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**The Quest of the Self and the Individuation Process in *Eat Pray Love* by
Elizabeth Gilbert Novel (2006) and Film Adaptation by Ryan Murphy (2010)**

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the
Master's Degree in Anglophone Literatures and Civilizations**

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Declaration

We hereby declare that this thesis is entirely the result of our investigation and that due reference or acknowledgment is made, whenever necessary, to the work of other researchers.

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Dedication

This thesis is dedicated to our beloved parents, families and everyone who encouraged us, believed in us and backed us up with prayers.

Acknowledgments

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Abstract

This dissertation attempts to explore the issue of the Heroine's journey and the individuation process through the female protagonist Elizabeth Gilbert, in the 2006 novel *Eat Pray Love* and its 2010 adaptation, of the same title. The motion picture is produced by Columbia Pictures and directed by Ryan Murphy. Both Elizabeth Gilbert and Ryan Murphy depict Liz as a fragile, lost and depressed person, who embarks in a trip of self-exploration to ultimately uncover her genuine self. This study sheds light on the spiritual journey of the heroine Liz that accompanies the physical one from New York to Bali. Starting up from detachment and ending up with the healing. It is an attempt to investigate Liz's path towards wholeness, following, mainly, Maureen Murdock's *The Heroine's Journey: Women's Quest for Wholeness*(1990). The first chapter focuses on the rejection from the feminine as the protagonist separates herself from the feminine and her familiar surroundings. Liz, then, displays a conflict with her inner dark side, shadow that manifests in different instances through the novel and the movie causing an imbalance between her Anima and Animus. The second chapter tackles the Liz's stay in Italy and India renewing her relationship with herself and with the masculine around her through the bodily experiences and the masculine encounters. Bali marks the acceptance of the shadow and healing. This research displays Liz's trip toward happiness, getting rid of the feeling of loss, depression and instability and embracing a new lifestyle centered on a balance between pleasure, inner peace and love.

Key Words: Archetype, Heroine's Journey, Individuation, Liz, Self-Discovery.

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General Introduction

The journey of the self or self-disclosure revolves around the recognition of the core of the self. It implies understanding your convictions, knowing what is critical to you and finding peace. According to Carl Jung, one's vision becomes clear only when the individual looks into his own heart, "Who looks outside, dreams; who looks inside, awakes (qtd. in Jung Quotes). The journey commences after choosing not to settle for the current circumstances and begin the process of change and recognition. The quest of the self requires a genuine strength to defeat the awkward and terrifying experiences throughout the journey in order to uncover different parts of the self. In Aristotle's words, "I count him braver who overcomes his desires than him who conquers his enemies, for the hardest victory is over self" (qtd. in Aristotle Quotes).

The process of individuation refers to the psychological development of a person as he strives towards self-realization and the fulfilment of his potential. It comprises the conjunction of several aspects of his personality, encompassing conscious and unconscious parts, in order to generate a solid and integrated concept of his own self. According to Jung "the term 'individuation' denotes the process by which a person becomes a psychological 'in-dividual' that is, a separate, indivisible unity or whole" (352). In other terms, the individuation process characterizes the process of becoming an individualized, self-aware person and embracing self-reflection as well as personal growth. This process is commonly perceived as a constant and paramount important journey that involves a persistent search of the essence and the purpose. The female heroine's journey is an adaptation of the Jungian individuation process that looks at the female heroine's attempts to self-realization.

Elizabeth Gilbert, a contemporary American journalist and author, is best known for her bestselling 2006 memoir *Eat Pray Love: One Woman's Search for Everything Across Italy, India and Indonesia*, which has sold over 12 million copies. Her book is about her trip to three countries to find herself. Ryan Patrick Murphy, the American director and producer of

numerous TV series such as *Glee* (2009-2015), *9-1-1* (2018-Present), *Pose* (2018-2021), worked on the adaptation of *Eat Pray Love* that was released in 2010. It achieved a worldwide financial success. Both novel and movie shed light on how Elizabeth Gilbert steps out of her comfort zone, risking everything to change her life. She embarks on a three-point trip: Italy, India and Indonesia. She takes on a journey of contemplation and self-awareness to produce flexibility, change and development. Liz desires to be the dynamic maker of her life instead of the causality of the external occasions. Therefore, this story is a journey that becomes a quest for self-discovery, which starts with separation and ends with healing.

This topic has been selected because of the considerable interest in literature mainly memoirs and cinematic adaptations. Film adaptation gives the audience the privilege to indulge with the character's feelings and emotions. It is a means that helps reviving old literary pieces and draws attention to some of the less known works. The main motivation behind the selection of *Eat Pray Love* is that it discusses self-discovery, which empowers the individual to understand the life Liz Gilbert wants, and propels her to seek a balanced life that combines joy and inner peace. In addition to the major message it carries which is to love and embrace one's self.

Review of Literature

Eat Pray Love is a remarkable literary piece that is adapted into one of the best Hollywood films. Many studies have been conducted on *Eat Pray Love*, both book and movie since their release. Several critics have elaborated and studied the selected works from different perspectives.

Ben Brazil in "Eat, Pray, Trash: what critics don't see" (2010) scrutinizes several themes in *Eat Pray Love* both novel and film. He devotes the part (The Transformative Power of Travel) to deal with Liz's journey. He explains that Gilbert expressly paints her travel in an otherworldly terms, as a post-divorce journey for self-recovery, inner remedy and existential

adjust. He views that travel can be a sort of supplication with a wealthy experience involvement replacing the out worldly concentration on a supreme God. Elizabeth luxuriates, within the wealthy nourishment of Italy, seeks devotion in Indian Ashram and sets out on a passionate love in Bali (Par.3). Italy is about pleasure; India equals devotion and Indonesia to achieve balance. Hence, Liz has found “The quest of Physics”. Similarly in her article, “Eat Pray Love to shake-up your comfort zone”, Federica Cascia analyzes the movie and elucidates that the personal change is a quest of self-discovery. All sorts of change that surrounds her are considered to be a trip towards the self. She says that Elizabeth has everything she wants except her Self. Therefore, she starts a three countries trip looking for self-cure. Gilbert is portraying the situation at its best when she realizes that it is high time for the change “I want to go someplace where I can marvel at something” (Gilbert). Cascia believes that change is not a bad thing and one has to master how to accept it just as Liz did, Liz’s journey encourages each individual to question himself, and let those questions create a new emergence for self-change. She adds that people should manifest for their own bliss and self-peace.

Although, the two critics explore *Eat Pray Love* (Novel and film) in a reliable manner, they ignore the inner struggles of the heroine. The authors discuss that Elizabeth achieves a peaceful life at the end of the story by choosing to scarify her comfort zone in New York without looking at the struggle she faces between her anima and animus. Differently, this current study delves into accurate details about Gilbert’s Journey in addition to the people she encounters, who are considered as key individuals who enables her to realize her goals in each country. It also looks at Liz’s inner talk as a voice of the conflict.

Rishabh Chauhan in “Eat Pray Love Review: Shallow tale of self-discovery” (2021), remarks that the film and the book explore the globe-trotting adventures of Elizabeth Gilbert, a story of successful yet lost woman. The film follows Liz Gilbert, played by Julia Roberts, a modern woman who has everything but feels something missing in her life, so she decides to

venture out from her comfort zone, and sets on a journey across continents in search of self-healing. We follow successful travel of a writer, who has nearly everything one could wish for, but her inner struggles overwhelms her (Chauhan). Italy, she finds the meaning of pleasure in eating the entire menus and roaming in Rome, India where she finds the meaning of devotion in meditation, prayers and spirituality Indonesia, where she meets Felipe, falls in love with him, and finishes her journey with balance. This study is a mechanical look at the movement of the heroine; However, the aim of this study is to demonstrate accurately the stages that Liz went through during her trip, in other words her inner fights to attain self-realization in both the novel and the movie. These stages perfectly fit Murdock's cyclical journey, both the novel and the movie,

Furthermore, Nisha Sharma in her paper points to investigate the notion of spirit through considering the life's elements, which center the illumination of the psyche. Sharma writes, "Liz after ending her marriage divorce, charts down herself in search of changeover with acceptance [. . .] after tolerating every form of isolation and mood disorder, Liz finally decides to live guilt free life under her own value and ethics"(5). Thus, her point is that the key to live a better life is the forgiveness of the self. According to Sharma, the quest of bliss and fulfilment runs throughout this novel. Conversely, this dissertation elaborates how the heroine manages to achieve happiness by looking at her inner self and changes her view to life as she sees life through her heart not with her head.

Mariellen Ward in "Eat Pray Love and India and the Quest" (2019), analyzes the novel's plot. She validates that *Eat Pray Love* is a noteworthy work because it discusses the concept of spirituality and personal quest. She says that since it is a memoir Elizabeth has a goal in her mind but it is deeply personal. However, the critics accuse her with self-narcissism. Ward takes this problem on the grounds that Liz does what she needs to recover and heal from her tiring previous experiences and seeks to find her real self. Ward focuses mainly on Gilbert's

devotional journey. Yet, this research's purpose is about the three countries Liz has visited and each country contribution to change herself not only the Indian chapter.

Finally, David Denby, in his article "New York Voyager Eat Pray Love" (2010), explains that in *Eat Pray Love* the novel, Gilbert takes the readers through her life at thirty-two, she undergoes a tough divorce, begins and ends a rebound love affair, thus she escapes her misfortune by travelling to Italy, India and Bali. Elizabeth looks for her inner self by moving around and reaching out. Denby notes that Elizabeth wants God, whom she talks to now and then she wants fried zucchini blossoms, and after some hesitation, she wants sex. She wants everything, and for a moment we may think that the world in its glory exists to satisfy her complicated needs. On the other hand, David Denby examines the movie, and demonstrates that *Eat Pray Love*, a quest of a self-hood, ends as a romantic story, after so many questions, so much travel, the movie ends nearly in a dramatic way, but it does not mean that the story has lost its prestige. He says that Liz is a woman looking for something but not quite sure what is it (she asks for advice in Bali, she tames her buzzing mind in India and looks for pleasure in Italy). In contrast, this following study, showcases Liz's trip to reach inner peace and to find her true self while going through the process of individuation, seeking a balanced mind.

Statement of the Problem

The above mentioned studies and reviews show case the movement from one place to another, at the fact that Liz is not happy. However the journey of the self is ignored, and the focus is only on the physical journey, the way she decides to move from New York to end up in Indonesia as if the critics show despair vis à vis the metropolitan life, and not about the character's facing an inner struggle, this is from one hand. From the other, all reviewers and critics mention self-discover and healing without referring to theoretician that actually explain the quest of whole of the female character. The reviews are purely narrative of the journey, no framework or psychological references are referred to, looking at both the novel and the movie.

The previous critics have not elaborated the typical heroine's journey and the phases that the heroine should spontaneously undergo to reach her will, moving from rejection to recognition. Therefore, this study aims at studying the protagonist's quest for self-discovery as well as the process of individuation and how does it represent an essential endeavor in her personal development and growth using a Jungian perspective.

Theoretical Framework

This study will depend on Maureen Murdock's theory *The Heroine's Journey* that is motivated by Joseph Campbell's theory *The Hero's Journey*, which is about the male trying to achieve fulfilment starting his journey with the call of adventure and ends with returning back home changed. The theorist states that, "The feminine journey is about going down deep into soul, healing and reclaiming, while the masculine journey is up and out to the spirit". Murdock in her book explains that the woman undergoes ten stages that eventually leads to self-discovery. This circular journey begins with the split from the feminine (The mother). Then the heroine will go through some intertwined phases and finally ends with healing and achieving some sort of balance with the masculine, thus this journey according to Murdock is a spiritual healing journey that focuses on the self to help the female embrace her femininity and realize self-satisfaction.

It will also employ Carl Jung's notions of the anima and the animus and the shadow. Carl Jung, the founder of the Analytical psychology followed the steps of Sigmund Freud and derives an approach but in a much more complex way. It includes several concepts, but the major one is the individuation process, which can be explained as the individual's journey to fathom himself, "It implies becoming one's own self. We could therefore translate individuation as coming into selfhood or self-realization" (Jung 173). According to Jung the individuation process is the core of a strong and sane personality. The latter is composed of four major Jungian archetypes, which are the essence to get to the deepest points in the psyche. The Shadow, which

is the inverse of the self-image picture or the darkest side of the psyche, it is also the weaknesses, wilderness and disorder that the human mind carries. The Persona is the mask we show to the world in different circumstances. The Animus is the masculine side of the female and The Anima is the feminine side of the male. The Self, functions as the directing core of the mind, it represents the association of the consciousness and unconsciousness. Jung asserts, “[. . .] I call this center “The Self”, which should be understood as the totality of the psyche. The self is not only the center, but also the whole circumference which embraces both conscious and unconscious . . .” (398). Therefore, this theory indicates that the self-realization is the essential objective of the individuation process. The previous mentioned theories will be utilized to analyze *Eat Pray Love*, to unveil how Elizabeth Gilbert overcomes many obstacles in her life and achieves pleasure, inner peace and balance through her one-year long trip.

Methodological Outline

Including an introduction and a conclusion, this thesis will comprise two chapters. The first chapter will be divided into two sections. The first one will be entitled “The Separation from the Mother”, which will discuss Maureen Murdock’s theory *The Heroine’s Journey* inspired by Joseph Campbell’s *The Hero’s Journey*. In which Campbell believes that women do not fit in the hero’s journey and they are nothing more than the treasure that the male gets at the end of his journey. The split from the feminine means that the female gets wounded in connection with her mother and the mother is not necessarily the typical mother, but it can be the mother land, the mother home or the familiar, which exactly what happens with Liz throughout her journey. It is actually depicted in different scenes and chapters. She first gets separated from her hometown, and every relationship that she has established. Once she leaves the country, she gets separated from her own familiar. The second section is entitled “Recognizing the Shadow”. It will be devoted to the discussion of Liz’s inner conflicts with her shadow. Liz’s shadow is recurrent all along the story but it is clearly noticeable at the beginning of the story. When she

struggling with her feminine nature, her relationships with her husband and boyfriend. This part will also deal with Liz meeting her shadow and the process of recognizing it.

The second chapter will be sectioned into two parts. The first one will be entitled “Balancing the Anima and the Animus”. This part debates the paths Liz has followed to reach equilibrium between the anima and the animus, in other words balancing her opposites (masculine and feminine) to reach wholeness. The steps Elizabeth adopts are: becoming self-independent, perseverance of meditation, more passionate balance and trying to improve her leadership capacities for instance when she volunteers to be a guide host for the visitors of the Indian temples. This section will also observe Liz’s seek of male support and her tendency to male qualities looking for order at the expense of the feminine. The final part entitled “Healing the Self” scrutinizes how Liz achieves balance between what she accomplishes in Italy (Pleasure) and what she realizes in India (Devotion), which eventually leads her unconsciously to find true love and balance in Bali.

Chapter One: Separation and Recognition

Introduction

The following chapter attempts to discuss the themes of separation and recognition in *Eat Pray Love* novel (2006) by Elizabeth Gilbert and movie adaptation (2010) by Ryan Murphy. This chapter is divided into two sections. The first part utilizes the theoretical lenses by Maureen Murdock developed in *The Heroine's Journey*. It is propelled by Joseph Campbell's *The Hero's Journey*. This part scrutinizes The Separation from the Mother. Which depicts the beginning of Liz's struggle with her inner self and rejecting her feminine nature, her female body as well as her role as a woman. It shows also how she quits her mother town New York. The second part uses Carl Jung's theory of archetypes. It analyzes the impact of the shadow on Liz, how femininity transforms into a dark side, for the reason that she is repressing it. Moreover, this part delves deep into how she manages to accept her inner self and overcomes most of her difficulties.

I. The Separation from the Mother

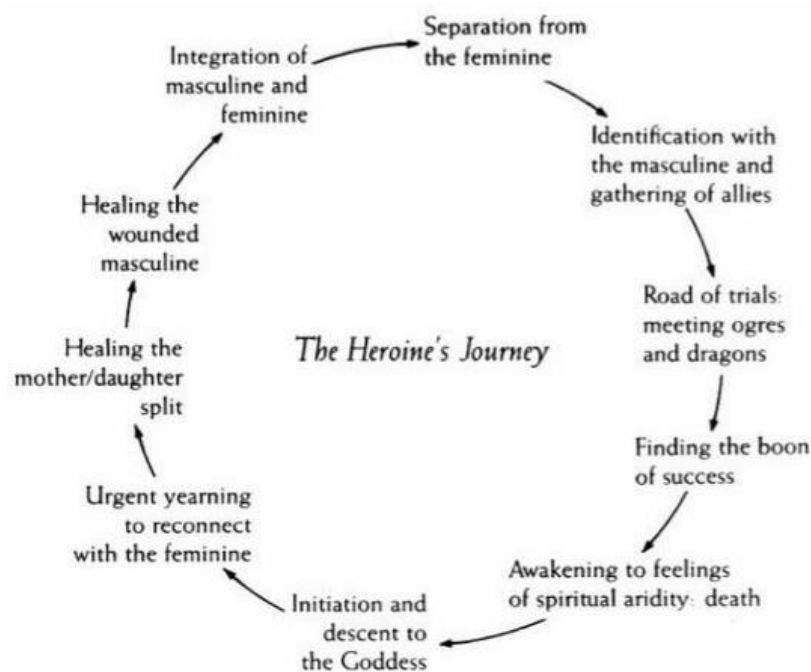
The Heroine's Journey is a psycho-spiritual journey coined by the psychotherapist and mythologist Maureen Murdock. Murdock's paradigm presented in *The Heroine's Journey* published in 1990, is a reaction and a response to Joseph Campbell's *The Hero's Journey* developed in *The Hero with a Thousand Faces*. The Hero's Journey or "The Monomyth" is defined as a cycle that commences and ends within the hero's typical life, yet the adventure takes place in an unknown realm to the hero. This latter is composed of twelve stages, which are sectioned into three essential phases: The Departure, where the hero receives a call to the adventure. The Initiation is where the hero dives into "The Special World", accomplishes missions and attains the climax, and the last part is The Return where the hero feels complete to resume his normal life besides he experiences realizations about how the journey has affected him. Campbell elucidates that, the hero embarks on a journey beyond the ordinary world and

enters a mystical realm that presents tremendous challenges and faces fabulous powers, eventually the hero return from this enigmatic adventure with the ability to award his fellow man (23).

“The journey of the hero is about the courage to seek depths; the image of creative rebirth; the eternal cycle within us . . .” (19). Thus this implies that, the hero’s journey helps to discover the core of the human by broadening one understands of the complexities and conditions. Accordingly, Murdock thinks that Campbell does not succeed in addressing a particular side of the spiritual journey of the woman, because he believes that the woman does not need to go through a journey. She is the space everyone is trying to get to. Therefore, Murdock considers that Campbell is saying that the woman does not have a quest of her own. She asserts, “Women do have a quest at this time in our culture. It is the quest to fully embrace their feminine nature, learning how to value themselves as women and heal the deep wound of the feminine” (3). According to her, the feminine journey happens internally, while the masculine one happens outward the spirit, “the task of the true hero is to shatter the established order and create the new community” (16).

“The heroine’s trip is a journey of discovery and development, of integrating aspects of herself into a whole, yet complex personality” (Bolen 283). Put differently, the heroine’s journey is very significant for the securing of every female self-awareness. Murdock also affirms that, “the heroine’s journey is a cycle of development, growth and learning” (4). In other words, the journey of the heroine is a trip to look at the depth of the self. Jordan Peterson ratifies that there is a conventional notion of heroism in the heroine’s journey, where women widen their inner masculine aspects. He presents the story of *Sleeping Beauty* as an example of that. He says: “When sleeping Beauty is awoken by the prince’s kiss you can think of her rescued by an actual man, but you can also think of that as the masculine part of her psyche waking up her unconscious femininity so the two of them can unite and rule the kingdom”

(37:08). Jean Shinoda Bolen, in her *Goddesses in Everywoman* (1984), claims that, every lady possesses a powerful heroine that leads her ball along her life journey, yet “she will undoubtedly encounter suffering; feel loneliness, vulnerability, uncertainty; and know imitations” (278). According to Bolen, when the female embarks on her heroine’s trip, she faces challenges and hindrances. Her actions and reactions leads her to discover what is truly significant to her. As she is likely to become familiar with sorrow because she goes through instances of losing, restrictions and facing failure (283).



The Heroine's Journey Arc

The journey begins when the heroine starts looking and searching for her identity, her true self, as she labels it “The Call”. This latter may happen when the woman leaves her home for college, work, travel, or it may happen when a woman divorces in her mid-life. She says, “it may simply occur when a woman realizes that she has no sense of self that she can call her own ”(24). In another interview Murdock states, “the first stage of the heroine’s journey is the separation from the mother which often occurs as a personal level, and the woman, daughter, wife starts to see the feminine as negative aspect and wants to separate from those very negative aspect of the feminine to get ahead” (9:20). She also says that if a woman sees her mother as

passive or negative, she starts to separate herself from her and rejects anything related to her (9:55). Consequently, the mother is a representation of everything the heroine hates about her feminine. Therefore, she starts to feel that she is not doing enough then she creates imbalance within herself and loses the profound relationship with her feminine nature, and proclaims the feminine as a curse, “the mother stands for the victim in ourselves, the unfree woman, the martyr” (Murdock 32).

The mother archetype or the feminine represents joy, love, mercy and generosity. It can be the Mother Nature, motherland or hometown, simply anything that is familiar to the female. Carl Gustav Jung explains the mother archetype saying in his *Archetypes and The collective Unconscious*: “The mother carries for us that inborn image of the mater nature and mater spiritualities, of the totality of life of which we are small and helpless part (172). The mother archetype comprises motherly care, empathy, sagacity and everything that is benign (Jung 82). However, when the mother figure is not offering the support, the heroine needs or the heroine lives distorted relationship with her own feminine nature, she opts for separation. The first step in the *Heroine’s Journey* arc is that the woman gets detached from the feminine and gets wounded with the mother. In other words, the woman rejects anything related to the feminine. Murdock develops,

The journey begins with the heroine’s struggle to separate both physically and psychologically from her own mother and from the mother archetype, which has an even greater hold. The mother archetype is often referred to as the unconscious, particularly in its maternal aspect, involving the body and soul. The mother image represents not only one aspect of the unconscious, but it is also a symbol for the whole collective unconscious, which contains the unity of all opposites. (36)

The female desires the separation because she starts perceiving masculinity as positive and femininity as negative and deceitful, just as Murdock depicts the heroine in her book, “[She] rejected anything associated with feminine because she didn’t want to be like her mother a traditional housewife whom she saw as frustrated, controlling and rigid” (18). She elaborates this idea by saying that even though she has created the heroine’s journey thirty years ago, the situation of the woman remains the same as the past, “Woman still paid less than the man, so the feminine is less than the masculine, and identified as weak and negative. The woman’s role is related only to bearing children, husband’s responsibilities and feminine duties” (17:38). Therefore, the female believes that this detachment is the only way to survive within her patriarchal environment. In an interview with Murdock, she states that, the separation from the mother comes from a “dis-identification” with the feminine, not wanting to be the mother (4:08).

Both the novel and the motion picture display a phase of Elizabeth’s life. Elizabeth Gilbert also known as Liz (played by the actress Julia Roberts) is a mid-thirties New Yorker. She is looked at as “successful” woman, a professional journalist and a married woman who lives in a superb house. Liz possesses everything the female desires. Besides, she expects a baby. However, she experiences unbalanced moments where from the very beginning of the story Liz seems to be attached to an unhappy marriage. Her life does not seem to be her desired one and her current life does not fit her current self. This is one of the reasons why she wants to end her marriage. Murdock exposes in her book the case of Joyce to illustrate the difficulties the female undergoes all along her journey. One of these inner phases is known as the great pretender. The heroine “feels exhausted, she wants to have a child but feels that she couldn’t handle another responsibility” (92). This perfectly fits the case of Elizabeth, who owns everything a modern woman wants to have. However, she is going through tough times, which leads her to discard entirely her femininity and all what she possesses in New York.

Liz dives unconsciously in a state of “Electra Complex” which pertains to the situation wherein the child develops a sexual interest toward his parents of the opposite sex (Jung 124). It is the phenomenon where the young girl being drawn to her father and expressing animosity towards her mother, whom she sees as her competitor (Scott 8). Liz in the stage of the separation from the mother is undergoing “The Electra complex” for the reason that she develops hostility towards her femininity (the mother) and becomes obsessed with the masculine (the father). She devotes all her interest to the male side. Liz desires to free herself without pain for either herself or her husband Stephen. She has been related to her husband through eight years of marriage. She thinks at the very beginning of her marriage that they both know each other very well. However, she begins to realize that their ways of thinking are polar opposite. Liz feels that she is attached to her husband in a relationship of responsibility and housewife duty.

He wants her to have children, but she is not ready. In the mid of this disillusionment she feels lost and giving birth will just reinforce her sense of detachment. Despite the fact that Murdock explains that the experience related to the female body, like intercourse, pregnancy and giving birth, are originally the best way to celebrate femininity (145). Liz complains, “Why did I feel like none of it resembled me? Why did I feel so overwhelmed with duty, tired of being the primary breadwinner and housekeeper and soon to be a mother” (*EPL* 20). Liz’s husband does not listen to her or ask her about how she is feeling or what she is going through. Liz while fighting with Stephen; she says: “you never listen to me . . . you’re always waiting Stephen, waiting for me to when I come home, to when I have kids, to make you some great dinner” (*EPL*19:54). Liz is confused and lonely and have no one to share her fears and anxiety with. Her husband seems to be self-centered. She talks to herself saying “I couldn’t wake him to share in my distress what would be the point? He’d already been watching me fall apart for months now, watching me behave like a madwoman . . . I don’t wanna be married anymore” (*EPL*21). Stephen always blames Liz and judges her for not talking to him about her problems, “you

never said, you suck, I'm deeply unhappy, you just took off, you never gave me a chance to address those problems, that's not fair, that's just quitting" (*EPL* 19:24). He believes that she is the one who turns his life upside down. She is just willing to leave without a reason. She thinks that she is just undergoing random period in her life and insists that he is going to wait for her until she surpasses it. "I believe this is just a phase and I'm willing to wait it out" (*EPL*19:49). Yet, Liz is convinced that she is living miserable periods and her husband cannot fathom this situation as she clearly says "Why can't just accept we don't wanna live in unhappiness anymore" (*EPL*19:57). She is in a total certitude that they are not destined and suitable for each other. Whenever, she tried to talk about separation with Stephen all what they do is fight (*EPL*29). She tells her husband in her last meeting with him to divorce, "I know this is awful, but I believe with every molecule of my body that you will find the person that wants just what you want and what you deserve" (*EPL*20:23).

In order to move on from this sorrowful devastating relationship Elizabeth starts a post-divorce relationship with a man named David. He is a youthful New Yorker, an author and actor (*EPL*28). Liz meets David when in a theater when performing a play that she has wrote. She falls in love with David to forget her previous relationship. She says, "I clung to David for escape from marriage as if he were the last helicopter pulling out of Saigon" (*EPL*28). They have had wonderful times together during the first months, "when he was still [a] romantic hero and [she] was still his living dream" (*EPL*28). Nevertheless, they start to become very distant from each other. Their relationship starts to have many vicissitudes. This in and out relationship is Liz's first attempts to have a better relationship with the masculine without joining in with her feminine. She says, "It's hard to remember how many we broke up and joined up over the months" (*EPL*32). Although Liz loves David, she feels insecure with him. She wants to live an ordered life but he likes to live in his own lifestyle. He says, "I like it messy . . . what if we just acknowledge that we have screwed up our relationship, why don't we accept that we fight a lot,

but that we don't wanna live without each other (*EPL* 53:01). Thus, Liz attempts to understand that she has engaged in a toxic relationship that does not suit the life she wants. Sometimes, it feels that both her traditional husband and modern boyfriend do not provide her with the peace she desires but she is looking for in the outside world.

Murdock in her reaction to the *Feminine mystique* declares that the women of the past. "Women who were mothers in the 1940s and 1950s did not have many opportunities to pursue their own goals. They were manipulated, contained and suppressed" (34). They live in a patriarchal society that designs rules and duties that the female needs to follow and obey. Therefore, the woman feels pressured and keep doing more to impress the male, not herself, and since it is her occupation. She needs to play the role very well to get the title of female, mother, daughter and wife, "[They have no] choice to compete in a man's world" (Murdock 88). Consequently, the female wants to free herself from her wounded matriarchal surroundings. The heroine thinks that the answers and the results come up through disconnecting with the mother.

Liz starts experiencing "a sense of dryness, a sense of sterility, a sense of spiritual aridity" (Murdock 78). She assumes responsibility for her own life. The heroine decides to handle the challenges effectively confronting it by pursuing prestigious positions, engaging in a relationship or by a geographical move "she soothes her feeling of emptiness by massaging her ego with further acts of heroism and achievement" (Murdock 69). Liz is depressed because of living the same life, "there's like nothing I have no pulse" (*EPL* 27:37). She wants to change her way of life. But, she is in a chaotic state of mind. She starts praying God to give her little hope when no one does, and questioning herself and her nature. She utters, "I am not an expert at praying, as you know. But can you help me please? I am in desperate need of help I don't know what to do" (25). Thus, after her divorce and ending her relationship with David. She

begins to isolate herself from her own hometown New York. She decides to leave it to seek everything she lacks in her life: spirituality to answer her deepest questions, she says:

The only thing more unthinkable than leaving was staying; the only thing more impossible than staying was leaving. I did not want to destroy anything or anybody. I just wanted to slip quietly out the back door, without causing any fuss or consequences, and then not stop running until I reached Greenland. (*EPL* 21)

The protagonist Liz moves from the familiar to the unfamiliar, and decides to start roaming through the world and visits places. Elizabeth's Trip begins with Italy, to start recovering from her divorce and post-divorce, damaging relationship.



Figure 01: Liz (Julia Roberts) Leaving the USA (*Eat Pray Love* 31:41)

The above snapshot is a medium shot of Liz in the airport. It is a reverse shot taken at the opposite angle from the shot. It depicts “movement of characters from one distinct space to another, and to accentuate perspectives of characters in action sequences” (Casinghino 76). The second character here is the setting or the airport. This snapshot offers balance between both the actress and the area that surrounds her. It pictures Liz in the airport carrying a huge bag, which may stand for the heavy burdens and pains of her life. Leaving the USA with her head downward in a gloomy and melancholic atmosphere. This is substantiated by the fact that the luminosity is dimmer in this scene. The color-coding plays a significant role in exposing the state of the protagonist. In her article “Color Psychology: how color meanings affect your

brand” (2019). Nicole Martins Ferreira states that in the psychology of colors, the gray color carries a negative connotation and symbolizes depression and loss, which is clearly seen in the above shot, it is noticeably lifeless and sorrowful (Par. 10). The protagonist Elizabeth is experiencing anxiety, loneliness and separation from the same-sex parent who in most cases has been her primary relationship (Murdock 37).

II. Recognizing the Shadow

In the Jungian psychological model, the human psyche is composed of the Consciousness and the Unconsciousness. The Conscious part is called the Ego and the Unconscious one is two parts: The Personal unconscious and the Collective unconscious. The most crucial segment of the unconscious derives from the history of humanity, a concept known as the collective unconscious (Jacinto 2). According to Carl Jung “The unconscious is commonly regarded as a sort of encapsulated fragment of our most personal and intimate life something like what the Bible calls the ‘heart’ and considers the source of all evil thoughts” (42). It includes four main archetypes; the Persona, the Shadow, the Anima and Animus in addition to the Self.

The Shadow is defined by Jung as the base of all traits that the individual wants to hide from people or even from himself. It is the part where all repressed memories, weaknesses and wildness exist. He states that the shadow comprises a vital aspect of one’s character and strives to coexist with it in some form (43). He adds “. . . everyone carries a shadow and the less it is embodied in the individual’s conscious life, the blacker and denser it is . . .” (131). Since people are typically scared to face their dark side, they tend to repress it. The more the individual suppresses his emotions, desires and chaos the more deformation it causes on the outside, put differently the projection of the shadow on other people, leads to the loss of insight and the confusion in the state of mind.

The shadow is deemed and it is effortlessly perceived and easily accessible. Given that its elements exists primarily in the personal unconscious and it is the contrast of the persona

(Jung 8). It is an obscure realm where the person's inner devils circle. It can be interpreted as everything one refuses to accept about oneself (par. 114). In order to achieve wholeness, it is crucial to put consistent efforts into understanding the shadow. Jung speaks of the "Realization of the Shadow" and affirms that "The Shadow Work" is a sore and lengthy process to undertake as a part of the individuation process. It promotes the well-being of both the spiritual and mental health of the individual (81). Jung conveys the idea that individuals who remain unaware of their shadows may become subject to its influence. Resulting in a life riddled with tragedy and an ongoing cycle of misfortune, leading them to experience feelings of discouragement and failure.

The aforementioned explanation pertains to Liz's case. Liz's Shadow overwhelms her to the extent that she starts unconsciously projecting it on her surroundings. At the beginning of the story, she wants to end her marriage and gets into a serious conflict with her husband. Because she is not accepting neither herself nor her role as a woman. Liz yells: "you're always waiting!!! Waiting for me to come home, to make you some great dinner, I don't know why we can't just accept that we don't wanna live in unhappiness anymore" (*EPL* 19:51). The shadow is also seen in Elizabeth's post-divorce relationship with her boyfriend David. There are multiple scenes where Liz and David are in an intense argument with each other. She shouts: "I'm frustrated, I'm concerned, I don't get it, I don't understand" (*EPL* 24:44). Her words indicate that she has unexpressed thoughts and emotions lingering within herself. Which she spills out onto her ex-boyfriend.



Liz Screaming at her friend's Face (*Eat Pray Love* 27:29)

The above snapshot is a close shot; it portrays Liz furious, outraged and a real state of madness. Liz's face is exasperated, according to Navarro's *The dictionary of Body Language* "anger eyes is usually displayed by the distinctive narrowing of the eyes near the nose, coupled with a wrinkled nose and the lips reveal clenched teeth" (29). Her eyebrows are furrowed. In addition to the tension of her lips and jaw. "When we are angry, we tend to move or jut the jaw slightly forward" (54). During her dispute with her friend Delia, Liz screams in her face saying, "Do you feel my love, my support to you, NO" (*EPL* 27:33). Liz's shadow is projected on her friend because she somehow envies her friend for having a baby but at the same time. While she says that, she does not want one. Liz is screaming because no one is listening to her, no one can understand her. Even her close friend thinks that she is acting childish. Her friend believes that Liz is just going through a transient crisis that everywoman passes through, "This happens to people, they fall in love in their 20s, get married, do the granite counter top, white picket fence in their 30s. And somewhere they realize 'that's not me' so they fail, fall down, get hurt, they straighten up and march their asses to the shrink's office, they can't just check out" (*EPL* 27:10).

The heroine Liz is feeling that "her relationship with her inner world is estranged" (Murdock 69). She loses her inner fire, the flame inside her soul is no longer powered, and all

the desires she holds for a long time vanish. Old patterns no longer fit, the new way is not clear. There is obscurity everywhere (101). Liz expresses to her friend that she “used to have this appetite for food for life and it’s just gone” (*EPL* 27:48). The heroine’s failings become internalized as part of her inner negative side (39). Moreover, during her stay in India, she attends guru gita sessions in the Ashrams. She cannot keep up and gets distracted easily. She cannot focus on emptying her mind and relax. As a result, she bursts in Richard’s face and responds rudely “Shut up! Are you kidding me! You always talk in bumper sticker” (*EPL* 1:12:25). She starts arguing with him and projecting her dark side on him. Liz feels that she is completely ruined. This is the consequence of not accustoming the self to face the shadow. Initially, encountering oneself necessitates confronting one’s internal shadow (44). According to Murdock. Jung also asserts “[the] inner mother begins to function in us as a shadow figure, an involuntary pattern that is unacceptable to our egos. We can’t accept it in ourselves so we project it onto others (38).

Elizabeth is unable to find peace in inner self. She is nervous, stressed and scared to take any decision in her life. Thus, she starts working on herself to perceive the purpose of her travel, which is self-discovery. She tries to find a way to embrace her Shadow by willing practice meditation. “I only allow myself to express little baby-step wants: like I want to go to a yoga class . . . I want to learn how to speak Italian” (*EPL*33). According to Bewell Stanford, it is one way to give the individual a deep insight into the self. It enhances one’s awareness and acquires the ability to not only tolerate but also enthusiastically welcome one’s self-shadow. Adding to that practicing self-forgiveness, which helps her to increase valuable aspects of self-development. “Research has shown that those who practice self-forgiveness have better mental and emotional well-being, positive attitudes . . . [and] higher levels of success, productivity and concentration” (Par. 2-4). Liz also adopts a beneficial method in order to embrace her repressed side, which is diaries. She writes about her everyday routines, goals and questions herself a lot

about spirituality, and sends emails to her friends. In fact, it is an effective way to begin reconciliation with her shadow. Claire Nicogossian declares that, the individual should allow himself to encounter his shadow feelings (par. 12) to ease pressure on the inner soul. Jor EL Caraballo explains Jung saying “the best things we can do is work toward accepting and integrating the shadow rather than continuing to reject it” (par. 8). Likewise, Peterson and Robert Greene in a video discussion about the dark side control on one’s life affirm that when someone represses his emotions, feelings or thought. It becomes like a lost self that lives inside you and is screaming to come out. Acknowledging the shadow, recognition and embrace, it are ways to free the self (42:45). Accordingly, Liz starts grasping more about her inner war with her shadow, developing awareness about herself, feels more comfortable to express her emotions and desires. Hence, she realizes that “God dwells within you, as you, [. . .] exactly the way you are” (*EPL* 207). As Connie Zweig explains, “I see it as the fuel that drives my ongoing quest for greater understanding and for ecstatic experience” (15).

Murdock explains that one-way female heroine shows rejection of the feminine is the identification of the masculine or gathering the of masculine allies. The female adopts a new lifestyle, which generally entails selecting a novel way that deviates from the typical social way designed for women. The female starts to imitate men’s behavior by leaving her household realm, concealing her emotions and feelings as well as she tends to gather and make friends with men. The masculine allies offers the female a way to break free from matriarchy, “women who have received such support have confidence to move toward something” (Murdock 54). In *Beyond Order: 12 more rules for life (2021)* Jordan B Peterson indicates that, “Chaos is anomaly, novelty, unpredictability, transformation, disruption” (14). And believes that the manifestation of order becomes apparent when the individual works in harmony with his hard won insight. From to his perspective, chaos is the source of all innovative concepts. Meanwhile, order represents steadiness and comfort. He unravels in an interview where he mentions in his

book *12 Rules of Life* that masculine is a symbolic representation of order because “[the] primary social hierarchy structures are fundamentally masculine” (4:35) alternatively the knower, the conscious is commonly associated with masculine order. Whereas in a different lecture, he specifies that the feminine is the unknower, the unconscious that is to say “[the] chaos is the birthplace of things that’s why often it’s represented as feminine, because feminine things are the birthplace of things”(1:34:49). Liz’s inability to reconcile the feminine and the masculine, her desires and the society’s expectations, her vision of herself and the male expectations put her in a dilemma. She leaves the mother to look for support in the masculine world. However, she transforms her femininity to the shadow that she rejects. She becomes the chaos that needs order. Turning to herself is what Murdock refers to falling into the underworld to then try to find balance and heal.

Conclusion

In this chapter, a broad view about the female hero is given, in both the selected literature and movie. This part puts emphasis on the protagonist’s pursuit of self-discovery. It examines how Liz separates herself from the feminine, leaves her country and everything she owns in New York. Denying her feminine nature converts into a dark shadow. This chapter is scrutinized from the perspective of Maureen Murdock’s theoretical framework *The Heroine’s Journey* and focuses mainly on the rejection of the mother, anything deemed to be feminine. As well as, Carl Jung’s perception of shadow and the mother archetype and its influence on the individual.

Chapter Two: The Balance and Healing

Introduction

This chapter aims to discuss the process of healing in *Eat Pray Love* both novel and film adaptation. Depending on Carl Jung's theoretical outline. It consists of two sections. The first one focuses on the misproportion of Liz's Anima and Animus. In other words her process of balancing her inner opposites to achieve self-fulfillment. It explores the protagonist's bias towards the masculine, in which she sees the stability. The second part will unveil Gilbert's paths towards self-satisfaction that is to say the healing. Her recover from all her inner conflicts that is disturbing her, plus how she uses travel as a means of self-discovery.

I. Balancing the Anima and the Animus

Liz's detachment from the feminine causes her to live an imbalance and instability towards both genders. The masculine is a representative of the animus and the feminine is the representative of the anima. "In the unconscious of every man there is hidden a feminine personality, and in that of every woman a masculine personality" (Jung 364). It is an acknowledged reality that men have an inherently feminine figure within him, which he is generally quite unaware of. Similarly, the woman possesses the animus, which represents the masculine counterpart (365). As explained by Jung the Anima refers to the concept of human soul that embodies remarkable and eternal qualities. This notion functions as a natural archetype that effectively encapsulates various expressions of the unconscious mind (50-51). The Anima affects the emotional aspects of the man, leading to particular rationality and moods. On The other hand, the Animus represents the unconscious masculine traits and characteristics that are present in women. These archetypes reflect the innate masculine tendencies in woman's psyche. Jung indicates, "The Animus is the masculine thinking in a woman" (267). It usually represents reason and logic and has the ability to affect the female's thoughts and reflexions. Therefore, the Anima and the Animus is similar to the Yin Yang symbol perspective (the black dot within

the white and the white dot within the black). According to Jung each individual has to embrace their own inner opposites, “Either sex is inhabited by the opposite sex up to a point” (51). The woman has to accept her masculine aspects and the man has to accept his feminine aspects, because if those aspects are concealed they will become part of the shadow and can have a damaging impact on the Self.

Furthermore, Erich Neumann, in his *The Great Mother*, “The Uruborus” or “The Great Round” is a sort of a circle that portrays the image of a snake eating its tail. This circle functions as a container that blends literally all the concepts of the human psyche, “positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious elements are intermingled” (18). So this mixture is known as the unconscious, and this latter is represented as the darkness that signifies the beginning of anything new. “The Great Round” encompasses within it a tiny spot of light, which is viewed as the conscious. Hence, the feminine symbolizes unconsciousness, chaos, darkness and the beginning of life (Neumann 72). While the masculine represents consciousness and order, and it can be reached only by self-realization (125).

After Liz disconnects from the feminine in New York, and embarks on her heroine’s journey trip. She starts looking for better masculine agents. Her first stop is Italy. As soon as she arrives there, she speaks internally,

There is a wonderful old Italian Joke about a poor man who goes to church every day and prays before the statue of a great saint, begging: dear saint please, please, please, let me win the lottery. Finally, the exasperated statue comes to life and says: my son please, please, please, buy me a ticket. So now, I get the joke. And I’ve got three tickets. (*EPL* 31:58)

The meaning of this joke is that the individual must first establish and develop structures. He must work hard on his own form to make what he desires happen, and then the world will offer

him the best places to flourish. Therefore, Liz realizes that she is embarking on a journey for self-exploration, and she has to take the chance the world has offered to her. It starts by learning about the pleasure of living. She has settled in Rome in a very old and worn out apartment, “around the ancient buildings like bayou streams snaking around shadowy clumps of cypress grove” (*EPL* 17). She remains four months in Italy. She marks up for dialect lessons with a youthful tutor named Giovanni. He is her first ally in Italy. She says: “I discovered Giovanni a few weeks after I’d arrive in Rome” (*EPL*16). She feels very close and attached to him. What makes Liz admiring him especially his personality. Is that he shows her different places, takes her to many restaurants and teaches her Italian. Liz reveals, “Giovanni and I, we only talk, we eat and talk. We have been eating and talking, sharing Pizzas and gentle grammatical corrections . . . Giovanni is walking me home to my apartment through these back streets of Rome” (*EPL*17). He is very amusing and caring. Giovanni is a man who enjoys life and makes Liz do so. He does not judge her for her weak Italian nor for anything else, and teaches her how to appreciate life, “your Italian is very good, you’re doing very well and you must be very polite with yourself,” (*EPL*38:52). Giovanni senses Liz’s harshness on herself. He notices that she does not feel contented in her own skin. Therefore, he is convinced that his relationship with her is primarily based on his responsibility to make her feel more relaxed and satisfied in her own self. He seems to be the right masculine energy she needs. A relation of support and understanding, not that of pressure and responsibilities.

Foreigners visiting Italy testify that there is something that makes anybody unconsciously attracted to Italy. It is a romantic country and a recommended place to visit, especially for honeymoons. Akanksha Ghansiyal mentions in her article, Italy is known for its natural beauty, incredible food, art and style. (Par. 1-3). Moreover, there is something about Italian men. They are nice, handsome and when they love someone they express it. Italians are people with large hearts and welcome tourists in the best way possible. Hospitality, courteousness, generosity and

friendliness comes to them naturally (Ghansiyal Par. 2). Giovanni’s friend Luca Spaghetti tells Liz “you feel guilty because you are American. You work too hard, you get burned out. You don’t know how to enjoy yourself. Americans know entertainment but don’t know pleasure. (EPL42:00).

Murdock explains, “These male allies may take the form of a father, boyfriend, teacher, manager or coach” (36). The “woman wishes to identify with the masculine or rescued by the masculine” (39). Liz begins to make other new friends, who manage to give her a new insight in viewing her troubles, giving her a breath of air that helps her gaining pleasure and happiness in her life. Elizabeth’s only desire during her stay in Italy is to experience as much joy as possible. Her lone mission is to eat the best food she discovers and feels the joys of the body. Therefore, her trip to Italy is all about how to appreciate the pleasures of life. Liz speaks happily, “After the spaghetti, I tried the veal. Oh, and also I drank a bottle of house red, just for me. And ate some warm bread, with olive oil and salt. Tiramisu for dessert” (EPL 46). She works passionately to discover the basic joys and appreciate. The protagonist expresses that she “felt the early symptoms of contentment” (47).



Figure 02: Liz with her Friends in an Italian Restaurant (*Eat Pray Love* 45:20)

The above snapshot is a medium shot. It shows Liz having lunch with her friends. They are eating the most famous specialties in the Italian culture (The Pizza, Pasta and Wine). The

expressions of happiness and amusement are visible on her face. In *The Dictionary of Body Language*, Joe Navarro explains that, “the face is visibly more relaxed in a true smile, as the facial muscles reflect joy rather than tension” (50). Liz says that, she falls in love “almost an affair” (EPL79) with her food. Elizabeth takes numerous side trips to many locales of the nation; she travels through Parma, Bologna and the Montepulciano to taste the finest nourishment and the popular wine in those zones. She and her friends move to Naples to eat the excellent Pizza. Liz falls in love with Pizza, ice cream, spaghetti as well as wine. Her eating in Italy is an otherworldly involvement. Liz is chatting with her friend Sophie, she tells her “I am gonna finish this Pizza, then we’re gonna watch the soccer game and tomorrow we’re gonna go on a little date and buy ourselves some bigger jeans” (EPL 49:05). Elizabeth starts welcoming a new lifestyle as well as a new body. Ketut tells Liz, “Last time, you have too much worry, too much sorrow. Last time, you look like sad old woman. Now you pretty” (EPL 1:40:17). Liz begins to get rid of the mentality that she uses to have in New York, which is the reason that leads her to lose weight and hate her body. She even advises her friend Sophie when she complains about gaining weight. Liz utters, “I have no interest in being obese. I’m just through with the guilt” (EPL 49:00).

In Italy there is something called “Dolce far niente” as Giovanni and Luca Spaghetti introduces to Liz. It literally means the sweetness of doing nothing. Grace Beard in her article “Dolce Far Niente: Mastering the Italian Art of Doing Nothing” (2019) enlightens that the Italians proclaim that they are the masters of doing nothing. While it is certainly easy to appreciate the beauty of doing nothing while relaxing by an infinity pool overlooking the Tuscan hills, the meaning of “Dolce Far Niente” comes to life only when you enters the realm of the Italian locals. Only when you meet local artists, visit pizzerias and game wardens (Par.3). Liz adopts this expression in her life. She neglects her weight and buy herself new clothes. She communicates with herself, “I find myself shopping for an item of clothing I will always keep

in my life as a cherished souvenir: My Last Month in Italy Jeans” (EPL123). She begins to have fun with her friends and Giovanni especially, who teaches her to be herself and to let go. She finally and after a long time inhales the real happiness and learns how to be grateful for her life.

Liz’s journey of self-disclosure does not stop in Italy. It continues to India. In India, Liz encounters a man named Richard, from Texas. Richard is a man full of joy and have great sense of humor and sometimes rudeness. He appears to be a motivator for his fellow especially Liz. Liz always sees Richard as her spiritual guide. Richard has an enduring impact on Liz’s mind. He helps her when she struggles with her emotions toward her ex-boyfriend and her remorse about her painful divorce. He sometimes shows a remarkable level of wisdom. It seems like he is able to decode Liz’s concerns and emotions better than she perceives herself. He always pushes her forward saying ,

Groceries, you need to learn how to select your thoughts just the same way you select what clothes you’re gonna [sic] wear every day. This is a power you can cultivate. If you want to control things in your life so bad, work on the mind. That’s the only thing you should be trying to control [. . .] because if you can’t learn how to master your thinking, you’re in deep trouble forever. (EPL 187)



Figure 03: Liz Talking to Richard in India and Ketut in Indonesia (EPL 1:29:34/1:40:45)

The above snapshots are over the shoulder shot, which includes the back of the head of actress (Liz) and the other actor (Richard) facing her. The other one is a long shot taken at a significant distance of the actors (Casinghino 38). The left snapshot displays Liz in a sincere

and deep conversation with Richard, as the “eyes can let us know that something is wrong, that there are worries or concerns” (Navarro 22). Elizabeth says, “Richard always teases me with the same line when he sees my confounded and exhausted face: “Think you’ll ever amount to anything, Groceries?” (EPL 171). Richard helps Liz by constructive criticism. He sometimes adopts a harsh way of speaking with her. He screams angrily, “That’s the damn problem. Stop trying. Surrender” (EPL 1:13:14). In others, he speaks tenderly to her, “you gonna stay here until forgive yourself, everything else will take care of itself” (EPL1:30:52).

The right snapshot depicts Liz meeting Ketut Liyer in the Balinese nature, sitting in the Asian traditional way, intertwining their legs, surrounded by colorful decorations “green and yellow symbolize freshness, fun, balance and calm” (Cerrato 9). They are having a joyful discussion. Besides, the colors orange, blue and green symbolizes self-confidence, vitality, truth, emotional balance and calmness (Cerrato 10-11). Elizabeth considers the medicine man Ketut Liyer as her top life adviser. Ketut is an aged Balinese medicine man. He is always there to help people whenever they need. He is known not only for his physical treatment but also for the spiritual help he provides. He is the calm and the settle that she needs. In other words, he represents order. The bond between Liz and Ketut has been formed prior to Liz’s arrival to Bali. Even though Liz has achieved enlightenment in India and pleasure in Italy, She believes her spiritual journey has not yet finished. Thus, Ketut helps her to maintain all what she has achieved in Italy and India. He tells her “to find balance you want, this is what you must become. You must keep your feet grounded so firmly on the earth that it’s like you have four legs instead of two. That way, you must stop looking at the world through your head. You must look through your heart” (EPL 28). He enlightens her how to hold up in front of life difficulties, and how to live a balanced life.

The conflict between the anima and the animus is almost like the conflict between the logic and pleasure or the Apollonian and the Dionysian aspects of life. Apollo symbolizes

reason, logic and rationality, whereas Dionysus represents excessiveness, joy, celebration love and passion. Both Apollo and Dionysus represent “two opposing forces that form together the essence of Greek tragedy, with the Apollonian representing rational, structured and ordered aspects of existence. And the Dionysian embodying the chaotic, emotional elements of life” (Biedermann). Liz is educated to reject her inner Dionysus and adopts an apollonian attitude, which creates for her a disequilibrium. She neither accepts her femininity nor conforms totally to the masculine aspects. Consequently, she starts to seek the balance between the two. Murdock endorses “the heroine must become a spiritual warrior. This demands that she learns the delicate art of balance and have the patience for the slow, subtle integration of the feminine and masculine aspects of herself” (11).

The moment the woman recognizes this conflict; she starts to look for the best in both sides. She touches the positive qualities of the male “such as discipline, decision-making, direction, courage, power, and self-valuation” (Murdock 59). And even if she does not manage to get these traits in the feminine, Liz finds these aspects in the masculine attitude, and what she cannot get in the masculine is found the feminine. Order, calmness, steadiness and wisdom in Ketut. Humor, criticism, support, resilience and flexibility in Richard. The heroine “sees the male world as healthy, fun-loving and action oriented” (58). These features offers her a better vision of herself and of the the world around her. It is important to say that the appearance of the shadowy disappointed self is largely reduced as Liz feels the comfort and the embrace of being a flawed woman.

Eventually, she works on developing and using her skills as a journalist. As well as trying to improve her leadership abilities. For instance, when she has been appointed to be a guide hostess for the forthcoming visitors of the Indian Ashram. Her responsible tells her “we’d like you to be the key hostess, you need to be social and bubbly and smiling all the time (*EPL* 1:36:29). An assignment at which she demonstrates an exceptional proficiency. Liz’s inner

voice says “It is so quickly evident how much I am made for this job” (*EPL* 209). All along Liz’s participation in this task, she attains a renewed sense of vitality from the collective energy of her surroundings. “I am suddenly transported through the portal of the universe and taken to the center of God’s palm” (*EPL* 214). She reaches a matchless level of meditation, a new powerful and spiritual feeling. It enables her to upgrade her devotional sphere. Liz is seen in a total state of relax and ease. Therefore, Liz at this stage succeeds to create a concrete balance internally. She manages to attain stability between both her feminine side and her unconscious masculine aspects.

II. Healing the Self

Healing or wholeness, according to Jung, is the combination of the consciousness and the unconsciousness in the human psyche. It represents the archetype of the self, which is at the center (398). According to him, “The Mandala means ‘circle’. [The] basic motif is the premonition of a center of personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy (524). The Mandala is the crucial element that unlocks the path toward developing one’s individuation (62). In the realm of psychology, the concept of the self is often characterized by the individual’s pursuit of accomplishment, and an overall sense of wholeness. However, the final representation of the self emerges through the Mandala, which symbolizes the desires of the collective unconscious to attain harmony, equilibrium and completeness. “In sense, individuation is a slow process of gaining knowledge of self, of becoming one with everything” (Jung 107). Individuation is a process of attaining enlightenment both spiritually and mentally. As Jung mentions in his book the self is an archetype that represents wholeness.

The Mandala also known as the self-circle maze Jungian brain educates making the self-put through a prepare known as “The Individuation”. The Individuation is process by which an individual accomplishes a sense of singularity from other characters and starts recognizing his

fullest potential. Thus, the fundamental objective of the process of individuation is initially self-realization “wholeness”. Moreover, when talking about the self is additionally critical to recognize the components that have connection with it. (The Ego, the Personal Unconscious and the collective Unconscious). According to Murdock, wholeness refers to the sacred marriage between all opposites. It is as if the person remembers something deep down inside him. The secret is the union of the ego and the self. The female remembers who she really is. She learns about being both feminine and masculine and learns to embrace both sides (199). She adds, “The results of this union is the “birth of the divine child.” A woman gives birth to herself as a divine androgenous [sic] being, autonomous, and in a state of perfection in the unity of the opposites. She is whole” (199).

Liz’s approach all along her journey from New York to Bali as a way to evolve and reach wholeness. It is a physical and a spiritual journey. Erica Wilson spots light in her paper on the meaningfulness of travel for women, and the search of the self. She points out, “researchers say that tourism experiences incorporate more than just physical travel. As it can also involve spiritual elements, psychological and physical benefits, altruism, self-development and life change” (1). She suggests that independent travel plays a significant role in a person’s life. Travel for women is not just about going on a vacation, but can also be a part of work or independent leisure. Wilson proposes that people should view travel as something complex and dynamic. Researchers find that when women talk about their travels, they talk about three important elements: self-disclosure, self-empowerment and feeling connected to the people around them. The meaningful travel is not only about finding authenticity, but also about women learning more about themselves, changing the way they see life, society and their relationships with others (1).

Upon arriving in Bali Liz encounters enjoyable experiences and commits herself to various activities. She meets Ketut and shares with him her achievements in the previous

countries “I was in Rome for four months, just feeding myself, and I went to live at an ashram in India. Now we put together” (*EPL* 1:40:33). Liz dedicates her entire stay in Italy to marvel simple pleasures and admire all the worthy things life has given to her. In addition to appreciating the excellency of food, and enjoying every single moment of her life. Whereas her stay in India is devoted to spend her time meditating in the Ashrams, and focusing her interests only on spiritual things. Liz understands how to become a spiritual individual and answers all her questions about devotion and divinity. She also supports her findings with the help of Richard who shows her how to connect joy and devoutness.

Finally, Liz centered her stay in Indonesia on achieving an ideal equilibrium between happiness and spirituality. However, she remains skeptical towards love. She believes that if she falls in love again, she will lose all what she has achieved in Italy and India (pleasure and devotion). Liz’s friend Wayan reassures her, “you’re afraid, right? I understand. You don’t want to lose yourself” (*EPL* 2:05:59). This is the main reason that pushes her to reject the proposal of her lover Felipe. He knows that she is afraid to love again. Liz confesses to him, “I found something and I can’t give it up” (*EPL* 2:11:40). Actually, Liz is not rejecting Felipe himself. However, she is adopting a defensive strategy based on placing her needs and achievements at the forefront, to prevent herself from another destructive emotional distress. Yet, when she brings up her case to her friend the medicine man Ketut, he assures her that, “sometimes to lose balance for love is part of living a balanced life”. The only way to heal is to accept to have a broken heart, because it implies that you just have attempted for something. Eventually Liz Gilbert comes up to understand the core of her one-year long trip, which she labels “the physics of the Quest”, she says,

The quest physics goes something like this; if you are brave enough to leave behind everything familiar and comforting which can be anything from your house, to bitter old resentment and set out on a true seeking journey either

externally or internally and if you are truly willing to regard that journey as a clue and if you accept everyone you meet along the way as your teacher and if you are prepared most of all to face and forgive some very difficult realities about yourself then the truth will be withheld from you. (*EPL 2:16:41*)

Liz has realized that she definitely can merge both pleasure and devotion in one single entity, which is balance as well as finding a true love. Therefore, in order to gain a complete understanding of oneself, it is necessary to confront the fear of the failure and rejection. Accept the shadow and develop a significant level of bravery to challenge both the masculine and feminine components within the personality.



Figure 06: Liz Smiling at Felipe's Face (*EPL 2:18:42*)

The above snapshot is an over the shoulder shot. It depicts Liz on the seaside with her Boyfriend. She is overwhelmed with a great joy, the feeling of love is evident in her eyes. “This behavior intended to get the attention of another person in a warm or romantic way” (Navarro 25). [Her facial features] show softness, attempt to connect eye to eye with a gentleness of the eyes and mouth (25). A true smile always indicates warmth, friendliness and joy (48). Liz is very happy, she finally has accomplished everything she has planned for all along her journey. She delves into the realm of gratification in Italy. She enters the realm of devotion in India, and the harmonious interplay of both in Bali. Where she decides to love again and accepts the

proposal of her boyfriend. Murdock highlights that “the final stage of the heroine’s journey is the sacred marriage of the masculine and feminine” (15). At this point, the woman attains a profound understanding of her true self and learns to embrace herself entirely by assimilating both sides of her being. It is a moment of realization, a form of recollection of what she has inherently been aware of. Even though her issues and conflicts are still going on, reframing from escaping them can ultimately lead to a fresh start and liberation from distress (16). Consequently, although life might bring the individual down, the power to choose to regain happiness lies within oneself. Liz has realized that she can set her own directions instead of other people’s opinions. Her one-year long journey does not just reveal to her who she really is. But Liz comprehends that she becomes a whole new person. She changes her old ways of thinking, finds solutions to deal with her past discomforts, and engages in a romantic and enjoyable relationship that she does not expect when she has arrived to Indonesia.

Conclusion

This final chapter provides an insightful analysis regarding Liz’s psyche. Utilizing Carl Jung’s approach “The Individuation Process”. This part examines closely two main components within the human psyche, more specifically, the archetypes of the unconscious realm. The unevenness of the heroine’s inner femininity and masculinity, also known as the Anima and the Animus. Liz’s inclination towards masculinity where she thinks she might find settlement and firmness there. Furthermore, The way in which she succeeds to achieve equality between her inner opposites. The undergone analysis in this chapter unburies the heroine’s pursuit of self-discovery in other Liz has healed at the end of her journey, in addition she has achieved wholeness and reaches sense of purpose in life.

General Conclusion

The literary and the cinematic world encompass an infinite number of novels and film adaptations, not only for entertainment but it also offer a noteworthy material for analysis, and one of them is *Eat Pray Love* novel (2006) and movie adaptation (2010). The former is inspired by the true story of the writer Elizabeth Gilbert. This dissertation has discussed the journey towards wholeness and self-discovery. This study is sectioned into an introduction and two chapters. It spots light on how the journey of the protagonist begins and the different phases the heroine undergoes to reach her final goal. That is to find her true self, in other words how the archetypal society has an effect on women, which lead them to start their own inner trips. It unveils Elizabeth's healing and balance. To put it in another way, Liz's reliance on her past experiences to accomplish self-fulfillment. She pursues travel as a means to unbury her true self.

The first chapter entitled "Separation and Recognition" has examined the protagonist's separation from the feminine. Her hostilities with both her husband and boyfriend, and how her suppressed feminine nature turns into an internal obscure side. Along with Liz's process of recognizing and accepting her Shadow. In the light of Maureen Murdock framework *The Heroine's Journey* and Carl Jung's *The Individuation Process*. Liz commences her journey with hatred towards the mother and her role as a female. Her self-loathe transforms into a repressed shadow, which causes her many problems in her daily life and even with the people around her. However, Liz decides to start working on herself by making a set of procedures that enables her to confront her shadow and have control on it.

The second chapter entitled "The Balance and the Healing"; it relies on the Jungian concepts of the Anima and the Animus and Liz's search for equilibrium. The first part focuses on the masculine and the feminine sides and discusses the protagonists' process of balancing both. Liz loses control on her feminine side and leans more towards masculinity, where she

claims to find order and stability. Yet, she meets allies who makes her restore the balance between the two sides. The last part discusses Liz's realization of wholeness. She creates a sense of balance between contentment and spirituality and merges love between the two. Liz perceives that accepting one's flaw is part of living a harmonious life.

This research reveals Liz Facing challenges both spiritually and physically. She decides to abandon all symbols of achievements in the contemporary American society (her house, her career and her husband). In favor of discovering her authentic desires across three geographical regions. In Italy, she aims to realize happiness through the love of food and language. In India, she follows her Guru Gita to accomplish devotion. Moreover, she devotes her final destination the Indonesian Island Bali to preserve the Balance between the Italian pleasure and the Indian devotion. To eventually find the love that has been destined for her as well as to accept her flaws and keeps moving forward. The journey Liz goes through is the best example and lesson for contemporary women who are confused about their lives and have no answers about their inner selves. This journey touches all the categories of women, even those whose lives seem fancy and stable from the outside. It acts as a guide for all females to help them break the traditional barriers that the society has set for them. It is a journey that teaches to love the self first, then to love other people.

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Résumé

Cette thèse tente d'explorer la question du parcours de l'héroïne et du processus d'individuation à travers la protagoniste Elizabeth Gilbert, dans le roman *Eat Pray Love* de 2006 et son adaptation de 2010, du même titre. Le film est produit par Columbia Pictures et réalisé par Ryan Murphy. Elizabeth Gilbert et Ryan Murphy décrivent Liz comme une personne fragile, perdue et déprimée, qui se lance dans un voyage d'auto-exploration pour finalement découvrir sa véritable personnalité. Cette étude met en lumière le parcours spirituel de l'héroïne Liz qui accompagne le physique de New York à Bali. Commencer par le détachement et finir par la guérison. Il s'agit d'une tentative d'enquêter sur le chemin de Liz vers la plénitude, en suivant, principalement, *The Heroine's Journey: Women's Quest for Wholeness* (1990) de Maureen Murdock. Le premier chapitre se concentre sur le rejet du féminin alors que la protagoniste se sépare du féminin et de son environnement familial. Liz affiche alors un conflit avec son côté obscur intérieur, un ombre qui se manifeste dans différents cas à travers le roman et le film provoquant un déséquilibre entre son Anima et son Animus. Le deuxième chapitre aborde le séjour de Liz en Italie et en Inde renouant sa relation avec elle-même et avec le masculin qui l'entoure à travers les expériences corporelles et les rencontres masculines. Bali marque l'acceptation de l'ombre et de la guérison. Cette recherche montre le voyage de Liz vers le bonheur, se débarrassant du sentiment de perte, de dépression et d'instabilité et adoptant un nouveau style de vie centré sur un équilibre entre le plaisir, la paix intérieure et l'amour.

Mots clés : Archétype, Découverte de soi, L'individuation, Liz, Parcours de l'héroïne.

ملخص

. تحاول هذه الرسالة استكشاف قضية رحلة البطلة وعملية التفرد من خلال بطلة القصة إليزابيث جلبرت، في رواية طعام، صلاة وحب 2006، وتم تحويلها الى فيلم عام 2010، الذي تحمل نفس العنوان. الفيلم من إنتاج كولومبيا بيكتورييس وإخراج رايان مورفي. يصور كل من إليزابيث جلبرت وريان مورفي ليز على أنها شخص هش، ضائع ومكتئب، تشرع في رحلة لاستكشاف الذات للكشف في النهاية عن نفسها الحقيقية. تلقي هذه الدراسة الضوء على الرحلة الروحية للبطلة ليز التي رافقت الرحلة الجسدية من نيويورك إلى بالي. تبدأ من الانفصال وتنتهي بالشفاء. إنها محاولة للتحقيق في مسار ليز نحو تحقيق الكلية، باتباعها بشكل أساسي، رحلة البطلة مورين مردوك: بحث المرأة عن الكلية (1990). يركز الفصل الأول على رفض المؤنث حيث تفصل بطلة الرواية نفسها عن الأنثوية ومحيطها المألوف. تعرض إذن صراع ليز مع جانبها المظلم الداخلي، الظل الذي يظهر في حالات مختلفة من خلال الرواية والفيلم مما تسبب في اختلال التوازن بين أنيما وأنيموس. يتناول الفصل الثاني إقامة ليز في إيطاليا والهند وتجديد علاقتها مع نفسها ومع الرجل من حولها من خلال التجارب الجسدية واللقاءات الذكورية. تشهد بالي قبول الظل والشفاء. يعرض هذا البحث رحلة ليز نحو السعادة والتخلص من الشعور بالفقد والاكتئاب وعدم الاستقرار واعتناق أسلوب حياة جديد يركز على التوازن بين المتعة والسلام الداخلي والحب

الكلمات الرئيسية: النموذج الأصلي، رحلة البطلة، التفرد، ليز، اكتشاف الذات