

**النماذج الاصلية اليونغية في مسرحية (بعيدا
جدا) لتشرشل: استكشاف الانماط العامة للنفس
البشرية**

**Jungian Archetypes in Churchill's *Far
Away*: Exploring Universal Patterns of the
Human Psyche**

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الكلمات المفتاحية: النماذج الاصلية، اللاوعي الجمعي، البريء/البطل، الظل، المُعتني

المخلص

تُعدّ هذه الدراسة محاولة لفهم مسرحية (بعيدا جدا) لكاريل تشرشل من خلال مفهوم النماذج الأصلية عند كارل يونغ. تُصوّر المسرحية، التي تتألف من ثلاثة فصول، شخصيات جوان وهاربر وتود بوصفهم تجليات نموذجية ل: البريء/البطل، والمُعتني، والظل، ضمن عالم مضطرب. وتركّز الدراسة على الكشف عن كيفية تمحور هذا السرد حول فكرة مفادها أن اللاوعي الجمعي يُشكّل السلوك الإنساني والخيال والتعبير السردية. كما أن التصوّر المفاهيمي للبريء/البطل، والمُعتني، والظل لا ينسجم بسهولة مع معايير التقييم النقدي السائدة في الدراسات التي تناولت هذا العمل. وفي هذا السياق، تسعى تشرشل إلى زعزعة النماذج الأصلية التقليدية، كاشفةً عن واقع نفسي وأخلاقي مُنشط. وبصورة عامة، تتحدى مسرحية تشرشل الأشكال السردية التقليدية وتعالج قضايا اجتماعية معاصرة. ومن ثمّ، تدعو تشرشل جمهورها إلى متابعة حياة جوان عبر فترة زمنية تمتد من البراءة إلى إدراك فوضى المجتمع الذي تعيش فيه.

Abstract

This study is an attempt to understand Caryl Churchill's *Far Away* using the concept of Carl Jung's archetypes. *Far Away*, a play in three acts, depicts Joan, Harper, and Todd, as three archetypal manifestations: the Innocent/Hero, the Caregiver, and the Shadow, who exist within disturbing world. The focus is to uncover how this narrative is revolved around the certain notion that collective unconscious shapes human behavior, imagination, and narrative expression. The conceptual perception of the Innocent /Hero, Caregiver, and Shadow does not easily conform to the assessment criteria of the criticism corpus written about it. Churchill, in this regard, tried to destabilizes traditional archetypes, revealing a fragmented psychological and moral reality. Broadly speaking, Churchill's play challenges traditional narrative forms and addresses contemporary social issues. Thus, Churchill invites her spectators follow Joan's life in a period of time from innocence to realization the chaos of society she lives.



1- Introduction

Bearing in mind that Caryl Churchill (1938-) is one of the most impressive females playwrights Britain has ever had. She intends to render certain type of new theatre different from the traditional socio-political one. Through fragmented scenes and symbolic imagery, Churchill depicts a society in which cruelty becomes normalized and fear dominates human relationships. [Elaine Aston](#) in her critical work [Caryl Churchill \(Playwrights Series\)](#) positions Churchill not merely as “a feminist playwright, but as a dramatist analyzing deep-seated societal, socialist, and environmental crises.” (Aston, 2001, p.120).

Although Churchill’s *Far Away* is known for its dystopian fragmentation, political abstraction, and surreal depictions of war, and much scholarship addresses its political and environmental dimensions, yet, very few studies have approached it through Carl Jung’s archetypal psychology. Jung proposed that all human beings share a “collective unconscious,” populated by primordial images called archetypes. These archetypes shape human behavior, imagination, and narrative expression.

It is important to note the title of the play suggests that the world portrayed in this narrative is far into the future. It presents a world in which natural, political, and moral boundaries have broken down, leaving individuals trapped in a universal war against all forms of life. A haunting and thought-provoking play that scrutinizes the destructive power of violence and the importance of standing up against injustice. *Far Away* is written in a discontinuous style which connects brief incidents of dialogue or action to create a plot, like many of Churchill’ plays. In this respect, one can observe how different setting of the play has been affected the characters. That is to say, in Act One, Joan is in Harper’s house, her aunt, talking about the terrified action that she watches. Then after many years, Joan and Todd, her colleague then lover and husband, are in a hat factory. At the end of the play, Todd, Harper and Joan, are in Harper’s house. Even, “the indirect dialogues in each act are being taking place behind closed doors reflecting the characters’ psychological uncertainty and expose how Joan endures the changing dystopian world.” (Hamad& Ahmed,2023, p.5).



First performed in 2000, *Far Away* is considered by some to be Churchill's best play, a masterwork and even among the best forty plays ever written. It challenges the audience's notions of right and wrong, urging them to interrogate their own involvement in the face of injustice. It reminds us that the truth is often complex and subject to interpretation. The story centers around a girl, a young man and her aunt and their experiences over a number of years. The protagonist of the play, Joan begins as a curious young girl and grows into a determined and resilient woman. She is deeply affected by the events she saw and grapples with her own role in the world. The characters in this play, are not portrayed merely as individuals but rather they are symbolic patterns of human experience as a whole. At first, Joan exemplifies the Innocent archetype, but through the course of the play, her gradual journey towards understanding of reality makes her as a representation of the Hero archetype. Harper, Joan's aunt, on the other hand, is described as Caregiver archetype who is associated with protection and guidance, yet, she is characterized a corrupted Caregiver, one who prioritizes emotional domination over moral honesty. Todd embodies the Shadow, revealing how violence and corruption can become normal, and socially acceptable. The window, center stage, acts as a dark eye, scrutinizing the characters and their interactions from the outer, uncanny world.

2- Theoretical Framework: Jungian Archetypes

Jungian archetypes traditionally appear in studies of myth, fairy tales, and modernist literature—not chaotic, fragmentary dramas like Churchill's. Researchers such as Elaine Aston, Dan Rebellato, and David Tucker emphasize Churchill's political dramaturgy and postmodern theatrical techniques. Yet, despite extensive discussion of the play's political and philosophical implications, no major study has applied Jungian archetypal theory to *Far Away*. This paper therefore contributes an original interpretive framework that positions Churchill's *Far Away* as a theatrical representation of archetypal collapse within the collective unconscious.

The term "archetype" originates from a compound Greek word meaning "origin" and "model" or "pattern." It refers to a concept, person, or object that serves as the prototype for its kind, persistently reappearing in literature. Archetypes serve as literary devices that utilize well-known concepts, figures, or objects to convey rich layers of meaning. As stated by Carl Jung, "The archetype is essentially an unconscious content that is



altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear." (Jung, 1968, pp.1-3)

It is crucial to mention Carl Jung (1875–1961), a Swiss psychiatrist, philosopher, and founder of analytical psychology, introduced the concept of archetypes as “universal, recurring patterns embedded in the collective unconscious. In this respect, Jung theorizes that beneath individual consciousness lies the collective unconscious, a layer of the mind shared by all human beings. In his extensive writings and specifically *Archetypes and the Collective Unconscious* (1968), Jung claims that archetypes are inherited dispositions in the human psyche to form primordial images, that they are determined by their forms only and that they manifest themselves through various images, stories, myths and representations in specific cultures, religions, societies and finally individuals. Unlike personal unconscious material, which is unique to an individual, archetypes “are shared across cultures and generations, manifesting in myths, dreams, literature, and art” “the most powerful ideas in history go back to archetypes.” The archetypes symbolize basic human motivations, values, and personalities. The archetype each person expresses is greatly affected by personal and cultural experiences. Archetypes provide knowledge by showing both strengths and weaknesses. (Bressler, 2011, p. 131).

3- Analysis of Major Archetypes in *Far Away*

Within our study of Jungian archetypes in *Far Away*, there exist three primary inner forms that stand as pillars, shaping the very essence of personality. Appropriately, starting off with Innocent. Broadly speaking, the Innocent archetype represents the part of us that is pure, uncorrupted and hopeful. It is often associated with childhood and the idea of innocence lost. This archetype is characterized by its trust in the world, its sense of wonder and curiosity, and its belief in the inherent goodness of people. Great example of Innocent is Joan, the protagonist who evolves into Hero exists as child character. Purposely, Joan is identified at the very beginning scene of the play to highlight the troubling stabilization of cruelty and violence that she has viewed. By writing an innocent character, Churchill’s readers will be invested in the evolutions that her characters go through. Thus, placing an innocent into the world and crafting their growth into a hero or perhaps a villain can really tug at the heartstrings. Accordingly, Carl Jung first coined the



archetype named the Innocent Child or eternal child encompassing literal children and those who just never quite grow up at heart and that evolved into the Innocent archetype we know today.

It is considered Churchill's most frightening and confusing play has only three characters. Joan, a young child, Harper, her aunt, and Todd, her friend and future husband. The play takes the audiences from the use of power in domestic affairs to a horrific and ridiculous world war. The three separated acts of the play are based on Joan's experiences growing up with strange things happening to her. The play opens in a seemingly ordinary household, where Joan, observes the tension between the ordinary and the extraordinary, the familiar and the threatening. During the events described by Joan who lives with her aunt, the viewers find out that she "is out" right away. The story unfolds gradually through her conversation with her aunt, revealing a contrast between the safe house and the dangerous outside space. Elaine Aston and Elin Diamond state that this pattern, "This recurring pattern in Churchill's dramaturgy highlights the affective gap between violence "out there" and the protected "here". (Aston & Diamond, 2009, "Introduction: on Caryl Churchill", p. 6).

In this dream- like play, we first see Harper and Joan, an aunt with her young niece who has no history or place of belonging. She has been sent to visit her aunt and uncle. Joan stands out as a figure of vulnerability and innocence, unintentional witness in a lonely farmhouse. At the beginning of Act 1, when night falls in the courtyard, sleepless, she has come to Harper for comfort. Joan seems to have been awakened to a scream outside her window, like the cry of an owl, and Harper, her caretaker gives reassurance. Joan, however, goes on to reveal that she has gone outside, slipped in blood on the ground and finds out that her uncle beats and tortures an unidentified group of people in the backyard, forcing them out of a lorry and into a shed. Joan learns an uncomfortable secret that the adults share. Her aunt, still, continues to supply ordinary reasons for these things, and advises her to forget about what she has seen and keep silent to "protect herself.":



Joan: *“There was a lorry.” “When I put my ear against the side of the lorry, I heard crying inside.”*

Harper: *“How could you do that from up in the tree? ... There might be things that are not your” business when you’re a visitor in someone else’s house.”*

Joan: *“Yes, I’d rather not have seen. I’m sorry. ... If it’s a party, why was there so much blood?” “They had blood on their faces.”*

Harper: *“There isn’t any blood. ... In the dark? How would you see that in the dark?..... “That’s from before. “That’s because they were attacked by the people your uncle’s saving them from.”” You’ve found out something secret. You know that don’t you? ... Something you shouldn’t know.” “Something you must never talk about. Because if you do you could put people’s life in danger.”*

Joan: *“Yes, I’m sorry.”* (Churchill,2008, *Plays Four*, pp. 137-9).

According to Carl Jung’s perception, the archetypical Innocent has a youthful sense of wonder in many cases they will be a child or a young character. The Innocent is easily impressed and they tend to remain positive in midst of negative situations. They have a strong sense of hope but on the negative side of things their naivety can result in risk-taking denial of not so happy realities. In this regard, they can be very easily disappointed and they cannot stay an innocent. Joan is disturbed and confused by what she has seen in the night. She sees her uncle attacks a group of people with a metal stick in the yard. She discusses her traumatizing experience with an innocent and curious tone, questioning her aunt to understand the reason of her uncle’s violent action. *“Why was uncle hitting them?” He was hitting a man with a stick. I think the stick was metal. He hit one of the children”..... “somebody screaming”. There was “so much blood”“I heard crying inside” (141).*

Once, Harper realizes that Joan has seen so much, and that the truth cannot be completely hidden, she does her best to lie and distract Joan’s questions. Harper justifies her husband’s act by convincing her niece that: *“He’s giving them shelter. Some of them were still in the lorry, that’s why they were crying. Your uncle’s going to take them all into the shed and*



then they'll be all right." (140). It is interesting to notice a child is not easily lied to. As Joan describes seeing her uncle remove prisoners from a shed and beat them. This moment immediately disrupts the sense of domestic security typically associated with childhood environments. Harper using her authority to settle down everything cunningly:

Joan: *"He was pushing someone. He was bundling someone into a shed."* *"I'm not sure if it was a woman. It could have been a young man. It was a person screaming."*

Harper: *"Poor girl, what a fright you must have had imagining you heard somebody screaming. You should have come straight down here to me."* *"I have to tell you, when you've been married as long as I have. There are things people get up to, it's natural, it's nothing bad, that's just friends of his your uncle was having a little party with."* (137).

Additionally, Harper unwillingly acknowledges the truth and saying: *"Your uncle is helping these people. He's helping them escape."* Harper seems to feel she is doing a virtuous deed, and wishes Joan to think so too. Finally, she convinces Joan that this is positive movement that she can be part of.

Harper: *"But now you understand, it's not so bad. You're part of a big movement now to make things better. You can be proud of that. You can look at the stars and think here we are in our little bit of space, and I'm on the side of the people who are putting things right, and your soul will expand right into the sky."* (142).

Although, Joan discovers the violent truth of "traitors" being murdered in their shed but is manipulated by her aunt to accept this as part of a "good" cause and a "secret." Ultimately, she has involved and offers helping to make thing better:

Joan: *"Can't I help"*

Harper: *"You can help me clean up in the morning. Will you do that?"*

Joan: Yes

Harper: *"So you'd better get some sleep."* (142).



As a result, Joan accepts the changed facts as reality of being a witness, raises awareness of the harsh world of familial abuse. Throughout her conversation with her aunt, she uncovers more and more details about what she has perceived. The spectator discovers that the playwright recognizably differentiates internal, domestic life and outside, risky area. By scene two, years later, Joan creating strangely colorful hats for death-row prisoners, who have to wear them at their execution. Young Joan grows up; now she is just Joan, beginning work as a milliner in a hat factory alongside old hand Todd. We see Joan turning into someone who stands up for peace, “facing her fears and speaking against the violence around her.” (Folkson,2017, p. 51).

Significantly, Joan transforms from an innocent, curious child viewing a violent crime into an insensitive and active participant in a dystopic, all-out war. She changes into someone who accepting a vicious reality and eventually becoming a survivor navigating a world where all humanity and nature are corrupted. Joan treats this horrific labor as a normal job, showing desensitization and accepting the capitalist, oppressive structure. She has fully adapted to a world where everything is an enemy, highlighting a loss of innocence and humanity. Accordingly, it is argued that “as we grow, our radical innocence becomes embroiled in the social contradictions which turn our cities into armed camps in peace and ruins in war” (Bond, 1998, p.251).

Concerning the second primary inner form, the Caregiver archetype, which is represented by Harper. Within Jungian psychology, the Caregiver archetype is associated with protection, nurturing, and moral guidance. Furthermore, Caregivers are kind, trustworthy and forgiving often living simple and humble lives but they are the backbone of those around them. For the innocents are looking for the safety they crave, the Caregiver is the perfect one to provide it. The Caregiver’s goal is to help others. At first, Harper appears to fulfill this role. When Joan claims that she just seen her uncle loading children’s bodies onto a truck outside, Harper hugs and caresses Joan gently to subdue her suspicions. These acting choices illuminate the complexity of confronting, comforting, and dissociating fear under the presence of authorities.

Harper: “*I’m responsible for you. Do you want a drink?*”



Joan: “*I think I am cold.*”

Harper: “*That’s easy enough then. “There’s extra blankets in the cupboard.”* (133).

Joan appears comfortable and relaxed at her aunt’s house, yet, when Joan confesses that she scrambled out the window, Harper is irritated, commenting, “*I’m not sure I like that.*” She reassures Joan, offers explanations. “*You don’t know what you’re talking about,*” (135), attempting to dismiss the child’s perception. However, this response reflects the traditional Caregiver role, which seeks to provide emotional security. In the first part of the play, we meet Joan as a child who starts realizing the terrible things happening around her. Nevertheless, in the second part, Joan appears as a mature working in a hat factory where elaborate hats are created for prisoners who will soon be executed. As she learns about the harsh reality of the world, the audience sees her becoming more and more afraid and losing her innocent beliefs. Joan is in her journey from childhood into adulthood, while living in her aunt’s house. “*You’ve found out something secret... Something you shouldn’t know*” (139). This shows a Caregiver figure who is supposed to protect Joan, but instead Harper tries to silence her and hides the truth. Harper obscures the reality. This woman is very strange, sometimes, she is friendly and kind and in other times, she is very rude and mysterious.

However, fear has crept into the home, disturbing its previous sense of safety. Both Joan and the audience are confused and struggle to distinguish between truth and falsehood, as well as between right and wrong. During the conversation that follows, Harper persuades her niece that she and her husband are kind people who are helping others. Human trading is implied by the scenario in which individuals are beaten up and hidden in trucks and sheds that will take them to an unknown place. It might also be used to describe “the removal of immigrants or deportations to concentration camps.” (Trémouille, 2019, p.63).

Harper’s home is portrayed once more as a violent environment where those who are looking for support are slayed. Harper’s manipulation turns Joan’s curiosity into submission. The murder she saw as a child becomes a routine aspect of her adult work. By the end, she is



no longer fighting the violence, but merely trying to survive within. Harper therefore is portrayed as the distorted Caregiver Archetype.

Harper: *“You must never talk about. Because if you do you could put people’s lives in danger.”*

Joan: *“why? who from? from my uncle?”*

Harper: *“I’m going to tell you what’s going on. Your uncle is helping these people. He’s giving” shelter..... “Your uncle’s going to take them all into the shed and then they’ll be all right.”* (139).

Todd on the other hand embodies the Shadow archetype, revealing how violence and corruption can become normal, and socially acceptable. Traits like selfishness, aggression, and fear are commonly associated with the shadow. Rejecting these traits can lead to inner conflict and unconscious influences on behavior. The shadow significantly shapes our identity. Everyone carries a shadow; Carl Jung talks about two types of shadows: the personal shadow (the unknown dark side of our personality) and the collective shadow (the unknown dark side of society). Exploring our shadow allows us to rescue the good qualities that lie within us, which improves our lives and the lives of those around us. We can then face the collective shadow and take responsibility to address the denial of important issues and a lack of individual and collective initiative. Jung calls the personal one as, “the thing a person has no wish to be.”

In Act II, we are introduced to a terrific scenery where Joan is at a hat manufacturing factory together with Todd. They are sitting by the assembly line, occupied with the hat-making job. Joan who is considered to be the best in her field, feels ready to resign from the job at which she is tremendously successful at under the influence of her co-worker Todd’s words: *“You’ll find there’s a lot wrong with this place”* (144). The hats are carefully produced hand-made pieces and workers spend days until the hats get *“enormous and preposterous”* (147). The essence of the hat-making scene remains highly ambiguous until the stage directions refer to chained prisoners who are involved in a death march: *“Next day. A procession of ragged, beaten, chained prisoners, each wearing a hat, on their way to execution. The finished hats are even more enormous and preposterous than in the previous scene”* (149).



By creating the hats, Joan and Toad appear to be opposing the oppressive system, but they also appear to be supporting it. Although, they are discussing the potential for unethical capitalism, they continue to make new hats; their deeds contradict what they say. Todd characterizes the Shadow archetype, proving Jung's notion that the darker facets of the psyche often function unconsciously within ordinary individuals. Pointedly, seeming as a anti-hero. He remarks himself as right, claiming, "*I'm the only person in this place who's got any principles, don't tell me I should do something, I spend my days wondering what to do*" (147). Yet, he fails to recognize his role in a system that produces hats for prisoners being led to execution. Todd makes an effort to respond to society and the government without using violence. Todd is aware of these facts, or at least has strong suspicions about them, but the way the workplace is set up prevents him from taking risky action to address injustices. In a secure workplace, this should not present a problem for any employee. Even though mistreated, Joan and Todd have honor and optimism. They want to follow the right path, and at the end of the play, they even decide to quit together and find another kind of parade to work with if this inquiry destroys their jobs.

While the developing romance between Joan and Todd is the main emphasis of the second act, as the act goes on, the reader is given more and more signs that suggest there may be a struggle between the characters and the society they live in. The first hint comes from Todd's nearly immediate explanation that hatmakers now only have one week to produce the hats for parades instead of the two weeks they once had and "*they're talking about cutting a day.*" (144). Less time to create hats equals more parades, which equals more executions. Todd provides evidence for this by stating that, "*I stay up till four every morning watching the trials.*" (145). It is only reasonable to believe that the trials and the executions are related.

Moreover, Todd's role in Act II is clearly corresponding with the Shadow archetype. He participates in designing hats for prisoners who are marched to their execution, describing how "*the hats have to be bigger now.*" (147). This normalization of violence mirrors Jung's concept of the Shadow as the hidden, darker side of human nature. The play exposes that



the hats are for prisoners “*on their way to execution*” (149), which makes Todd part of a system where violence has become ordinary. According to Jung's idea that the Shadow can appear in socially acceptable forms, making it more dangerous. Todd does not resist the system; instead, he adapts to it, demonstrating how the Shadow becomes embedded in everyday life when left unexamined.

It is worthy to note Joan’s internal struggle, as she antagonizes both societal and personal darkness, illustrating Jung’s claim that facing the Shadow is vital for individuation and psychological growth. By externalizing these unconscious forces in the play, Churchill provides a vivid picture of the Shadow archetype in both individual and collective frameworks. Todd does not see himself as malevolent, which is precisely how the Shadow operates-it remains unconscious while controlling behavior.

At the opening of *Far Away*, Joan in existing with her aunt is away from her own family, and at the end of the play both she as well as Todd are thrown out of the house by that same aunt. Neither Joan nor Todd, who are both void of any sense of belonging, do not take a stand against the situation within which they find themselves because neither of two know anything else. They are taught to obey and to not question. In fact, the two respond better to the dark world through bloodshed. As is clear from Joan’s description of her world at the end of the play:

“There were thunderstorms all through the mountains The rats are bleeding out of their mouths and ears, which is good, and so were the girls by the side of the road. It was tiring there because everything’s been recruited, there were piles of bodies and if you stopped to find out there was one killed by coffee or one killed by pins, they were killed by heroin, petrol, chainsaws, hairspray, bleach, foxgloves, the smell of smoke was where we were burning the grass that wouldn’t serve.” (159).

Nonetheless, in searching of a complete individualism, the house begins to shift, and design begins to collapse. In a timeless scrutiny of innocence to war, *Far Away* is a play where all of the world turns on one another and nothing can be trusted - where what is hidden behind the



shadows slowly reveals itself. As a play of tension, family ties and conflict we get to watch Joan grow up through segments in her life and how she goes about dealing with the world around her. We meet Joan in her new guardian's home, her aunt Harper's, and her first exposure to suffering which send us into Act two, where we meet Todd and the corrupt world of working in a hat factory parallel to the lives of prisoners then into the final act revealing the true nature of the world and the abstract reality of war. Churchill paints the future with a bleak sense of hopelessness and leaves her works open-ended.

Conclusion

Caryl Churchill's *Far Away* can be read as a dramatic representation of archetypal disturbance rather than archetypal stability. In Jung's theory, archetypes are not fixed "types" in the everyday sense. They are deep patterns in the collective unconscious that shape how human beings experience authority, danger, innocence, care, guilt, and transformation. Churchill depicts three figures in the play, Joan, Harper and Todd, each one stands for substantial psychic patterns. Joan is the most multifaceted of the three, because she initiates as an Innocent Child but progressively transfers toward the Hero pattern. In her heroic journey into knowledge, she passes away from submissive innocence and consciousness challenging danger toward wholeness. Relying on her aunt's explanations in realizing reality, the girl begins working as a hatter at a factory as an adult. There, she meets a guy who wants to expose the truth about the secret activities taken on in their society. Submerging herself in her work, she feels compelled to remain silent once more, and ultimately joins the brutality that exists in the world of adults. This incomplete transformation reflects a modernist reinterpretation of Jungian individuation, where the self cannot fully reconcile internal and external chaos.

Harper, on the other hand, is described as a truthful Caregiver who guards and guides Joan toward security and development. She seems to occupy that role because Joan depends on her for interpretation of the world. Yet, Harper does not give Joan truth. That is psychologically vital, due to Jungian Caregiver archetype is theoretical to facilitate the child's access into reality, rather than silence, denial, suppression, and moral



confusion. She therefore becomes a kind of shadow-Caregiver: externally protective, internally, emotionally and morally disordered and distorted. Todd exemplifies the Shadow strongly since he participates in violence. From a Jungian point of view, the Shadow is often most powerful when it is hidden. His work with the hats gives viciousness a decorative, almost aesthetic surface. Todd therefore represents not only personal darkness, but the collective shadow of a society that has learned to live with cruelty. Churchill stages a world where the archetypes do not function harmoniously; they fracture. The Caregiver cannot guide, the Shadow is not transformed, and the Hero cannot fully emerge. Instead of leading the audience toward psychological integration, these figures reveal a world in which guidance is uncertain, violence has become ordinary, and innocence is forced into painful consciousness. Thus, the play serves as a warning: when individuals fail to integrate the unconscious, the result is not only personal fragmentation but societal breakdown.



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