recognize that the surgery’s effect is not instant but rather gradual since Charlie’s intelligence had not increased.

7.2 The Conscious and the Unconscious:

The psyche, or one’s total personality, is composed on a *conscious* and *unconscious* realm. At the beginning of life, the personality is a simple undifferentiated unity. It is unformed and more potential than real and it is whole.

Throughout the reports prior to the surgery, Charlie takes many tests and often faces frustration but never gives up. However, fast-forward after the surgery -where our analysis should take place- we can see slow yet distinct change in his personality.

The protagonist becomes agitated and uncooperative. He keeps complaining about the tests, which were a series of maze races, pictures and puzzles he had to solve. He declares: “Those amazes are stoopid ... those picturs are stoopid to ...And I cant do the puzzels” (Keyes 18). He also complains about not getting help from his doctor saying: “ Dr. Strauss promised he was going to help me but he dont ... He just makes me lay down on a couch and talk” (Keyes 18).

He grows impatient and expresses his irritation about no significant change in intellect occurring to him after the surgery. He voices the latter to Alice Kinnian and ask: "When am I going to get smart" (Keyes 18). Later, Charlie emphasizes his feeling about the tests and progress reports once again stating: "I still think those races and those tests are stoopid and I think riting these progress reports are stoopid too" (Keyes 19).

These early signs of agitation and irritation progress later into aggression. One of the side-effects of the surgery is headaches. Whenever Charlie had a headache, he bursts into a fit of fury. He expresses how much he "hate the tests...the amazes... hate Algernon" (Keyes 20). He shows anger, frustration, apathy and even pain by phrasing: "I dont feel like writing any more progress reports ... I feel sick and tired. And I get headakes all the time" (Keyes 21).

Later when Charlie was about to take of his least favorite tests; the Rorschach test, he unleashes his anger at the tester; Burt Seldon. He admits: "I shouted at him. Being so afraid of the inkblots had made me so angry at myself and at Burt too." He continued, all while yelling: "Just because you're smart enough to go to college doesn't mean you have to make fun of me. I'm sick and tired of everybody laughing at me." Then he confesses: "I don't recall ever being so angry before" (Keyes 56).

According to Freud, aggression is a trait commonly stored withing the basic *destructive instinct* in humans. The later is a part of the unconscious or specifically the *id*, which influences human behavior. While we operate consciously, unaware of the existence of the unconscious. Our behaviors are constantly being influenced, modified - and sometimes - controlled by the unconscious.

The conscious and unconscious parts of Charlie's mind are being activated for the first time. We perceive this through his aggressive behavior, but also through his ability to rationalize different things around him.

His conscious mind, or current state of awareness, gives him the ability to contemplate informations, access various situations around him and come up rational conclusions.

He starts questioning authority and asking questions. After presented with a machine that is supposed to make him smarter, Charlie asks Professor Nemur to explain to him how does it work. He is informed that it works like a TV, which would teach Charlie different things, make him dream and remember his forgotten past while he is asleep.

In the next progress report Gordon remarks: “That crazy TV kept me up all nite ... I dont know what it says when Im up so how am I going to know when Im sleeping” (Keyes 25-6). He continues to question the function of the teaching machine announcing: “I dont know about that TV... If you can get smart when your going to sleep why do pepul go to school. I dont think that thing will werk” (Keyes 26). Even after a while of using the machine, he still shows signs of skepticism declaiming: “what good is it to get smart in my sleep if I want to be smart when I am awake” (Keyes 29).

Progressively, Charlie becomes aware of his thoughts and believes. Later in the novel, Charlie realizes that people -from his work place; the bakery- whom he used to consider as friend, are actually bullies. He writes: “I never knew before that Joe and Frank and the others likes to have me around just to make fun of me... Im ashamed” (Keyes 42-43).

He begins contemplating the past events, and comes up with a conclusion about the human nature. He declares “People think it’s funny when a dumb person can’t do things the same way they can.” (Keyes 43) then about himself and the world. He discloses “I had reached a new level, and anger and suspicion were my first reactions to the world around me” (Keyes 58).

Despite the state of awareness Charlie has reached after the surgery and during his intellectual escalation. His psyche is suffering from imbalances. His *id*, *ego* and *superego*, or

what Freud refers to the *tripartite psyche*, which was not properly developed during the first half of his life, is struggling between the psychological under-development and the intellectual over-development. In progress report of 14th of April, Charlie explains “It’s like if I get intelligent enough I’ll understand all the words in my mind ... But ... then I’m going to feel bad about it all and I might get sick in my mind” (Keyes 47).

This quote explains exactly what is happening in Charlie’s psyche. His newly acquired intelligence is overshadowing his psychological growth as a human. This was already predicted by Dr. Strauss when he informed Charlie saying: “The more intelligent you become the more problems you’ll have, Charlie. Your intellectual growth is going to outstrip your emotional growth” (Keyes 47).

7.3 The Ego and Ego-consciousness:

Freud explains that *ego* operates according the reality principle. The later is the idea that the desires of the id, must be satisfied in a method that is both socially appropriate and realistic.

This is shown early in the novel when Charlie refuses to neglect his job despite not recovering properly from the operation. Despite his limited mental capacity, the protagonist has good work ethics. This fact is also clear when he decides to not go to work and asks his landlady “to call and tell Mr. Donner [that he is] sick” (Keyes 43) instead of bailing.

The ego, also, being “the subject of all personal acts of consciousness” (Stein 27) enables the individual to process and evaluate reality as it is. Charlie opens his eyes to truths he had not considered before. When talking about Nemur and Strauss, after reaching a new level of intelligence, he explains: “I was seeing them clearly for the first time—not gods or even heroes, but just two men worried about... their work” (Keyes 69).

The ego, as Jung explains, sets humans apart from other creatures of nature who also possess consciousness; but it also sets the individual human being apart from other human

beings. It is the individualizing agent in human consciousness. Ego-consciousness, in the other hand, is the fact of being aware of possessing ‘a consciousness’, in other words, self-awareness.

Former to the surgery, Charlie didn’t show any signs of having a sense of self-awareness. Yet when recollecting memories about himself, after the surgery, the lead character refers to himself in the third person.

Talking about a memory from his childhood he says: “I see Charlie—eleven years old. He has golden color locket...” (51). And “...it was as if both of me, the old Charlie and the new, were sitting on that chair...” (103). Such incidents are repeated every time he remembers something new.

The refusal of referring to his past image as “I” proves to us his desire to detach himself from his past entity. Therefore, Charlie doesn’t only set himself apart from others but also from his past. This detachment is the biggest verification of the development of his ego and self-awareness.

7.4 The Anima:

The anima is the feminine inner-image of a man. It is constructed during the first half of life. It is formed and exists instinctually, however, it is usually built upon traits that one recognizes in a female. And for that reason, positive interaction with females is necessary, in order to form a healthy and well-balanced anima, which is essential in the process of individuation.

Unfortunately, Charlie’s interactions with the other sex had never been positive. His mother, the first female in his life, had been treating him with hostility because of his disability. He was often punished by her for no particular reason. And eventually, she abandoned him when he barely fifteen years old.

The other female figure was Charlie's sister, Norma. He was forbidden from interacting with his sister during their childhood. A certain event took place when Charlie was young, he tried to hold his crying infant sister but ended up being punished. He writes "I got up to pick her up and hold her to get quiet ... But then Mom came in yelling and took her away. And she slapped me so hard I fell on the bed. Then she started screaming. Don't you ever touch her again." (Keyes 38).

Another incident happened after the surgery. Charlie went with his co-workers where he was forced to dance with a girl named Ellen. Two of his co-workers kept tripping him, laughing at him when he falls and making fun of him. Then the girl fooled him and I quote: "She gave me an apple, but when I bit into it, it was fake" (Keyes 41). This whole interaction made Charlie ashamed and very upset.

Later, he admits to Dr. Strauss his inability to interact with females. He discloses: "I told him one of the things that bothers me is about women... So we talked about it and I got a funny feeling while I was talking, cold and sweaty, and a buzzing inside my head and I though I was going to throw up" (Keyes 47-48). Charlie shows signs of emotional trauma that had existed since childhood.

Due to the turbulent relationship with his mother and sister and lack of exposure to positive feedback in exchanges with the other gender, Charlie's anima is entirely undeveloped - or in the best case - distorted.

Jung explains that, an encounter with the anima is manifested in one's consciousness as a meeting, in dreams or visions, with a member of the opposite gender. Such a figure often arises during times of severe psychic disorientation, offering guidance as to how to remove any psychological barricades hindering the natural progression of the individuation process.

Encountering such an archetype can, therefore, signify the coming of a deeply meaningful period in one's life. Nonetheless, the only figure that Charlie encounters during

such severe psychic disorientations or recollections is his past self or image. He declares: “Its me, yet it’s like someone else... another Charlie” (Keyes 60).

7.5 Sexuality and The Id:

The id, along with and including human destructive instinct, which we had covered beforehand includes the sexual energy, or the *libido*. The Id operates according to the pleasure principle, or the idea that all of one’s needs should be met immediately.

Freud announces the early years of infancy and childhood as the period of forming the id. The id is the biological component of the personality. Psychosexual development is start from the moment of being born and continues to progress. One passes through three phases; oral, anal and phallic in order to determine what later would be called ‘a sexuality’.

Charlie had passed through the first phases; the oral phase. However, he failed to get through the second, anal phase. He falls short of being potty trained till the age of six years old and even after reaching adolescence. Whilst recollecting one of his dreams that involves an argument between his parents, Charlie remembers, or rather sees, himself unable to go to the toilet.

Charlie’s mother denies his disability, deeming him “perfectly capable of going to the bathroom himself” (Keyes 75). But in reality, he terrified of the ‘cold tiles’ of that room. He is afraid to go there alone. He mutters to his shouting mother: “ “Toi—toi...” and she slaps his hand away” (75). His mother continues scolding and threatening him and as a result he dirties himself.

The phallic phase, which involves discovering the differences between the female and male gender, was entirely unexplored in the childhood period. Charlie reinforces this information in a certain occurrence. In the course of time his mother gave birth to his sister he comments: “I told them I want a baby brother... I don’t know why they got a sister instead” (Keyes 37).

However, later in the novel, Charlie remembers an episode involving his sister, when they were both teenagers. She was having a bath and he was peeing through the keyhole and realizes “that her body is different from mine” (84).

Charlie hadn't received any kind of sexual education during either his childhood or adolescence. This is apparent through an interaction with a nurse from the hospital where he had his surgery. When the nurse mentioned the term 'maternity', Charlie was curious and asked her about its meaning. She answered: “its about having babies” (Keyes 17) then he advanced to ask: “how they have them ... Nobody ever tells me about the babys” (Keyes 17).

When he was young, Charlie liked to wear his sister's clothes and pretend that he was her. Once he was caught by his mother and got spanked for it. He kept away from women at all cost, because he knew his mother would beat him. She would whip him with a leather belt and threatens: “If you ever touch a girl, I'll put you away in a cage, like an animal, for the rest of your life” (112).

Due to negative childhood experiences with the other gender and constant punishment, Charlie's id is damaged. His has sexuality has repressed during childhood and coming-of-age. This repression remains as a stigma when he is grown up. This can be confirmed, through his inability to talk to women or about them, as he put it: “Maybe because I always thought it was dirty to talk about that” (Keyes 48). This is extensively verified later in progress reports 11 and 12 when he cannot advance in sexual acts, with Alice, he claims that the old Charlie is watching him.

The first time the character has the chance to explore his sexuality was during his date with Alice Kinnian. He confesses to her that he likes her, but his words keep failing him in holding a conversation. All the time he felt awkward, anxious and ended up going home frustrated with himself. He then remarks to himself: “What makes it so awkward is that I've

never experienced anything like this before ... How does a man learn how to behave towards a woman?" (Keyes 82).

Charlie's relationship with his mother - which was traumatic, destructive and negative - determines his relationships with other women. Fear of being physically punished when he was young, transforms when he is old, into panic whenever he tries to touch a woman.

In the 11th progress report attempts for the first time to be intimate with Alice but he is met with uneasy feeling. He feels buzzing in his ears, coldness, prickling in his limbs and a sense someone watching him. He writes "I looked up to see a boy of fifteen or sixteen, crouching nearby... his trousers were open and he was exposed ... I jumped up and he vanished into the darkness ... I ran into the darkness, but there was no way to tell where he had gone. The more I thought about him, the worse became the queasy feeling that comes before fainting" (101). The same panic returns when he tries to kiss Ms. Kinnian.

Later, Charlie comes to realize, that boy was an image of his younger self; a hallucination His turbulent id and distorted eros manifests as a great problem and cause of concern to him.

He becomes interested in knowing why he keeps seeing his past image, when he is intimate with Alice. Then he comes to the conclusion that his emotional and psychological growth is not yet complete. Charlie admits the fact that emotionally he is still an adolescent.

In addition, he also acknowledges suffering an anxiety which gets triggered during sexual situations. His trauma prevents him from committing any sexual behavior. Until he recognizes and negotiate its existence.

7.6 Charlie Gordon's Dream:

Charlie's dreams are sometimes memories from his past, including his childhood, adolescence and all incidents up until the operation. But in other case, the dreams take form of a psychological relief.

The character carries childhood traumas that had barricaded his emotional growth, as well as, psychosexual development. His psyche tries to overcome such traumas through a series of compensations, most importantly, through dreams.

After his date with Alice Kinnian Charlie has a nightmare:

“I’m running down a long corridor, half blinded by the swirls of dust... I’m afraid because I’m hiding something in my pocket. I don’t know what it is or where I got it, but I know they want to take it away from me and that frightens me” (Keyes 83).

Freud’s interpretation of running in dreams involve the wish to avoid an issue or a person, depending on what or who is the chaser. Whilst if the identity of the chaser is not clear that could indicate the fear and avoidance of one’s feelings or reality.

The wall breaks down and suddenly there is a red-haired girl with her arms outstretched to me—her face is blank mask. She takes me into her arms, kisses and caresses me, and I want to hold her tightly but I’m afraid. The more she touches me, the more frightened I become because I know I must never touch a girl. Then, as her body rubs against mine, I feel a strange bubbling and throbbing inside me ... But when I look up I see a bloody knife in her hand (83)

A knife, in the interpretation of dreams, symbolizes an instrument that can either do good or cause harm. It represents knowledge and talents, things we have a responsibility to use prudently. Dreams about piercing weapons are about acknowledging and accepting the transformation in one’s waking life. Knives mean that changes are coming, but you’re afraid of the outcome. Bloody knives could also symbolize guilt, heavy in conscience and battling with oneself and emotions.

“I try to scream as I run, but no sound comes out of my throat, and my pockets are empty. I search in my pockets but I don’t know what it is I’ve lost or why I was hiding it. I know only that it’s gone, and there is blood on my hands too” (83).

Dreams about soundless screaming or the inability to speak or yell symbolize anger, frustration, fear and helplessness.

The thing that Charlie was trying to protect in the dream, despite not knowing anything about its nature, is his virginity. His sexual trauma causes him to feel guilt and panic every time he interacts with a female. This confirmed in the next sentence when he confesses that thinking about Alice made him feel the same panic he had experienced in the dream.

7.7 The Shadow:

Constant exposure to negative feedback about a certain personality trait, causes such trait to be pushed back deep in the unconscious forming the shadow. Once it is created, the shadow persistently grows when encountered with negative feedback or social resistance from others.

Before the operation, the biggest part of Charlie’s shadow was his mental disability, or as he puts it “being dumb”. He is aware of this fact; hence he tries to change it by insisting to move along with the surgery.

When asked about the reason of his motivation and agreement to proceed with the operation, he answers: “all my life I wanted to be smart and not dumb” (Keyes 4). We also find out about his desire to please his mother by increasing his intelligence. For Charlie’s mother was the reason, he could realize that he was not like other children and that he was dumb. He expressed it saying: “my mom always told me to try and learn” (Keyes 4) and “I think mom use to make me pray [to god] that he should make me... not sick. I don’t remember how I was sick. I think it was about me not being smart” (Keyes 19).

When confronted about her son's mental disorder, Rose Gordon start thrashing and yelling: "He's normal! He's normal! He'll grow up like other people ... He'll go to college someday. He'll be *somebody*" (71). Her behaviors had possibly contributed to the enlargement of Charlie's shadow regarding his mental disability.

After the surgery, Charlie start realizing new parts of his shadow, that he now can recognize but cannot actively change. These involve his sexuality, or rather the under-development of his psychosexual subsistence. As well as, the inability to relate, sympathize or communicate with other human beings, despite having all the means.

7.8 The Superego and The Persona:

The superego exists in all levels of consciousness and it's concerned with what is socially acceptable. It pressures the person into obtaining the *ego ideal*, or one's view of what is right and wrong; representing conscience.

Early on in the book, Charlie shows signs of ego idealness. He starts thinking about what is right and wrong. During a race against Algernon, and after beating the mouse a number of times, he feels and tries to feed Algernon. Anyhow, he is informed by Burt Seldon, a psychology graduate student, that the mouse can eat only after solving a puzzle. Charlie then scowls: "I dont think its right to make you pass a test to eat. How would Burt like to have to pass a test every time he want to eat" (Keyes 32).

Another episode was when Charlie -accidently- hears Dr. Strauss and Professor Nemur arguing. He kept eavesdropping until his conscience urged him to stop. He professes: "Suddenly, I realized I no longer had the right to stand there outside the office and listen to them without their knowing it ... they wouldn't want me to hear it" (Keyes 69).

Charlie also has a good sense of justice. When he suspects that a fellow co-worker; Gimpy might be stealing from the bakery's owner; Mr. Donner, he tries to think of an

explanation to justify his friend's actions saying: "Anything rather than believe that Gimpy was stealing" (Keyes 87).

Nevertheless, when his suspicions are confirmed, he feels paralyzed and stays sleepless. His guilt overwhelms him and eventually, after few days, he confronts Gimpy cleverly. Pretending to ask for an advice for a friend, Charlie recites Gimpy's situation for him. He says, referring to himself as 'a friend' "I want your advice for a friend who has a problem. He's discovered that one of his fellow employees is cheating his boss". The man plays along and tell Charlie "Your friend ought to keep his nose in his own business...[and] to keep his eyes closed to things like that" (Keyes 95). Charlie refuses to comply and threatens his co-worker this he would tell the owner of the bakery. In the end, Gimpy has no choice but promising to stop stealing.

Charlie's handles the situation with grace and without causing a scene. His superego, or moral compass guides him to make fair decisions, while also maintaining human decency.

Similar to the superego, in Jungian psychology, the *persona* represents the social masks that each of us 'wear' in our interactions with others in society. In other words, it represents the personality that we try to portray to others.

The persona plays an important role in promoting social interaction and communal life. Problems arise when people either over identify or under identify with their social persona.

The main character -knowingly- long for inclusion in society especially among smart and educated people

I know I shouldn't hang around the college when I'm through at the lab ... but seeing the young men and women going back and forth carrying books and hearing them talk about all things, they're learning in their classes exits me. I wish I could sit and talk with the over coffee.

Sometimes I listen in on the conversations at the tables around me, and pretend I'm a college student... I carry books around... It's silly, but since I belong at the lab I feel as if I'm part of the university. I hate to go home to that lonely room. (69-70).

Charlie craves the sense of belonging. Yet is unable to create a link with society, that is to say a *persona* that guarantees him inclusion in his immediate milieu. He is aware of his emotional and communal deprivation - and comments on it quite often - but is not able to overcome it. He struggles to connect with other people despite possessing better linguistic skills.

When the protagonist reaches a new plateau, superior to any college student, their conversations "seems so childish" to him. He confides: "I find no pleasure in discussing ideas any more on such an elementary level ... and I've given up any attempt to discuss these things with the professors at Beekman" (97).

Despite the fact that Charlie had probably consumed in months more knowledge than what a normal person would in a life time. He is still unable to communicate with others. Whether he is mentally incapable or a pure genius, Charlie's miscommunication is constant.

All of his conversations with professors, economists, psychologists and more prolific people, ended with them being overwhelmed by his complex, detailed and sometimes insensitive questions. "They would always find excuses to slip away, afraid to reveal the narrowness of their knowledge" (98).

This condescending attitude becomes a common theme as he interacts with others. For this reason, he is fired from his job. He tries to convince his boss against it, then his fellow employees, until Frank Riley steps in. The baker calls Charlie 'a big shot', 'a know-it-all', 'whiz kid' and 'an egghead' all terms referring to his disdain to them. Frank then articulates it: "You think you're better than the rest of us here? Okay, go someplace else" (106).

The lack of emotional maturity, which is supposed to develop during the first half of his life, made him unable to construct a new image of himself for his new-reality. He doesn't know how to make new friends not keep his old ones.

Charlie suffers from deflation of persona. In other words, he cannot identify with the mask that, the society expects him to 'wear'. Neither can he communicate his problems to other, nor relate or sympathize with anyone. As time passes, Charlie stops interacting with humans all together.

Initially Charlie wanted to become smart so he can connect with and impress his friends from the bakery, and family, paradoxically he does the opposite, he even declares them as bullies. He prioritizes his intelligence than his friends and collages "I'm jealous of every moment away from the work impatient with anyone who tries to steal my time" (Keyes 1959, 74). This proves that Charlie would rather be engrossed in his work than process his emotions, proving that his social persona is not intact.

Furthermore, when he breaks up with Alice after a big quarrel, he feels a sense of relief and liberation. He declares: "Im just as far away from Alice with an I.Q. of 185 as I was when I had an I.Q. of 70. And this time we both know it" (126).

Charlie's intelligence makes around people him feel inferior. He makes them feel ignorant and as a consequence, they clear away from him in every social event or gathering. At a certain point he becomes insufferable. He even goes to the extent of calling Nemur and Struss frauds and phonies. He becomes disappointed in everyone for not being able to live up to his standards and intelligence.

Later when he becomes aware of his wrong doings and how unfair he was acting to everyone, he comments:

intelligence is one of the greatest human gifts. But all too often a search for knowledge drives out the search for love. This is something else I've

discovered for myself very recently. I present it to you as a hypothesis: Intelligence without the ability to give and receive affection leads to mental and moral breakdown, to neurosis, and possibly even psychosis. And I say that the mind absorbed in and involved in itself as a self-centered end, to the exclusion of human relationships, can only lead to violence and pain (265).

This realization articulates the incompatibility of intelligence and emotional maturity once again. High awareness about oneself and the world, deprives one from emotions. Our lead man continues to battles in deal with his emotions as he progresses in academic knowledge.

The only difference is, after realizing he bacame a genius, Charlie ignores the missing pieces from his psyche. He abandones the endeavor of trying to overcome his traumas and insecurities. And becomes ingrossed in working, then in reading extenssively.

7.9 Individuation Process and The Self Archetype:

“That's the thing about human life—there is no control group, no way to ever know how any of us would have turned out if any variables had been changed” (Keyes 265).

At the peak of his intellectual increase, Charlie succeeds in balancing his id, ego, and superego. He acknowledges his sexual trauma and overcomes it. While his id is constantly asking for immediate satisfaction of pleasure, his ego is resisting such requests. His decisions are well balanced. His moral compass guides him to avoid misconduct and shows him the right ways to make decisions. His ego consults the superego as a primary source of information, while not entirely neglecting the id's desires and choosing what is socially acceptable.

Nonetheless, balancing the tripartite psyche solely, couldn't secure Charlie to create a healthy functioning personality. He fails in negotiating and acknowledging all the parts of Jung's archetypal psyche or psychic universals; the shadow, persona and anima.

This prevents him from progressing in the individuation process, which could have granted him a unified healthy personality.

Despite his supreme intelligence and recognition of his shadow by bringing different aspects from it to the surface. Gordon fails to create a social persona and is unable to develop an anima.

His inability to recognize his anima, or the softer side of his personality, causes him to be indifferent, unkind and sometimes even rude. Such negative traits became the reason for his 'friendlessness'.

His inability to produce a social persona, forces him to be secluded from society. This seclusion -is consequently- the reason for his isolation and later despair and depression.

Thus, the protagonist fails to complete the individuation process in order to reach the self, which is accessed only if a person navigates successfully through the other, former three archetypes.

Emotional growth requires more time than academic knowledge. It's a life long process. However, the main character had only a short period of genius, before he started deteriorating.

The journey back, to a state worse than the one he started with, striped him from academic intelligence. Still, a portion of his humanity and warmth of heart was restored.

Towards the end of the novel, Charlie sees that intellectual superiority is not the sum total of a person's worth. In one of his final progress reports, he tries to convey this message to Professor Nemur: "PS please tel prof Nemur not to be such a grouch when pepul laff at him and he would have more frends. Its easy to have frends if you let pepul laff at you. Im going to have lots of frends where I go" (Keyes 311).

Charlie can't articulate himself very well anymore, but the message rings with the truth of his short-lived experience. It dictates that humanity is not measured by how intelligent you are, but rather by the kindness one shows in his interactions with others.

8 Charlie as a Postmodern Individual:

8.1 Loneliness and Isolation:

"I just want to be smart like other pepul so I can have lots of frends who like me" (Keyes 13). "If your smart you can have lots of friends to talk to and you never get lonely by yourself all the time" (Keyes 15).

These two quotes, express Charlie's explicit longing for human interaction. Nevertheless, the consequences are opposite to what he had expected. Charlie's increased intelligence made him stray further away from people, instead of enabling him to make a lot of friends.

This has been foreshadowed in the beginning of the novel. When Charlie was reading Robinson Crusoe, Gordon felt "sorry for him because he was all alone and has no friends" (Keyes 33). Later Charlie became an image of the modern Robinson Crusoe.

"This intelligence has driven a wedge between me and all the people I know and loved, driven me out of the bakery. Now, I'm more alone than ever before" (108).

At the climax of his intelligence, Charlie's IQ skyrockets to 184. He find it hard to relate to anyone and eventually, he decides to isolate himself in his apartment, avoiding all human contact.

8.2 The Sense of abandonment, Loss and Ambivalence:

Charlie communicates his feeling for the first time during a conversation with Alice. While talking about being fired from the bakery, he expresses that felt neglected and abandoned. He confides: "Those people—for all these years—were my family. It was like

being thrown out of my own home” (Keyes 110). Alice tries to rationalize his feeling for him but he responds by: “Never mind giving it a nice neat label. What matters is that before I got involved in this experiment I had friends, people who cared for me. Now I’m afraid—... This terror at being kicked out of the bakery is vague, a fear I don’t understand” (110). “I’m like an animal who’s been locked out of his nice, safe cage” (111).

Charlie continues his soliloquy by confessing his sense of loss. He cannot bare his loneliness anymore, saying: “I can’t sit alone in my room any more. I wonder into the streets at all hours of the day or night, not knowing what I’m looking for...walking until I get lost ... What the hell am I searching for?” (110-111).

On June 8th Charlie writes in his diary entry:

“What drives me out of the apartment to prowl through the city? I wander through the streets alone—not the relaxed stroll ... but the tense hurry to get—where? Down alleyways, looking into doorways, wanting someone to talk to and yet afraid to meet anyone. Up one street, and down another, through the endless labyrinth ... Search...for what?” (127).

The lead character can’t fathom his own emotions nor communicate them. He is ambivalent about himself and the world around him. As a result, he wanders in the street looking for answers, and successively failing to obtain any.

Charlie’s feelings of loneliness, sense of loss, abandonment and ambivalence mirror those of the modern man. The postmodern individual lives within the barriers of culture, in cages named; cities, buildings, houses. The sense of loss and abandonment, despite of having a shelter, can be explained by the individual’s longing for nature and desire to avoid human interaction, whereas at the same time feeling lonely.

The modern man suffers from ambivalence. He is unsure about his feeling, and often hold mixed and contradictory emotions. He is the product of his circumstances rather than

being the shifting power of his life route. This particular fuzziness of stance, brings the individual frustration that manifests, both, his personal-psychological level and social level.

“I am *myself* in *myself*, and again I lose all feeling of body or sensation” (Keyes 283).

Postmodern individuals suffered from a remarkable isolation and lack of social interaction due to their sense of ambiguity and ambivalence. Their emotional instability is, simultaneously, because and of the reality they live in.

9 Conclusion:

Reading through the progress reports of Charlie Gordon, and applying a psychoanalytical criticism to his mind -based on Freud and Jung’s works- during the early period of his intellectual progress. Interpreting his conduct, thoughts, emotions, memories and even dreams proves that his artificially induced intelligence, took a toll against his psychological wellbeing. Ultimately, he experiences contrary results of what he had expected. His regret is pronounced through skepticism and doubt. These emotions leave him lost, lonely and ambivalent; feelings that define the postmodern individual.

General Conclusion

Keyes's novel dives deep into concepts, themes and messages that contribute to the understanding of human nature. He discusses the theme of *Intelligence* in unprecedented manner. The main character, Charlie Gordon is the case study for the writer , as well as, for the researcher.

This study analyzed Charlie's psyche from psychoanalytical perspective. Freud's theories about the Conscious and Unconscious, Tripartite Psyche; namely the *Id*, *Ego* and *Superego*, *The Significance of Sexuality* and *The Interpretation of Dreams* were implemented in the analysis. For that, the researcher was able to show the complex and hidden links between the multiple, overlapping elements of the human mind and personality.

The researcher used Jung's writings about the immediate Conscious and Ego-consciousness, the Personal and Collective Unconscious, which stem to navigating through *The Archetypal Structure of the Psyche*, composed of the Shadow, Anima/animus, Persona, and the Self; archetype of wholeness which can be reached through a successful process of individuation. These elements of Jungian psychoanalysis, give access to the deeper layers of the character's psyche. Thus, bring to the surface his inner struggles and trauma.

However, Charlie fails to control and balance different aspects of his psyche and struggles to locate his place in the world. After realizing the upcoming regression of his intellect, he stops trying all at once. He feels trapped within himself, unable to change the circumstance, and merely awaits the approaching doom.

The analysis of the protagonist, psychologically and as a postmodern individual, aided the researcher to prove his hypothesis. The research answers the previously stated research questions and proves the incompatibility of intellect and emotion. Charlie Gordon feels as

lonely throughout the process of becoming smart, as he has in his days of retardation. In fact, he become lonelier than ever when he reaches the peak of intelligence, with an I.Q. of 185.

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الملخص

يدرس هذا البحث خطر المعرفة المفرطة. في هذه الأطروحة سنتعامل مع رواية المؤلف الأمريكي دانيال كيبز "زهور ألبيرنون" (1966). سنشرع في التحليل النفسي للشخصية الرئيسية ، تشارلي جوردون ، الذي كان يعاني من التخلف العقلي ثم أصبح عبقريا بعد عملية تجريبية زادت من معدل ذكائه. يهدف هذا العمل إلى توضيح التغير في شخصية جوردون ، وتسجيل الفوائد-ولكن في الغالب-أضرار العملية على نفسيته وشرح الآثار السلبية للذكاء المستحث بشكل مصطنع على حياته النفسية والاجتماعية. سيعلق الباحث أيضا على موقف بطل الرواية كفرد من ما بعد الحداثة. النهج المستخدم في هذا البحث هو النقد التحليلي النفسي. سنتابع عمل رواد التحليل النفسي ؛ سيغmond فرويد وكارل غوستاف يونغ. إن فحص فرويد للعقل الواعي واللاواعي ، الإد ، الأنا والأنا العليا وتفسير الأحلام سيوفر أساسا متينا لتحقيقنا. في حين أن نظريات يونغ حول الشخصية، الظل، الأنيما/الأنيموس ، عملية التفرد وإدراك الذات ستساعدنا على فهم الحياة الداخلية لموضوع دراستنا. يجب هذا البحث على الأسئلة التالية: هل ساهمت ولادة تشارلي جوردون الفكرية في نموه النفسي؟ هل كان تطوره الفكري على حساب حياته النفسية ؟ هل حققت العملية رغبة تشارلي في تكوين صداقات والاندماج في المجتمع؟