Shadow Into Light: A Jungian Analysis of *The Night of the Iguana*

Lindy Levin

The classic tale of Dr. Jekyll and Mr. Hyde is fantastic yet realistic, because it is based on the universal belief that man is under the dominion of two opposing principles—one good and the other evil. Dr. Jekyll knows that there is another part of himself, a dark side, which leads him to say that "man is not truly one, but truly two" (Stevenson 82). The duality of human nature is expressed in contradictory images of light and dark, man and beast, and epitomizes the split in personality between the known and unknown parts. The dark side of human nature is portrayed in religion as the demonic, in psychology as the unconscious, and in Tennessee Williams's play, *The Night of the Iguana*, as the shadow.

According to Jung's theory of the unconscious, the shadow is defined as the "negative side of the personality, the sum of all those unpleasant qualities we like to hide" (Zweig 3). The shadow is part of the unconscious which is sometimes referred to as the inferior "other"—the imperfect alter ego that is flawed, shameful, and relegated to the basement of the psyche. "Each of us contains both a Dr. Jekyll and a Mr. Hyde, a more pleasant persona for everyday wear and a hiding, nighttime self that remains hushed up most of the time" (Zweig xvi). As the Reverend Shannon says in *The Night of the Iguana*, his "spook doesn't attack before sundown, he's an after-sundown shadow" (17). Tennessee Williams creates blue devils and spooks to show that our inner demons are the source of self torture and cruelty to others.

The dark side or the shadow refers to the disowned parts of the self that develop in conjunction with the more acceptable aspects of the ego. The shadow is the container for shameful behaviors and unacceptable feelings that are contrary to one's religious, cultural, or family values. While some families "permit sexuality, vulnerability, or strong emotions, many do not" (Zweig xvii). Williams's characterization of Shannon is based on the developmental consequences of religious and family values strongly imposed during childhood. Shannon is the son of a minister and the grandson of a Bishop, and his socialization is focused on the principles of sin, punishment, and confession. The model of goodness held up for him to emulate is so idealistic that any action or thought that does not fit is forcefully repressed into the unconscious. Jung explains that although the disgraceful impulse is denied and forgotten, it does not disappear but continues to assert a presence in the psyche. Consequently, although Shannon's sexuality and rage are forced underground, they illogically unfold in destructive ways throughout his life.

Tennessee Williams grew up under the dominion of two opposing forces and was painfully aware of the schism that divided his family. He explains that the split between the puritanical and cavalier forces in his family "may be accountable for the conflicting impulses I often represent in the people I write about" (*Where I Live* vii). Williams, like Shannon, discovered within himself "a big underground rebellion [that] was there all along, just waiting for a way out" (*Remember Me to Tom* 69*). The Night of the Iguana* gives voice to the anarchy of the unconscious and the emotional costs of denying the tension of opposites that one is asked to endure.

The concept of the shadow is clearly shown in the Reverend Shannon, who arrives at the Costa Verde Hotel in desperate need of physical and emotional repair. Maxine, the hotel owner, immediately establishes that the Reverend, who is in charge of an all female group of Baptist teachers, has probably been sexually promiscuous with a fair number of the ladies. As Shannon staggers up the hill, Maxine shouts to him, "How many you laid so far? Hah!" (9). Shannon is feverish, anxious, and is going to "crack up again" (10). He is already on probation with Blake Tours and is trying to quell the revolt in progress on the bus of ladies parked below. Shannon is drinking again, and his psychological state is summed up by Maxine's simple observation: "You're going to pieces, are you?" (13). The closer his shadow comes to the surface of consciousness, the more he battles to repress it below the level of awareness. Feelings of panic and rage ensue in part because he is being attacked by an enemy from within. He tells Maxine his "spook" is back on his bed—"sweating, stinking, grinning up at me" (17).

When Shannon gets a glimpse of his shadow, he tries to eradicate its presence by casting it out of his mind—and literally by throwing objects at the spook to drive it away. He can't acknowledge his unorthodox behavior and sexual urges, and he mistakenly believes that by seeing no evil, there is no evil. The fear is that if we know about our dark side we will "act it out . . . so we resist knowing" which is "less painful . . . but . . . more dangerous, because we will act out of our unconscious and [then] act irresponsibly" (Whitmont 18). The negative potential of the unconscious is seen in Shannon's self-destructive behavior, which repeats the "fornication and heresy" scenario that earlier signaled the end of his brief ministry. Unchecked, the shadow "runs away with us," and bad things just "happen"; since Shannon has little insight, he can do nothing to "mitigate its effect and [he] blames it all on the other fellow" (Whitmont 18).

In fact, Shannon's lack of insight into his own ambivalent nature has led him to his present situation. Shannon no longer conducts "exclusive," "round-the-world" tours, and is in fact on probation with Blake Tours, about which he says "there's nothing lower" (13). He sees himself as the victim of bad parties and love-crazed teenagers who are out to get him "sacked" (12). His current busload of Baptist ladies is the worst group in ten years. They are ruining the tour with their petty concerns about unsanitary conditions, off-roading, and dysentery. Sixteen

year old Charlotte confesses her illicit fling with Shannon, after which the chaperone, Miss Fellowes, charges him with statutory rape.

From Shannon's perspective, Charlotte "asked for it" (15). Miss Fellowes is "the butch vocal teacher" who is trying to get him fired. He defines statutory rape as "when a man is seduced by a girl under twenty" (22). And those Baptist ladies just don't appreciate his efforts to make the tour "unique . . . different from the ordinary, to give it a personal thing, the Shannon touch" (31). On the one hand, he claims to be "in charge, completely—where to go, when to go, every detail of it" (14). While on the other hand, he is blameless even for his own breakdown, explaining to Miss Fellowes that "my life has cracked up on me" (26). Jung says that a man likes to believe that he is the "master of his soul," but if he is not aware of how his shadow can assert itself, "he is not his own master" (*Man and His Symbols* 72). Shannon may wish to be in charge of his life, but by avoiding self reflection, he is a casualty of his own shadow.

Very often, the shadow "deals with the dilemma of accepting one's own sexuality"; the dilemma is typically apparent in the "highly spiritualized man" like the Reverend Shannon, who may also have a very "primitive shadow" (Greene 153). Jungian analyst John Sanford argues that "religion tends to attract those people who are "consciously or unconsciously struggling to hold in check their shadow personalities" (31). He points out that religions that strive for a "pure goodness" require repression of any qualities that are "antithetical to the ideal," especially sex (21). The repression, however, doesn't necessarily produce a "good person," but may in fact produce the "persona of a good person" (20). Sanford concludes that the tension between ego ideals and subliminal impulses is resolved by acting out or denial. However, both responses may result in a personality split like Jekyll and Hyde. This tension is clearly expressed in the ongoing struggle between Shannon's incompatible need for spiritual attainment and physical gratification and is vividly represented by the spook on his bed. Frequently, sexuality is seen as something "evil and sinister," and "all attempts to render it harmless or natural fail"; sex for reproduction is acceptable, but sex for pleasure is perceived as "something demonic" (Craig 99).

However demonic Shannon judges his own sexuality to be, his feelings are irrepressible. Because he denies them at a deep emotional level, they surface inappropriately. His fateful liaison with the young Sunday-school teacher ten years before ends with his slapping her face and calling her a "damned little tramp" (59). Shannon slaps Charlotte too, twists her arm, and makes her pray for forgiveness. He says: "I do that, I do that always when I . . . don't have a dime left in my nervous emotional bank account" (53). Shannon continues to deny his own libidinal urges and accuses his young partners of being the sexual aggressors. He hits them and chastises them because they are the objects onto whom he projects his own remorse and disgust. As Charlotte says, "you act like you hated me now," and while this is partly true, he also hates himself (52). The mandatory praying for forgiveness that follows the sex act is a "demand that the other person redeem him

from the guilt he feels about the truly unacceptable and destructive aspects of his shadow" (Stein 52).

The split in Shannon's personality between the sensual and the spiritual is revealed in his inimical views of Maxine and Hannah. With Fred out of the picture, Maxine caters to the Nazis who are staying at the hotel and consoles herself with the young, male staff. Hannah is a penniless artist traveling with her poet Grandfather, to whom she is devotedly attached. The content of Shannon's shadow can be sensed in both his disproportionate criticism of Maxine and his undue admiration for Hannah. Through the unconscious mechanism of projection, the disowned parts of his inner self are externalized onto these two women. Because the shadow contains both negative and positive potential, Shannon projects those traits that he wants to disown as well as those that he wishes to claim. He attributes his unacceptable carnality to Maxine and his own decency to Hannah. He denies his sexuality and goodness, seeing in Maxine and Hannah what he cannot see in himself. After all, "there is no human being who has stopped projecting onto others his dark inferiorities or his light heroic longings" (Zweig 273). The earthy Maxine is the focus of the libidinous appetite he tries to curb, but which inevitably emerges. On the other hand, the ethereal Hannah is the locus for his lost faith in a pitiless God; she is his last hope that there is "something to still believe in" (61). Thus, Shannon's inner turmoil is cast in his antagonistic perceptions of these women. The bitch and the lady, the beer-hall waitress and the Buddha symbolize his battle between body and soul, sin and virtue, the secular and the divine.

The divisions in Shannon's character are reflected not only in his views of Maxine and Hannah, but also in their perceptions of him. Maxine is a logical woman, sometimes blunt in her candor, but with an ability to catch "vibrations between people" (78). Her view of Shannon is pragmatic, based in part on the fact that he has come to the Costa Verde Hotel before—to crack up—and she can assess his mental state with an accuracy most clinicians would envy. She sees his gold cross as a "bad sign" that he's thinking about going back to the Church (22). His confessional letters to his Bishop never get mailed, and his weakness for underage girls makes him suitable only for a church of the "Holy Rollers with some lively young female rollers and a bushel of hay on the church floor" (87). More importantly, Maxine knows his "psychological history" and traces the source of his sexual and religious conflicts to an episode in early childhood (86). Shannon was caught masturbating by his mother, for which he was hit and punished harshly because he made God and his mother mad. Out of love and fear, he "quit it to please them" (86). Maxine understands the dynamics and says, "it was your secret pleasure and you harbored a secret resentment against Mama and God for making you give it up . . . so you got back at God by preaching atheistical sermons and you got back at Mama by starting to lay young girls" (86). She knows that more than just his shoes are shot—so is his ministry and his job with Blake Tours. She offers him Fred's old bedroom and says he "could do worse" (32).

Hannah's philosophical perspective of Shannon is intuitive, and she sees him through the lens of her own compassion. She views his gold cross as validation that he is indeed a minister, describes his exit from the church as a sabbatical, and refers to him as "A man of God, on vacation" (71). While the charges of fornication and heresy are provocative, she gently criticizes him for lashing out at his congregation instead of giving the "poor things" the understanding they sorely needed. Williams describes her as a "guardian angel" who benevolently watches over Shannon, soothes him, and more importantly, respects his essential decency. She sees the "unlighted" side of his nature and offers him a way to banish his spook and endure life's pain. He arouses a maternal response from both women by acting out his dependency needs, albeit with two contrary visions of mother. Although they seem to understand him on different levels of reality, they share some common ideas that prove to be well grounded.

In the final scene with Miss Fellowes, Shannon continues to resist letting anyone take over his tour. Miss Fellowes is fiercely accusatory, and he is rigidly defensive. She documents his offenses, linking his breach of contract and sexual misconduct on the tour with the charges of atheism and seduction that haunt his past. He calls her a liar while blustering on about his credentials and his pedigree, once again "bluffing even when hollering 'Help!'" (24). He sobs and beats his fists, but when the key to the bus is forcibly taken from him, he expresses a familiar relief in being "exonerated now of all responsibility" (91). He absolves himself from the mess with Charlotte by saying "I showed her what she told me she wanted to see" (92). While he gives his tours the "priceless" chance to "see the underworlds of all places" (94), he avoids the chance to see the underworld of his own soul. In an act of unconscious rage, he urinates all over their luggage, then asks himself, "What did I do? I don't know what I did" (95). This is what happens when the shadow "illogically unfolds at its own time," unleashes "our uncontrollable impulses," and reveals "the unacceptable, contradictory tendencies moving us in opposition to the way we intended to go" (Sinetar 116).

At this point, Maxine and Hannah join forces to prevent Shannon from taking a suicidal dunk in the ocean. He is tied up with rope and put in the hammock to quiet down. He pulls against the rope, struggles to get loose—an exertion that Williams describes as mostly "histrionics" (97). Maxine says he's acting—that some part of him likes it. Hannah says he's acting in a kind of "Passion Play performance"—that some part of him enjoys it (100). Besides, this is his favorite hammock—rather like an analyst's couch or an infant's cradle, where he returns to crack up repeatedly.

But he is putting on a show, going through the motions, which is why there is "no blood, and no death" in evidence (99). Hannah pinpoints the crux of his problem when she asks, "Isn't that a comparatively comfortable, almost voluptuous kind of crucifixion to suffer . . . Mr. Shannon?" (99). Everyone has a dark side; "it's a condition of life in our world, not a sin" (Eichman 136). But Shannon can't accept his contradictory nature—that he is both a gentleman and a cad, a

saint and a sinner. He wants to "escape the tension" of the opposites within himself. "Carrying such a tension . . . is like a Crucifixion . . . [he] must be as one suspended between the opposites, a painful state to bear" (Sanford 32). Thus Hannah is correct when she says he looks rather comfortable, because he is not conscious of an inner battle and is not really torn between two poles.

The demand for excessive goodness and the threat of severe punishment are the foundation for his distorted relationship between pleasure and pain. Shannon can't accept the idea that he is both good and bad anymore than he can accept the idea that Mama is loving and punitive, and that God is merciful and cruel. The difference between good and evil is "sharply drawn" in the Bible, and the experience of good and bad is sharply felt in a young child (Sanford qtd. in Miller 19). His feelings for God and Mama are split: he loves his mother but hates her anger. He loves God but is afraid of His wrath. He likes physical pleasure but feels disgust. He appears to be compliant but is in reality defiant. He becomes a minister but rejects the God of his forefathers. He has sex with young girls but degrades them afterwards. He believes in goodness but acts without integrity. He needs "human contact" but loves "*nobody*" (53).

Shannon is most in touch with his inner core when he shouts, "Regression to infantilism . . . the infantile protest . . . the infantile expression of rage at Mama and rage at God and rage at the goddam crib, and rage at . . . everything" (98). The masturbation episode is significant in itself, but moreover probably typifies his entire upbringing—as the son of a minister and the grandson of a Bishop. The deeper the wound in childhood and the stronger the repression, the more likely a person will behave inappropriately in adulthood in order to keep repeating the early rejection and punishment. Stein explains that the repetition is a "consequence of a person's inability to distinguish between shadow and soul," and there are "infantile and regressive elements in the shadow which should have been assimilated and integrated into the total personality, but this has not happened" (53). Since he can't assimilate the disowned parts of himself, he can't achieve wholeness.

The repetition of rejection and punishment is reenacted with Maxine, Hannah, and the ladies on his tours. He is disgusted with Maxine's lusty body and contemptuous of her undisguised need for sex. Even Hannah brings out his basic mistrust, as Shannon characterizes her as typical of all women who take pleasure in his "tied up condition" (100). Most troubling is the hostility he acts out on his ladies who are first ravaged by his "pointing out . . . the horrors" of any country they are traveling through, and then callously seduced (122). Sometimes after sex, he hits them like his mother hit him and forces them to pray for forgiveness. With all of these women, he recreates the betrayal and rage at his mother as well as the disgust and remorse he feels toward himself.

In effect, Shannon relives the early trauma again and again, carrying the "fornication and heresy" pattern into adulthood. While he is angry at Mama, he harbors a more threatening fury at God, who showed him no mercy as a child. He

rejects the God he was taught to love in search of his own "personal idea of God" (61). He rails against theology for depicting God as a "cruel, senile delinquent, blaming the world and brutally punishing all he created for his own faults in construction" (60). Yet as a minister, he is "bad tempered" and "delinquent"; he has sex with a young teacher whom he humiliates and coldly dismisses her suicide attempt. Instead of apologizing to his congregation, he shouts at them and, like the God he rejects, blames them for "his own faults in construction" (60). He says that God is "oblivious," yet Shannon is so self involved that he can't see when people reach out to him. This shows his "deep need to rid [himself] of the guilt and fear . . . which is why there is a repetition . . . into those relationships which offer the possibility of a close human connection" (Stein 53).

Hannah represents the possibility for Shannon's deliverance and describes the path to recovery. She observes that he is guilty of self-indulgence—both in ruining the Baptist ladies' vacation and in the "painless atonement" he seeks for his sins. He threatens both philosophical and physical suicide—either by returning to the Church or by taking a "long swim to China" (102). She rightly concludes that he is acting in bad faith and thus avoiding self scrutiny. She assures him that everything in life has its "shadowy side" and that she is no exception (108). Hannah tells him of her own battle with the spook which she calls her "blue devil" and of her journey through the "unlighted side" of her own nature (108). She faces her inner demon and conquers him by showing him that she could "endure him" (107). When she emerges from the "long black tunnel" of introspection, she knows that life requires self knowledge, self respect, acceptance for what cannot be changed, and the courage to "keep on going" (107). Thus Hannah's prescription for salvation requires more than confession and simple acts of contrition; it requires having the courage to admit that you are "not as you appear—not only to others, but to yourself" (Greene 17).

Hannah extends hope in the form of human contact, which is strictly a spiritual connection. It is not clear why she is a spinster, but as her grandfather says: "She isn't a modern flapper, she isn't modern and she—doesn't flap" (73). Shannon realizes she "can't stand to be touched" and Hannah tells him to "save it for the widow . . . it isn't for me" (117). He says, "I could do it with Mrs. Faulk . . . but I couldn't with you" (117). The simplicity of Shannon's statement reveals a dimly perceived truth: he knows that Maxine represents sexual healing, while Hannah represents certain repression. The relationship with Maxine, though not on the "highest kind of level," may enable him to work out his infantile rage and shame (86). He has to recover on the physical level first because it is here that the emotional damage originally occurred. What Shannon needs is what Maxine has been offering him all along. She says she'll help him and urges him to stop sleeping with "the young ones and cultivate an interest in normal grown-up women" (18). Hannah turns down Shannon's offer to be his platonic travel mate, after which Shannon decides that he will stay with Maxine. Though he has been disparaging of Maxine thus far and his about face seems implausible, he is motivated by more than the

prospect of free rent and casual sex. His painless concession to stay indicates that he, like Maxine, feels it is time to settle for something that works for now. This may signal a shift in self perception—that Shannon is willing to relinquish old fantasies and ego ideals in exchange for an identity that seems true for now.

While some critics see Shannon's sexual relationship with Maxine as "healthy," "lasting," and "positive" (Embry 73), some find their surprise coupling "troublesome" (Thompson qtd. in Crandell 151) and too abrupt (Embry 77). Embry objects to Maxine's make-over into a "mellow Oriental goddess," saying that her change is too sudden to be believable (77). But Williams's explanation that "the night's progress has mellowed her spirit" makes sense (125).

She is softer now and more composed because she senses that Shannon is hers—at least for a while. Earlier Maxine says to Hannah that she's not calm—"that's the trouble . . . the trouble is Shannon" (78). She pursues Shannon the entire time, and now that she thinks she has caught him, she is less aggressive and edgy. The chicken is in the pot, as they say, and her demeanor softens because she has what she's pushed for from the beginning. Although Embry contends that her transformation "is a major reason Shannon can accept her at the climax of the play," I would argue that his acceptance of her is the major reason that Maxine can change at the end of the play (73).

Maxine reassures Shannon that she will get him "back up the hill" and he "chuckles happily" in anticipation of sexual relations with her and future hotel guests. Maxine's open sexuality gives Shannon permission to have "safe" sex—sex in a healthy, permissive atmosphere. Although Embry thinks this arrangement "violates the seriousness of the play," I believe it signifies the cure for Shannon's sexual malaise. With Maxine he can let go of some of his early fears, which may result in fewer bedtime visits from his spook. In the end, Maxine offers Shannon Fred's old bedroom, but more than that, she offers him the first step toward salvation.

On a subconscious level, Shannon anticipates his own "gradual, rapid, natural, unnatural—predestined, accidental—cracking up and going to pieces" (122). He has cracked up in the hammock in the rain forest before, but this time his garden is overrun by Nazis—"fiends out of hell with . . . the voices of angels" (105). His refuge has been invaded, and like Hannah, he is seeing the "impermanence of things lately" (110). The ideas of cracking up, impermanence, and destructive impulses are expressed individually by Shannon and globally by the Germans. Good and evil are present both in the individual unconscious and in the collective, universal unconscious. Evil is at the heart of humanity, and only truth and self knowledge will prevent its growth. The presence of the Nazis underscores Jung's point that to avoid evil, man must know "how much good he can do, and what crimes he is capable of, and must beware of regarding the one as real and the other as illusion" (172). When man "ignores his dark side" he may "act out his shadow homicidally"—a point Williams makes clear in Herr Fahrenkopf's exultant response to the news of the German firebombing of London (Zweig 239).

Acknowledging the shadow is a necessary step toward the integration of all parts of the personality. The repressed traits in the shadow may be in conflict with the idealized image of the self, but they are not necessarily all negative. The shadow is the secret place where shame is buried, but it is also the source of energy and creativity. The shadow contains our "neurotic symptoms as well as our undeveloped talents and gifts" (Zweig xvii). Shannon's shadow contains his rage and resentment, but it also contains his potential for freedom, pleasure, and true redemption. If he reclaims the disowned parts of himself and accepts his own and others' imperfections, he can fulfill his longing for connection. Hillman writes that the cure for the shadow is love—"how far can our love extend to the broken and ruined parts of ourselves, the disgusting and perverse? How much charity and compassion have we for our own weakness and sickness"? (242). If Shannon can love his cracked-up self and lead his own soul "beside still waters," he may be able to achieve wholeness (62).

In the end, however, we cannot be sure how much self-knowledge Shannon attains, and therefore uncertainty remains over how much responsibility he assumes for his life. Jung writes that when a "man can say of his states and actions, 'As I am, so I act,' he can be at one with himself, even though it [is] difficult, and he can accept responsibility for himself even though he struggles against it" (*Active Imagination* 68). Perhaps Miss Fellowes is correct in calling Shannon an impostor—not because he misrepresents himself to Blake Tours, but because he doesn't know what is real or genuine about himself. He is in disharmony—out of touch with his true nature, which Jung argues is unethical. The cure depends on knowledge of the contents of the shadow and on relentless self-examination. Only by making the unconscious content manifest can we do away with the "blinding illusions which falsify ourselves and our relations to our fellow men, making both unreal" (Jung 71).

Tennessee Williams is gifted at making the unconscious manifest. In *The Night of the Iguana*, he makes Shannon's shadow palpable, both in his description of his lurid spook and in his contradictory fear of, and need for, human touch. Hannah is troubled by her blue devil, but unlike Shannon, she goes into the darkness and emerges into the light, stronger for her journey. Hannah's willingness to face her demons enables her to accept the shadowy side in her self and others. Williams, like Hannah, journeys through his own unlighted side and "like the hero goes inward, to be born again" (Campbell 249). Although Williams's work is an expression of his own troubled interior landscape, in *The Night of the Iguana*, as Spoto says, "the lineaments of Williams's inner life were transcended into something universal" (Spoto qtd. in Crandell 148).

Williams's ideas and images are "common to the generality of men" and therefore are the components of the collective unconscious for the rest of mankind (*Active Imagination* Jung 71). Williams commented on this phenomenon one day, after a particularly upsetting visit with his sister Rose at the Sanitarium. He says that she was babbling obscenities, laughing incoherently, and he was horrified. He

eventually concluded that "After all, her naked subconscious is no uglier than the concealed thoughts of others" (Leverich 335). Jung's theory argues that redemption demands that "one becomes enlightened . . . by making the darkness conscious—the latter procedure, however, is disagreeable and therefore not popular" (Zweig 4). In *The Night of the Iguana*, Shannon's darkness is brought to light even as he resists, struggles, and hits his fists against the walls. Part of his therapeutic process is hearing the truth about himself from all of the women he encounters — from Miss Fellowes and Charlotte to Maxine and Hannah. Shannon's despair and infantile regression are, after all, no more terrible than the concealed thoughts of the rest of us.

If humanity shares universal images and unconscious elements, the goal of psychological health is to differentiate oneself from this unconscious soup, to separate conscious from unconscious, and to live with as much self knowledge as we can stand. This idea goes back to the Greek dictum to "know thyself." As Robert Bly says, we spend the first twenty years of our life deciding what parts of ourselves we should hide away, and then spend "the rest of our lives trying to get them out again" (6). In *The Night of the Iguana*, we get a fairly strong impression of Shannon's youthful development and can imagine what, in addition to his sexuality and anger, he had to stuff away before becoming a minister. But as Shannon confronts himself and discharges some primitive emotions, we see a different man—one who seems happier and more optimistic than ever before. As Bly says, the more we examine the contents of the shadow, "the more we bring them to light [and] the more energy we have" (7).

In a letter to a friend Williams wrote: "I must communicate my feelings to someone or else *blow up*" (Leverich 227). His writing is often a wild process, described by friends as "unleashed fury . . . paper flying, moaning, cursing" and at the end, an attempt to gather up the unnumbered pages to make sense of them (Leverich 514). Literature and art are often used to explore the dark resources of the unconscious, and Williams is particularly adept at using both. Williams writes about people like himself—"incomplete people"—people who have problems— "people who come close to cracking up" (Williams 82). He writes about his "crazy blue devil" who walks around with him all day (Leverich 174). Williams's writing ultimately transforms his fears and violent images into symbols of transcendence. As his mother Edwina says, "There exists no savage act about which my son has not written. Yet his plays are filled with beauty. And they offer truth, truth that many of us do not like to face" (*Remember Me to Tom* 13). He takes up the challenge to reveal the dark side and courageously shows what Jung describes as the world that exists beneath our world of reason. And if Williams feels relieved after writing, we feel relieved after watching, just knowing that as Jose Quintero said after seeing *The Glass Menagerie*, we are not alone in our feelings (Leverich 574).

In *The Night of the Iguana*, Shannon's idea of religion rests upon a strong defense against temptation. But the more rigidly he resorts to willpower alone, the more he seems to break apart and act in bad faith. "When we refuse to face the

shadow or try to fight it with willpower alone, saying 'Get thee behind me, Satan,' we merely relegate this energy to the unconscious, and from there it exerts power in a negative, compulsive, projected form" (Whitmont 17). As Jung says, don't ask if you have a shadow—ask where your shadow is. The shadow is not necessarily an opponent, and it can contain undeveloped potential. Sometimes the shadow simply has to be acknowledged: Hannah negotiates with her blue devil and asserts that no matter what, she will endure. The shadow is like "any human being with whom one has to get along, sometimes by giving in, sometimes by resisting, sometimes by giving love—whatever the situation requires" (Von Fronz 39).

Williams (and consequently many of his characters) epitomize what Jung describes as the tension of opposites. Their lives are a contest between confinement and liberty, spirituality and sensuality, despair and connection. Williams's work exemplifies Jung's argument that real life is an every day battle between a "complex of inexorable opposites—birth and death, happiness and misery, good and evil" (75). But the more we run from our shadow, the less we know about our own contradictory drives. Facing the shadow is frightening, but without knowing the destructive potential of the dark side, we may falsely believe in illusions like a "cardboard angel" (Kopp 247). By avoiding the shadow, Shannon looks all over the world to find his own inner truth. This is similar to the tale of Nasrudin, who loses his key inside his house and looks for it outside on the ground. When a friend asks Nasrudin what he's doing, he explains that though he lost his key in the house, it is so dark in there he's sure he'd never find it—so he's looking outside where the light is better. Williams's strength is that he is able to look in the dark.

Perhaps Edwina Williams says it best of all in *Remember Me to Tom*, when she describes Tennessee, at age two, out in the yard one hot summer's day, digging in the dirt with a small spade. When she asks what he is doing he says "I'm digging to de debbil" (13). Edwina writes that, for the rest of Tennessee's life, he went on digging to the devil, "trying to discover where the devil lives inside all of us" (14). In *The Night of the Iguana*, Williams makes the unconscious conscious and illuminates the unlighted side of human nature. By transforming emotions into images and darkness into art, Williams invokes the shadow, suffuses it with light, and holds out the key for an ethical life that is free of remorse or self-delusion.

Works Cited

Bly, Robert. "The Long Bag We Drag Behind Us." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G. P. Putnam's Sons, 1991. 6-12.

Campbell, Joseph. "The Belly of the Whale." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 248-250.

Craig, Adolph Guggenbuhl. "The Demonic Side of Sexuality." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 97-100.

Crandell, George W. "The Night of the Iguana." *Tennessee Williams: A Guide to Research and Performance.* Westport, CT: Greenwood P, 1998. 148-57.

Devlin, Albert J., ed. *Conversations with Tennessee Williams.* Jackson: UP of Mississippi, 1986.

Eichman, William Carl. "Meeting the Dark Side in Spiritual Practice. *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 134-137.

Embrey, Glenn. "The Subterranean World of *The Night of the Iguana.*" *Tennessee Williams: 13 Essays.* Ed. Jac Tharpe. Jackson: UP of Mississippi, 1980. 65-80.

Greene, Liz. "The Shadow in Astrology." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 152-156.

Hillman, James. "The Cure of the Shadow." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 242-243.

Jung, Carl G. *Man and His* Symbols. New York: Dell, 1964.

—. *On Active Imagination.* New Jersey: Princeton University Press, 1997.

Kopp, Sheldon B. "Tales of a Descent into Hell." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 243-248.

Leverich, Lyle. *Tom: The Unknown Tennessee Williams.* New York: W. W. Norton, 1995.

Miller, D., Patrick. "What the Shadow Knows: An Interview with John A. Sanford." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 19-27.

Sanford, John, A. "Dr. Jekyll and Mr. Hyde." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 29-34.

Sinetar, Marsha. "Using Our Faults and Flaws." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 116-118.

Stein, Robert M. "Rejection and Betrayal." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 52-54.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde and Other Stories.* London: Penguin, 1979.

Williams, Edwina Dakin. *Remember Me to Tom.* New York: G.P. Putnam's Sons, 1963.

Williams, Tennessee. *The Night of the Iguana.* New York: Signet Classic, 1976.

—. *Where I Live.* New York: New Directions, 1978.

Whitmont, Edward C. "The Evolution of the Shadow." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 12-19.

VonFranz, Marie-Louise. "The Realization of the Shadow in Dreams." *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 34-38.

Zweig, Connie, and Jeremiah Abrams. Introduction. *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. xiv-6.

—. Introduction. *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 239-242.

—. Introduction. *Meeting the Shadow.* Ed. Connie Zweig and Jeremiah Abrams. New York: G.P. Putnam's Sons, 1991. 271-273.