I. Physical and Spiritual Transformation:

One may say that the literary theme of transformation is archetypal as J. A. MacCulloch indicates as follows:

An examination of the enormous mass of evidence for the belief in metamorphosis suggests that man's idea of personality, or perhaps rather of the forms in which personality may lurk, is an extremely fluid one. There has everywhere been a stage of human thought when no clear distinction was drawn between man and the rest of the universe, between human and animal, between animate and inanimate. In this stage of thought animate and inanimate are equally believed to be alive; men, animals and things have the same manner. Or, when the idea of soul or spirit is attained, all are equally alive by virtue of the possession of such a soul or spirit... Where the idea of spirit or soul exists, and where it is thought that the spirit can leave its containing body, nothing is easier than to believe further that it can enter for a time into an animal or tree.1

Today one finds the belief among primitive people in the world that they have persons among them who are capable of changing themselves into others, animals, plants, and inanimate objects, and, even in so-called civilized society witchcraft belief and the belief in the transformation ability into animals was given religious sanction up until the seventeenth
Common among myths and religions in the world is the belief in gods capable of transforming themselves into other forms, and among Greek gods, Zeus in particular, changes himself into an animal for a certain purpose. The Christian idea of trinity and the transformation capability is not solely gods' prerogatives in many cultures. Circe, an enchantress, for example, whose palace is full of beasts changed into by her witchcraft, is able to transform Odysseus' men into pigs.

MacCulloch mentions as well that few people believe that they possess the transformation ability but they believe other people possess it.

The question whether a physical transformation is accompanied by a corresponding psychological transformation, whether an animal changed into from a human being keeps his human personality, or exchanges it for animals' psychology, —the question seems to be given a variety of answers according to a variety of cultures.

Belief in physical transformation justifies itself on a symbolic level by the fulfilment of a certain human psychological need like belief in supernatural phenomena. The idea of rebirth, a kind of transformation, is a comforting one for mankind, like the Resurrection of Christ, and most of the myths and religions in the world possess the idea of rebirth and resurrection.

Aside the question of the human need for acceptance of supernatural phenomena, or a corresponding change accompanied in a human being, Carl Gustav Jung (1875-1961) makes two types of distinction—direct and indirect —about spiritual transformation as it takes place in an individual in his
lifetime. In the direct type an individual goes through an experience of rebirth, with both cases, one where it brings out an essential change in his personality, and another where it does not bring out any changes. The essential change is remarkable. In the indirect type an individual participates in a ritual with an essential change in it like in a Roman Catholic mass where a transformation in God is represented. In this case the process of transformation takes place outside an individual, and he indirectly takes part in it.

E. M. Forster's story, "The Story of a Panic" represents a dramatic essential change in personality with a spiritual transformation... a case of spiritual possession.

Spiritual transformation takes place on a collective level as well. Jung, however, notes that a collective experience with a spiritual transformation occurs on a lower consciousness level than an individual experience. He is pessimistic in his view of a collective psychological transformation. He admits that there is a positive collective experience like an enthusiasm encouraging people to a noble action or like a strong human sense of solidarity.

A transformation archetype often comes out connected with other archetypes. One finds that it has an affinity with an Alter Ego archetype, and Alter Ego stories have some cases of physical transformation in them.

II. Pan Myth: 3.0.7

Pan, with this goatlike horns and feet, being fond of music... a god
of a forest, shepherds, and domestic animals, has undergone some changes in
his characterization over the centuries. However, his impulsive, lustful
quality has never been lost. He is gentle, and benevolent by nature, but
undisciplined in essence, being no guarantor of justice, fairness, and,cleanliness whatsoever. He threatens those who try to keep primordial energies
in chains being a giver of primordial energies. As the pagan Christ, he is
Christ the tiger rather than the Christ the lamb. He represents what Freud
calls Id—an individual's instinctual impulses. Pan's sudden appearance is
considered to be a rape to those who cover their nakedness in fear. He
makes a sudden appearance without any forefoding or preparation, violating
those who offer resistance, and acting as a healer to those who invite him
in. He evokes "the kindly disorder which is needed for the triumph of
life." However, he is always a "power figure".

The power is in himself and can be gained by men intelligent enough to
ignore brain and to follow instead the promptings of blood, muscle,
viscera, and glands. But, still fearsome, Pan can also be a punisher
and destroyer, an embodiment even of the diabolic. Many, however,
see in him benevolence and protection, not only of flocks and the
creatures of the forest but of sorrowing humanity as well.

Pan is human in his essential quality, an embodiment of the human forces
which we restrain at our risk. Pan myth, one can say, admirably fits what
E. M. Forster intends to convey in "The Story of a Panic

W. R. Irwin states:

The spirit of the living Pan can be made a convenient reproach against
the disorders of modern living—industrialization, urbanization, sheer money or prestige valuation, the neuroses of over-civilized sensibility—against anything, indeed, of which it can be said, 'This is bad because it is unnatural.'

The great god Pan is not dead, contrary to popular belief. In "The Story of a Pan" Pan fiercely threatens those English upperclass people around Eustace, the hero of the story, —complacent, narrow-minded pious people. In modern literary creations steeped in the Pan myth tradition Pan is depicted as (1) the pagan Christ, (2) the dominant rival against the potent forces of new gods. In British nineteenth century fin de siècle literature Pan's appearance was seldom rare, and a magazine entitled Pan was published. Late Victorians usually regarded Pan as the repressed part of the human mind in fury, threatening a revenge. One can cite some literary pieces within the framework of the Pan myth tradition as follows:

Arthur Machen: The Great God Pan (1894)
Francis Bourdillon: A Lost God
T. Sturge More: Pan's Prophecy
Bliss Carman: Pipes of Pan

D. H. Lawrence's story, "The Last Laugh" tells Pan's demonic revenge against a young man who despises the god. Pan kills him with his cleft hoof upon him.
Forster mentions:

I like that idea of fantasy, of muddling up the actual and the impossible until the reader isn't sure which is which.

Forster calls his stories 'fantasies'. One may say that the 'muddling up' of realities and fantasies is a play, a hide-and-seek, a jugglery by a person who has something to hide, being not courageous enough to show it directly. And again, Forster's remark, "The young writer usually begins with fantasy, doesn't he?" asks his reader for their approval through this writer's personal experience during his early period as a writer.

We both tend to be non-intimate on the subject of letters and life, and to saddle Seneca or Ibsen with anything which we do not want to say.

Forster acknowledges his spiritual debt to another writer of fantasies, Samuel Butler (1835-1902), of Erewhon (1872) fame, who, he says, saved him in a spiritual sense from a "scandal". In other words, he means to say that the spirit of fantasy saves him from shame. His stories give a clear answer, where biting a feeding hand--'silver cord'—is meant by a 'scandal'. Forster and Butler use fantasy as a lubricant for their disloyalties to social convention.

Fantasy is a mental activity taking the form of images or ideas and representing an attempt at fulfilling a wish. Fantasies may be conscious
(as in a dream) or unconscious (as in forbidden wishes toward important people in one's life).

Freud states:

We may lay it down that a happy person never fantasizes, only an unsatisfied one. The motive forces of fantasies are unsatisfied wishes, and every single fantasy is the fulfillment of a wish, a correction of unsatisfied reality. 

One of the agonies of human growth is a desire on a child's part to escape parental authority and abandon the status as a ward. Fantasy is a device by which people, young and old, escape an environment impossible to cope with in a mature manner, and try to make it tolerable. It always comes from a sense of frustration. This child's desire brings about a sense of guilt and psychological confusion. He is ashamed of his secret disloyalties to the people on whom he still depends. His identity, his pride as a male, relies upon whether he is courageous enough or not to establish his spirit of independence. He desperately seeks some means of expiation and escape. This means is provided for him by fantasy. As to custom and convention in the later Victorian period with reference to upperclass children Leonard Woolf remarks as follows:

People of a younger generation who from birth have enjoyed the results of his struggle for social and intellectual emancipation cannot realize the stuffy intellectual and moral suffocation which a young man felt weighing down upon him in Church and State, in the 'rules and convention' of the last days of Victorian civilization.
Woolf points out the fact that there have never been as pitiful ones as the children in Forster's class and generation, though they were wealthy, who were put into a cruel suffocation by morality and excessive privileges. Fantasy gives the disloyalties, which the children were not yet ready to put into action, a kind of dignity by putting them onto the higher level of art, and it is used as a device by which to represent their ambiguous stance in moral terms.

In one of his essays Forster acknowledges "soul" and "conscience" in fantasy, "unserious treatment of the unusual", and noting its results:

With the soul we reach solid ground. As soon as it enters literature, whether in full radiance or behind a cloud, two great side scenes accompany it, the mountains of right and of wrong, and we get a complete change of decor, adapted for writers who likewise treat the unusual, but who treat it mysteriously or humanistically. Butterflies and beetles may survive the soul's arrival, but they serve another purpose: they bear some relationship to Salvation.

All of Forster's "stories" are written before 1914, and the earliest one is "The Story of a Panic". Wilfred Stone states as follows:

They ("the stories") exist, in large part, as vehicles of deliverance—to deliver their author, with the help of Pan or celestial omnibuses, to visions of Paradise, but especially to deliver a merciless comeupance to his tormentors. They record the first stage of rebellion against school, church, and the intolerable chaperonage of loving parents and guardians.
IV. Psychoanalysis and E. M. Forster:

Teachings of Freud began to assume a new significance . . . his works had made little impact in Britain before the War . . . Now the new psychoanalysis . . . it seemed, could provide the clue to the mysteries of human nature.

Noreen Branson's remark indicates the fact that with the disappearance of the political, economic stability in the Edwardian Era the belief in the fixed idea of right and wrong was weakened. Freud seemed to have proved the truth that a human personality is not a solid existence as it used to be assumed.

Forster adds:

... there has been a psychological movement, about which I am more enthusiastic . . . It has brought a great enrichment to the act of fiction . . . This psychology is not new, but it . . . becomes general after 1918—partly owing to Freud . . .

Forster reveals his deep interest in the relations between sleep, dream, and creativity as told by psychoanalysis:

I mean by creation an activity, part of which takes place in sleep. It has, or usually has, its wakeful alert side, but it's rooted in the region whence dreams also grow. The region has various scientific names and psychoanalysis tells us about it: Jung, Freud. . . Creation is an activity which selects and connects the images found in sleep. It is a universal activity. The great writer differs from the rest of
us because he selects and connects properly.

One can see Forster's appreciation about Freud's analysis of psychology in creativity. However, in Forster's view Freud misses a theoretical value judgement in art:

The interpretations of Freud miss the values of art as infallibly as do those of Marx...they cannot show us how a work of art is good or how it became good. But...they can indicate the condition of the artist's mind.

Forster's 'sleep' means 'inspiration.' An artist's everyday personality falls asleep and depth consciousness gets awake within himself during the period of his creative activity. This indicates an ivory-tower-like withdrawal and detachment—a quality with an artist's immersion into his spiritual self.

the artist looking back on it (his creation) will wonder how on earth he did it.

An artistic creation, Forster agrees with Freud, is the result of an organic and almost physiological process.

Creativity can be compared to a dream in above sense. In Jungian psychology a dream is connected with individual subconsciousness and archetypal human subconsciousness. In other words a dream may be considered an aspect of subconsciousness and impersonal self while memory is an attribute of conscious self.
Forster mentions:

dreams preserve an emotional truth which no waking moment can command. Dreams remember the essential past, however wildly they distort its forms.

Marcel Proust (1871-1922) is Forster's model for an artist as a dreamer.

The taste of a cake, the unevenness of a tile, were sufficient to regain all childhood, all Venice, for Proust.

In *A La Recherche du Temps Perdu* (1913-27) one sees that Proust's use of memory is closely connected with Henri Bergson (1859-1941)'s idea of involuntary memories. In Bergson's *Matter and Memory* (1896) voluntary memories under conscious control and involuntary memories which automatically sublimates images stored from past experience, are distinguished from each other. Forster was a reviewer of both Scott Moncrieff's English translation of Proust's work and Clive Bell's *Proust* (1928). Bell notes Bergson's importance for Proust, and Forster is familiar with Bergson's ideas, being much interested in Proust, since Bergson notes the importance of involuntary memories for an artist.

Forster's idea and C. G. Jung's understanding on the genesis of an artistic creation are, one may find out, more closely related. Jung developed the idea of connection between an artistic creation and an artist's subconscious function, which Freud had pointed earlier. Jung considers that an artistic creation is produced from primodial images and archetypes latent
inhumansubconsciousness rather than it is a sublimation of repressed
desires and energies as Freud theorizes. Jung thinks that a dream an
abnormal state of mind are;

the hidden treasure upon which mankind ever and anon has drawn, and
from which it has raised up its gods and demons, and all those potent
and mighty thoughts without which man ceases to be man...

A dream is a device by which to recover archetypes which can be used as
material for art. Jung's theory was hinted at by Livingston Lowes:

...after making all allowance for those elements which are unique in
Coleridge, as the incommuniable essence of every genius is, there
remains a precious residuum which is peculiar to no individual, but
which inheres in the nature of the imaginative faculty itself.

Some years later the theory was adopted as a means of literary interpre-
tation in Maud Bodkin's Archetypal Patterns in Poetry (1934). Charles
Mauron, Forster's friend, says that art is born of "a great reservoir", and
Bloomsbury Group people are no doubt deeply concerned with psychoanalysis.
This is made clearer when one gets an understanding of Forster's idea of art
as 'discovery'. This idea is against the idea of art as 'self-expression,
which explains art as a unique expression by a specific personality...
In Forster's view an artist's self-immersion indicates the conditions in
which an artist is allowed to 'discover' an affinity with all human beings,
rather than it indicates his individual interest. All art is based on
social, communal, and humanistic foundations. According to Forster, art is
not a product of what distinguishes men, but a product of archetypal under-
currents connecting them.

V. "The Story of a Panic"

A fantasy, "The Story of a Panic" is one of the few stories flashed in his mind at the moment of inspiration. E. M. Forster visited Vallone Fontane Caroso up Ravello in May, 1902.

the first chapter of the story rushed into (his mind) as if it had waited for (him) there.

This dead-end mountain is a basic symbol for the story.

The valley ended in a vast hollow, shaped like a cup, into which radiated ravines from the precipitous hills around. Both the valley and the ravines and the ribs of hill that divided the ravines were covered with leafy chestnut, so that the general appearance was that of a many-fingered green hand, palm, upwards, which was clutching convulsively to keep us in its grasp.

A feminine enclosure of fascinating beauty and security, like Cambridge dell, which functions as a symbol of his early experience and is depicted in his later works, is described here in an threatening aspect. The mountain symbol represents feminine enslavement, the story being one of escape by the hero, Eustace, from a "womb", with his awareness of maleness, however powerless, against a 'death-in-life' situation. A valley, hollow, dell, cave, topography of sexual organs, and wood, thicket, representing pubic hair, are some of the Freudian sexual symbols on Forster's list of
use.

His use of feminine symbols play a dominant role in Forster's story. "A clutching hand" is his favorite image.

And one reads:

Those sweet chestnuts of the South are puny stripling compared with our robust Northerners. But they clothed the contours of the hills and valleys in a most pleasing way, their veil being only broken by two clearings, in one of which we were sitting.

The main event in the story is the appearance of the Great God Pan to Eustace, a fourteen-year old English boy. He is imprisoned in the group of 'nice' English people. They surround him at a 'delightful' botel in Ravello. The characters include the boy's two aunts, Miss Robinsons, Mr Sandbach, a curate, a would-be artist Mr Leyland, the hotel landlady Signora Scafetti, and waiter Emmanuele (who is replaced by Gennaro). The narrator of the story, Mr Tytler, his wife, and their two daughters join the group. 12, 13, 14, 15, 16

The event as told by the narrator is said to have happened eight years before. Though the publication is in the year 1904, it is written in 1902, according to Forster. Eight years before is 1894, when Forster is fifteen year old, and at the end of the story Gennaro says that Eustace is fifteen year old. This approximinity of age between fourteen and fifteen may identify Eustace as Forster of eight years before. The narrator is Forster himself at the time of writing. The narrator's voice is part of the ironical dialogue between his present self and past self, giving a sharp edge to the passage as follows:
I would not have minded so much if he had been a really studious boy, but he neither played nor worked hard. His favourite occupations were lounging on the terrace in an easy chair and loafing along the high road, with his feet shuffling up the dust and his shoulders stooping forward. Naturally enough, his features were pale, his chest contracted, and his muscles undeveloped. His aunts thought him delicate; what he really needed was discipline.

The narrator takes the boy in charge with a mixed feeling of pity and contempt, trying to improve his muscles and disposition. Putting Forster himself in the role of a disciplinarian and athletic coach is ridiculous indeed.

At the sight of Eustace's strange behaviour after Pan's appearance the narrator says:

I began to see that the young gentleman wanted a sound thrashing.

One sees the author disapprove the boy's disposition with irony. The narrator's voice, with a male authority, is affected, and unconvincing, though it is probably Forster's intention to provide a father's protection for the boy against his unbearable aunts and guardians. Here Forster gives himself a father—a pitifully insufficient father who does not give a needed thrashing. The narrator can identify with Eustace in his strange awakening. If the narrator had striven, he could have saved him from the violent need of a self-discovery.

This experience takes place at a picnic on "the very palm of that clutching hand "on the mountain. All of the picnickers are impressed with
the beauty of the landscape, except for Leyland, a snob and painter, who says "it would make a very poor picture" and Eustace, who, discontented with everything, has been made to join the picnic. In the course of conversation Mr Sandbach tells the Plutarchan story of Pan's death. Mr Sandbach and Leyland repeat in unison the famous cry which the sailors have heard.

"The Great God Pan is dead."

At the moment 'a sense of foreboding' sweeps through them all.

Then the terrible silence fell upon us again. I was now standing up and watching a cat's-paw of wind that was running down one of the ridges opposite, turning the light green to dark as it travelled. A fanciful feeling of foreboding came over me;

A total silence wraps all around.

yet I became terribly frightened, more frightened than I ever wish to become again, frightened in a way I never have known either before or after.

They all run away in a panic.

It was not the spiritual fear that one has known at other times, but brutal, overpowering, physical fear, stopping up the ears, and dropping clouds before the eyes, and filling the mouth with foul tastes. And it was no ordinary humiliation that survived; for I had been afraid, as a man, but as a beast.
Eustace solely did not get into panic.

There, at the farther side, were the remains of lunch, and close to them, lying motionless on his back was Eustace.

When they touch Eustace, he opens his eyes not with a "peevish, discontented smile," but "with a disquieting Gioconda smile." 1e

As I did so, I caught sight of some goat's footmarks in the moist earth beneath the trees.

The goat's marks is the first sign of Pan's possession. On his way back Eustace

stepped out manfully, for the first time in his life, holding his head up and taking deep draughts of air into his chest.

Eustace hurries back ahead of other persons "like a goat" and runs "like a real boy". More surprising is, he kisses one of the peasant women, who gives him her blessing while his group go past the women. More strange is Eustace's attitude to Gennaro.

Eustace sprang to meet him, and leapt right up into his arms, and put his own arm around his neck.

Meanwhile, Gennaro, instead of attending to the wants of the two new ladies, carried Eustace into the house, as if it was the most natural thing in the world.
'Ho capito,' I heard him say as he passed me. 'Ho capito' is the Italian for 'I have understood'; but, as Eustace had not spoken to him, I could not see the force of the remark. It served to increase our bewilderment...

Though Eustace never speaks a word to Gennaro, there is a mysterious affinity between those who know Pan.

This "promiscuous intimacy" seems to be perfectly intolerable to the narrator, who attributes Eustace's strange behaviour to the devil's visit, while these 'nice' pious people around Eustace thank God for their "merciful deliverance."

Eustace knows Pan not as a "Panic" but as a liberator of his spirit from prudery, chaperonage, stuffy morality—survivals for the English upper class from the once living faith. After Pan's possession of him Eustace increasingly takes to the outdoor, getting more wild and his "promiscuous intimacy" with Gennaro more open and carefree. One night Eustace runs wild in the hotel garden, being found swinging from a tree like an arboreal animal. Finally he is caught by the 'nice' people—the forces of social convention, and forced into his room crying. Gennaro enacts the role of Judas at a parodic scene of Gethsemane.

I darted out and caught hold of his arm, and Leyland got hold of the other arm, and Mr Sandbach hung on his feet. He gave shrill heart-rending screams; and the white roses, which were falling early that year, descended in showers on him as we dragged him into the house. As soon as we entered the house he stopped shrieking; but floods of tears
silently burst forth and spread over his upturned face. 'Not to my room,' he pleaded. 'It is so small.'

Eustace is reborn. Getting back to the "womb" ("a room without a view") is a horror. A fit of claustrophobia—fear of not only a small room but also of trivial people living there—attacks Eustace. Its antidote is infinity, another absolute, as modern civilization gives no satisfactory compromises. 19

far down the valley towards the sea, there still resounded the shouts and the laughter of the escaping boy.

This story concludes with Eustace shouting, laughing, and escaping the "womb", a prison, into infinite landscape far way.

Eustace's experience is an adolescent sexual awakening with a natural homosexual tendency toward Gennaro. His violent sexual deliverance, Pan's inspiration, is born of his rebellion against his aunts guardians, and surrogate father whose absence is conspicuous.

Cathexis 20, libido's concentration and gushing into a specific object, is anti-social as well. Eustace's love is for the male sex since his search is the one for manhood. Female qualities surrounding him leave him no choice but to take such direct, literal a way. Eustace's cathexis is a physical, spiritual phenomenon. He finds freedom by which to pursue his infinite, sacred ideal and freedom from social restraints as well. He is drunk with the desires for an absolute which he is unlikely to experience in nothing but in dream and fantasy. Eustace's escape from time to eternity,
SUMMARY

A Study on "The Story of a Panic"

Kaoru Shimamura

In 1910's E. M. Forster (1879-1970) was exposed to the basic ideas and concepts in the school of psychoanalysis. His critical writing and comments upon Freud, Jung, Bergson, and Proust written then and after and now available throw a new light on his stories, "fantasies," since his deep and correct understanding of subconsciousness, collective consciousness, archetypes, and other key concepts on artistic creativity make his stories relevant to a psychonanalytic interpretation of them, which this paper tries to give, focussing on "The Story of a Panic", one of his stories. An approach of myth criticism and archetypes to literature is valid as well in understanding metamorphosis, Pan myth, and identity as seen in the story. Discussion in the paper proceeds along as follows:

I. Physical and Spiritual Transformation
II. Pan Myth
III. Fantasy
IV. E. M. Forster and Psychoanalysis
V. "The Story of a Panic".